Rookledge's International

TYPE *finder*

The Essential Handbook of Typeface Recognition and Selection

by Christopher Perfect and Gordon Rookledge

Revised Edition with a Preface by Adrian Frutiger and Biographical Notes on Leading Type Designers.

991

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USING THE TYPEFINDE

Method 1: By Category

1. Choose the main category of typeface.
2. Using the thumb index (see right) turn to the beginning of your category.
3. From the characteristics list at the beginning of the category, select the specific group within your category or browse the entire category.
4. Turn to the specimen numbers listed, and select the style that best suits the work.

Method 2: By Earmark

1. In trying to either match or choose a typeface based on the style of particular characters, consult the recommended order for selecting letters (see p. 97 bottom right). Then select the letters you wish to consider.
2. Look through the *Common Earmark Tables* (see p. 98–106) to see if the letters chosen have 'common earmarks.' If they have, choose other letters.
3. Find the letter in the *Special Earmark Tables*.
4. Look through the illustrated specimen letters and match your typeface with the 'earmarks' or choose a typeface which has the earmarks, i.e. style, you desire.
5. When a match or selection has been made on one or more letters, look up the typeface specimen from the numbers listed just below the letter.

Method 3: By Index

1. With the typeface name, look up the name in the index (see p. 276).
2. Refer to the typeface specimen line listed. The book has specimens for 700 typefaces, but there may be more than one name for the same face. The index has cross-referenced almost 2000 typefaces. For typefaces which have no specimen line number, you must look to the cross-referenced faces for a specimen line number listing.
3. If the typeface is not listed, use the 'earmark method' if you have a sample of the typeface. Since the advent of PCs and DTP, the proliferation of typefaces has been geometric.



REFERENCE
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by Christopher Perfect and Gordon Rookledge

Revised Edition with a Preface by Adrian Frutiger and Biographical Notes on Leading Type Designers.

MOYER BELL LIMITED
Mount Kisco, New York & London

Sausalito Public Library
Sausalito, California 94965

Imprint

Published by Moyer Bell Limited

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Original design and artwork by the Perfect Design Company Limited, London. New designs by Phil Baines, artwork by Gavin Martin Limited. Biographical notes by Sarah Rookledge. Historical introductions and new typefaces compilation by Phil Baines. New typesetting by FMT Graphics Ltd., London and Capital City Press, Montpelier, VT. New typeface specimens supplied by Linotype-Paul Limited and The Monotype Corporation. The cover design is by Suzanne Lobel of the Madkat Studio, New York, NY.

LIBRARY OF CONGRESS
CATALOGING-IN-PUBLICATION DATA

Perfect, Christopher.
Rookledge's international typefinder : the essential handbook of typeface recognition and selection / Christopher Perfect and Gordon Rookledge—New Edition

p. cm.

Includes index and bibliographic references ISBN 1-55921-052-4 (pbk.)
1. Printing—Specimens—Handbooks, manuals, etc. 2. Type and type-founding—Handbooks, manuals, etc. I. Rookledge, Gordon. II. Title.

Z250.P42 1991
686.2'24—dc20 90-22983
CIP

Printed in the United States of America
Distributed by Rizzoli International Publications

Acknowledgments to the first edition

We are indebted to the principal collaborators who helped formulate the content of this book: Eiichi Kono MA (RCA) MSTD and Alfred Lubran FRSA. Without their considerable efforts and skill its publication would not have been possible.

Our thanks are also due to the staff of The Perfect Design Company Limited, especially Fiona Barton and Matthew Kirby, as well as Leslie Carvalho and Andrew Bennett for their painstaking skills in the preparation of the artwork; to the staff of Gavin Martin Limited and Brian Thompson for print production; to Mel Hobbs and his staff at Text Filmsetters for supplying a large percentage of the typeface specimens and for getting the most out of a Linotron 202 typesetting machine.

Also to the following companies and individuals who supplied typeface specimens and information: Alphabet Limited, Apex Typesetting Limited, Apex Photosetting Limited, H. Berthold AG, Character Photosetting Limited, Diagraphic Typesetters Limited, Face Ronchetti Limited, Filmcomposition, Linotype-Paul Limited, Margaret Calvert, The Monotype Corporation, Pinnacle Phototype Limited and Stempel Haas.

Christopher Perfect
Gordon Rookledge
1983

To Jennie, Sarah, Gavin and Emma for all their patience and understanding over the years. (G.R.)

For my wife, Tessa. (C.P.)

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Preface to the first edition by Herbert Spencer RDI Dr RCA

As with other inspired innovations – such as the safety pin, the paper clip, the zip-fastener, and the ball-point pen – now that *Rookledge's International Typefinder* is here one wonders how it was possible to function for so long without it. Though it may lack the universal significance of some of the other innovations I mentioned, for the graphic designer and typographer this publication is without doubt a real milestone.

Fundamental changes in printing technology and the rapid development of alternative media for distributing ideas and information during the past twenty-five years have released a torrent of new type designs – some good, a few excellent, and, inevitably, many bad.

This book will be used, first, as an invaluable working tool enabling the designer quickly to identify and to select particular typefaces for his immediate purposes. However, for the student this publication will serve another – and, in the long term, perhaps an even more important – function: by highlighting and indicating the essential characteristics of each typeface shown it will *educate* the user to distinguish between good and bad designs, between sound and sloppy solutions, between the imaginative and the merely perverse – in fact, to separate the grain from the chaff. And for that the publisher and editor will deserve the gratitude of all readers as well as of all designers.

This typefinder, then, is a publication of major importance. The task of assembling and arranging the enormous number of specimens it contains must have been a daunting one. It was Gordon Rookledge who recognised the need for such a book and it is due to his enthusiasm, persistence and tenacity that the idea has become a reality. Christopher Perfect has worked with exceptional editorial dedication and design skill to define and evolve the original concept for this book, and, in collaboration with Eiichi Kono, to bring the project to fruition. Both of them, publisher and editor, are to be congratulated on having fashioned not just a tool but a powerful weapon in the fight for better, more effective, typography.

Introduction to the first edition

The recognition and selection of typefaces is a regular everyday task for the practising graphic designer and typographer. Yet, up until now, no single reference source has been available to assist in these processes. This book has been produced especially to fill this gap, serving as an invaluable working tool for everyone who works with type.

It is the editor's experience that other than expert or highly-experienced typographers, the majority of creative people have difficulty in recognising and identifying individual typefaces. Therefore, the primary purpose of the book is to satisfy this need and simplify this essential task as fully as possible.

A secondary purpose is to help in the process of typeface selection. The graphic designer often has difficulty in obtaining good, comprehensive reference material despite an abundance of typefounders' and typesetters' catalogues. It is the aim of this book to make this job easier and to contribute to the educational experience in the process.

This book is divided into two parts, *Text* and *Decorative* (non-continuous text) typefaces. The classification system used in each part is entirely new and does not follow previous established type classifications. The typefaces selected were all available at the time of compilation of the book and all the major international typefounders' current lists were consulted so as to make the choice as comprehensive as possible. Readers should note that 'bastard' versions of well-known typefaces have not been included but are cross-referenced in the index. The possible number of *Decorative* typefaces is endless so, with limited space, selection has been confined to a cross-section of the more commonly-used designs. (NB. It is not the purpose of this book to act as a complete typeface dictionary or specimen book.)

The listing of *Text* typefaces are all, as far as possible, in the normal weight of type for text setting (i.e. regular roman). It was not the editor's intention to include the many other variations of one typeface family (e.g. light, bold, italic, condensed etc.) as it is the regular weight which is most commonly used and which establishes the 'style' characteristics of a particular typeface. In order to obtain information on the range of different weights and variations of a typeface it is suggested that readers should consult their own typesetters.

Whilst the selection and compilation of the typefaces in this book were carried out with great care some may have been omitted which readers feel should be included. Your suggestions, submitted through the publisher, will be welcome.

Christopher Perfect
Gordon Rookledge

PREFACE
By Adrian Frutiger

The capital letters of our alphabet are already 2000 years old. Their basic forms were carved into triumphal monuments by the stone-masons of Ancient Rome. Our lower-case letters have not fundamentally changed for 1000 years, since monastic scribes first began to form words in the Carolingian miniscule script, rounding off the letters with flowing penmanship.

Letter-forms, whether carved, handwritten or printed, have always reflected the spirit of their times, being constantly renewed by individual scribes and typefounders, and not least by the techniques of typesetting and printing.

During recent decades, the advent of phototypesetting and rub-off lettering has brought a vast increase in the number of new typefaces. These resources contain both the best and the worst of type and their multitude can be bewildering to the user. To clarify the matter, this mass of typefaces has repeatedly been classified according to historical periods, styles or typesetting techniques. Nowadays, such simple classifications are no longer sufficient, owing to the large number of variations, often unhelpful, of individual letter-forms.

Publication of the typefinder has brought a completely new aid to the world of typography. For the first time, it provides a logical grouping of all existing alphabets, together with clear descriptions of individual letters. The tangle of typefaces has been combed out so as to produce new divisions and classifications of alphabets that were previously jumbled together in piles of heavy specimen books.

For the creative typographer, whose job is to present words to the reader in a correct and completely legible form, the present work is a completely new aid, enabling him to appreciate typefaces in a new dimension and dress the printed message in the right clothing.

Modern reproduction techniques have not made it any easier to deal with type. Specification of the page image is increasingly falling into the hands of untrained people. We hope that the present reference book will be distributed beyond the strictly professional community to reach the uninitiated user of type and serve as an aid to decision-making. In this sense I see the new, enlarged edition of the typefinder as the clearest guide, with the very worthy task of preserving the authenticity of the printed word.

The authors and publisher of this authoritative work have earned the gratitude of the entire graphic world, and indirectly of the reading public as a whole. I hope that it will be accepted as a world standard.

Adrian Frutiger

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INTRODUCTION

It is seven years since Rookledge's International typefinder was first published as a single reference work for the correct identification of typefaces. During this time it has proved an invaluable tool for everyone who works with type. For this new edition the opportunity has been taken to expand the scope of the book as well as correct a few minor errors in the original.

The three main parts of the original typefinder have been retained. They are as follows:

1. An at-a-glance guide to typeface classification, with a substantial typeface catalogue grouped according to eight classifications for comparative study.
2. Letter-by-letter recognition (earmark) tables with cross-references to the typeface catalogue.
3. A fully cross-referenced index, bibliography and notes for further reading.

The original typefinder leads the user to the correct identification of a typeface specimen by a process of visual inspection and elimination. The first step in the process is the fitting of the face into one of eight basic categories, using the classification guide. This edition keeps this successful method but prefaces each category with an introduction examining the historical background to each category of typeface design.

The first edition contained 700 typefaces, this new edition updates these with the addition of selected faces released since that date.

The final new feature for this edition is an eight page section devoted to some of the leading people behind the typefaces. Alphabetically arranged, it provides biographical notes on over fifty type designers from Gutenberg to the present day. Entries are cross-referenced to the typefaces included in the typefinder. This section of the typefinder is an abridged list from Rookledge's International Handbook of Type Designers, to be published by Sarema Press later this year (1990).

Whilst the selection and compilation of the typefaces in this book were carried out with great care some may have been omitted which readers feel should be included. Your suggestions, submitted through the publisher, will be welcome.

Phil Baines
Gordon Rookledge

pt.I:

text

typefaces



TEXT TYPEFACE CATEGORIES

THIS PART OF the book contains typefaces which are commonly used for continuous text setting. The characteristic features of each of the eight typeface categories are described below and are illustrated on the opposite page.

The classification system used in this book is entirely new and is based on the grouping of typefaces according to specific design features. This will sometimes mean that typefaces of a similar historical origin fall into different categories. This book, therefore, does not follow established classifications such as the British Standards Typeface Nomenclature and Classification System (BS 2961). (NB. a comparison to this can be found in the Appendix at the back of the book.)

Each category is further divided into smaller groups according to more specific design features which are explained at the beginning of each section. Typeface specimens are then arranged alphabetically within each group and have an individual specimen number which is cross-referenced to both the index and 'Earmark' Tables starting on p. 97.

NB. There is a small overlap between the *Text* and *Decorative* parts of the book. For instance, some *Decorative* typefaces in special circumstances may be used for continuous text setting and vice-versa.

Categories 1 to 5 are all variations of the roman serif design and begin with:

1. Sloping e-Bar (Venetian Serif). *Nos. 1-34*

Typefaces in this category all have a sloping bar on the lower case e. All roman serif typefaces with this feature, *plus those which have slab or wedge serif characteristics*, will be found here. Generally, these typefaces are of a heavy appearance and have poor contrast between thick and thin strokes. They usually have oblique ascender serifs.

2. Angled Stress/Oblique Serifs (Old Style Serif) *Nos. 35-53*

Typefaces in this group are characterised by an angled stress on the bowls of letters (e.g. the lower case o) and have oblique serifs on the ascenders of lower case letters. The foot serif on the lower case d is also oblique. There is a stronger contrast between the thick and thin strokes of letters than in Category 1.

3. Vertical Stress/Oblique Serifs (Transitional Serif) *Nos. 54-110*

Typefaces in this category have vertical stress (or nearly so) on the bowls of letters (such as the lower case o) but still have distinct oblique serifs on the ascenders. The serif foot of the lower case d is usually horizontal but sometimes slightly oblique. The contrast between the thick and thin strokes of letters is generally more pronounced than in Category 2. All typefaces have bracketed serifs.

4. Vertical Stress/Straight Serifs (New Transitional Serif) *Nos. 111-150*

All typefaces in this group have a definite vertical stress and serifs are normally all horizontal (straight). However, a small number have slightly oblique serifs. These typefaces generally have little contrast between the thick and thin strokes and the serifs are usually bracketed.

5. Abrupt Contrast/Straight Serifs (Modern Serif) *Nos. 151-187*

These typefaces feature a strong and abrupt contrast between the thick and thin strokes of letters and all serifs are horizontal (straight). The overall stress is clearly vertical. Serifs can be line (unbracketed) or slightly bracketed and typefaces can vary in colour from light to black face.

6. Slab Serif. *Nos. 188-217*

These typefaces are characterised by a generally heavy appearance with thick 'slab' serifs often the same thickness as the main stem of the letters. Serifs can be square (unbracketed) or bracketed. *(NB. Slab serif style typefaces with a sloping bar on the lower case e will be found in Category 1.)*

7. Wedge Serif (Hybrid Serif). *Nos. 218-240*

This category contains typefaces which are not always clearly serif or sans serif (i.e. hybrids). It includes typefaces both of a general serif-style but with only a thickening at the terminals of letters and sans serif-style typefaces with very small line serifs on the terminals. It includes other groups with wedge-shaped serifs and half serifs. *(NB. Wedge serif-style typefaces with a sloping bar on the lower case e are to be found in Category 1.)*

8. Sans Serif. *Nos. 245-304*

Typefaces with no serifs. Generally, with little or no difference between strokes (i.e. monoline.) These typefaces are primarily divided according to whether the capital G has a spur or not and if it has, whether it is of a wide, medium or narrow design. The category also includes groups of typefaces of a special shape (such as rounded).

The Typefinding Process

1. To identify a typeface, first decide into which of the main categories shown opposite the typeface specimen you wish to identify belongs.

2. By using the thumb index on the edge of the page turn to the appropriate category introduction page.

3. From the 'contents' list given there select the specific group within the category to which your specimen relates.

4. Read off the specimen numbers given for this group and find them in the following listings of typeface specimens.

5. Decide which of the typefaces in the group it equates to with the help of asterisks which show letters with special or 'style' characteristics.

Text Typeface 'Earmark' Tables

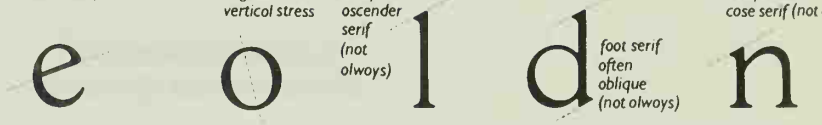
These will be found at the end of this part of the book, beginning on p. 97, and offer an alternative but companion method of identifying *Text* typefaces by comparing to 'earmarks' or features on individual letters. The tables are divided into two parts, 'Common' and 'Special Earmarks', and letters are arranged in a continuous sequence from a to z in both capital and lower case forms (plus ampersand and figures.)

Type categories | *General characteristics*

1. Sloping e-Bar (Venetian Serif) *Nos 1-34*

e.g. **6** Kennerley, **19** Centaur, **30** ITC Souvenir, and **32** Italian Old Style (Monotype).

little contrast — *e-bar sloped* — *angled or vertical stress* — *oblique ascender serif (not always)* — *foot serif often oblique (not always)* — *oblique lower case serif (not always)*



2. Angled Stress/Oblique Serifs (Old Style Serif) *Nos 35-53*

e.g. **35** Bembo, **39** Plantin, **44** Trump Mediaeval and **53** Times New Roman (Monotype).

medium contrast — *e-bar horizontal* — *angled stress* — *oblique ascender serif* — *oblique foot serif* — *oblique lower case serif*



3. Vertical Stress/Oblique Serifs (Transitional Serif) *Nos 54-110*

e.g. **61** Caslon 540, **78** Baskerville 169 (Monotype), **92** Garamond (Stempel) and **105** Romulus.

good contrast — *e-bar horizontal* — *stress vertical (or nearly so)* — *oblique serifs* — *foot serif usually level (not always)* — *oblique lower case serif*



4. Vertical Stress/Straight Serifs (New Transitional Serif) *Nos. 151-187*

e.g. **111** Joanna, **119** Century Schoolbook, **123** Cheltenham, and **138** Melior.

little contrast — *e-bar horizontal* — *vertical stress* — *straight serifs (some slightly oblique)* — *straight serif in lower case (some oblique)*



5. Abrupt Contrast/Straight Serifs (Modern Serif) *Nos 151-187*

e.g. **153** Bauer Bodoni, **161** Walbaum (Linotype), **174** Caledonia and **185** Scotch Roman.

abrupt contrast — *e-bar horizontal* — *vertical stress* — *line or bracketed serifs* — *straight serifs* — *straight serifs*



6. Slab Serif *Nos 188-217*

e.g. **197** Rockwell, **203** Schadow Antiqua, **209** Clarendon (Linotype), and **214** ITC American Typewriter.

little or no contrast — *square slab serifs* — *single storey* — *double storey* — *bracketed serifs* — *single storey* — *double storey* — *rounded serif*



7. Wedge Serif (Hybrid Serif) *Nos 218-240*

e.g. **218** Albertus, **233** Meridien, **236** Copperplate Gothic and **240** Romic.

poor contrast — *wedge-ended serifs* — *wedge-shaped serifs* — *fine line terminals* — *half serif only*



8. Sans Serif *Nos 245-304*

e.g. **254** Futura, **259** Gill Sans, **267** Univers 55 and **279** Helvetica.

little or no contrast — *wide* — *medium* — *narrow* — *no spur* — *wide* — *medium* — *narrow* — *spur* — *special shape (rounded)*



















I. SLOPING e-BAR
(Venetian Serif) Nos 1-34

Typefaces in this category all have a sloping bar on the lower case e. All roman serif typefaces with this feature, *plus those which have slab or wedge characteristics*, will be found here. Generally, these typefaces are of a heavy appearance and have poor contrast between thick and thin strokes. They usually have oblique ascender serifs.

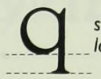
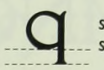
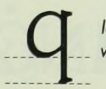
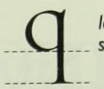
When printing from moveable metal type was first perfected by Gutenberg and his partners in Mainz, Germany, in 1455, the letterforms they used were of course those of the middle ages, a heavy black script called textura. German printers moved to Italy, the centre of the Renaissance, and within ten years a new style of type appeared which became known as *roman*. Although imperfect, it was the type of a new age.

Venice became the centre of fine printing and it was there that the Frenchman Nicholas
16 Jenson designed and cut his famous type in about 1470. The letters have a calligraphic (oblique) stress but the change from thick to thin strokes is gradual whilst the serifs are strong and steeply sloped. The most obvious characteristic is the sloping bar to the lower case e.

A generation later, the types of Manutius ousted Jenson's which were then largely ignored by all but a few experts for four centuries. When William Morris, the leader of the Arts and Crafts movement, turned his attention to typography it was to Jenson that he looked for inspiration. His Golden type of 1892 was based on Jenson's type of 1470.

In this century there have been several notable revivals such as E. F. Detterer's Eusebius
19 (for Ludlow) and Bruce Rodgers' Centaur of 1915 (Monotype 1929).

1. SLOPING e-BAR
(Venetian Serif) Nos 1-34

Specimen nos	*Basic characteristics*	*Secondary characteristics*	
1-5	 *steeply inclined axis on bowls of letters*		e.g. **5** Windsor
6-12	 *less steeply inclined axis*	 *short descenders long serifs*	e.g. **7** Lavenham
13	,,	 *short descenders short serifs*	e.g. **13** Della Robbia
14-18	,,	 *longer descenders weak contrast*	e.g. **17** Schneidler Old Style
19-21	,,	 *longer descenders strong contrast*	e.g. **19** Centaur
22-27	 *vertical axis*	 *roman serifs*	e.g. **25** Lutetia
28-31	,,	 *wedge serifs*	e.g. **30** ITC Souvenir
32	 *inclined axis*	 *roman and slab serifs (mixed)*	e.g. **32** Italian Old Style (Monotype)
33-34	 *vertical or slightly inclined axis*	 *slab serifs on ascenders*	e.g. **34** Jenson Old Style

NB. *Typefaces in each group are arranged in alphabetical order.*

SLOPING E-BAR (VENETIAN SERIF)



Bellini
Erasmus
Hollandse Mediaeval
Pastonchi
Windsor
Kennerley
Lavenham
Raleigh
Surrey Old Style
Trajanus

steeply inclined axis

1 Bellini

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

2 Erasmus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

3 Hollandse Mediaeval

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

4 Pastonchi

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

5 Windsor

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

less steeply inclined axis
short descenders
long serifs

6 Kennerley

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

7 Lavenham

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

8 Raleigh

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

9 Surrey Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

10 Trajanus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*



Bellini
Erasmu
Hollandse Mediaeva
Pastonch
Windso
Kennerle
Lavenhan
Raleig
Surrey Old Styl
Trajanu

Bellini **1**

abcdefghijklmnopqrstuvwxyz1234567890

Erasmus **2**

abcdefghijklmnopqrstuvwxyz1234567890

Hollandse Mediaeval **3**

abcdefghijklmnopqrstuvwxyz1234567890

Pastonchi **4**

abcdefghijklmnopqrstuvwxyz1 2 34567890

Windsor **5**

abcdefghijklmnopqrstuvwxyz 1234567890

Kennerley **6**

abcdefghijklmnopqrstuvwxyz1234567890

Lavenham **7**

abcdefghijklmnopqrstuvwxyz1234567890

Raleigh **8**

abcdefghijklmnopqrstuvwxyz1234567890

Surrey Old Style **9**

abcdefghijklmnopqrstuvwxyz1234567890

Trajanus **10**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

SLOPING E-BAR (VENETIAN SERIF)



Verona
Worcester Round
Della Robbia
Bauer Text
Cloister
Jenson
Schneidler Old Style
Seneca
Centaur
Horley Old Style

11 Verona

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12 Worcester Round

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

less steeply inclined axis
short descenders
short serifs

13 Della Robbia

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

less steeply inclined axis
longer descenders
weak contrast

14 Bauer Text

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

15 Cloister

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

16 Jenson

ABCDEFGHIJKLMNOPQRSTUVWXYZ

17 Schneidler Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

18 Seneca

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

less steeply inclined axis
longer descenders
strong contrast

19 Centaur

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

20 Horley Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special ar 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

SLOPING E-BAR (VENETIAN SERIF)



Verona
Worcester Round
Della Robbia
Bauer Text
Cloister
Jenson
Schneidler Old Style
Seneca
Centaur
Horley Old Style

Verona **11**

abcdefghijklmnopqrstuvwxyz 1234567890

Worcester Round **12**

abcdefghijklmnopqrstuvwxyz1234567890

Della Robbia **13**

abcdefghijklmnopqrstuvwxyz1234567890

Bauer Text **14**

abcdefghijklmnopqrstuvwxyz1234567890

Cloister **15**

abcdefghijklmnopqrstuvwxyz1234567890

Jenson **16**

abcdefghijklmnopqrstuvwxyz 1234567890

Schneidler Old Style **17**

abcdefghijklmnopqrstuvwxyz1234567890

Seneca **18**

abcdefghijklmnopqrstuvwxyz1234567890

Centaur **19**

abcdefghijklmnopqrstuvwxyz1234567890

Horley Old Style **20**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

SLOPING E-BAR (VENETIAN SERIF)



Deepdene
Brighton
Clearface Bold 157 (Monotype)
ITC Clearface
Lutetia
Stratford
ITC Tiffany
ITC Benguiat
Seagull
ITC Souvenir

21 Deepdene

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

vertical axis roman serifs

22 Brighton

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

23 Clearface Bold 157 (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

24 ITC Clearface

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

25 Lutetia

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

26 Stratford

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

27 ITC Tiffany

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

vertical axis wedge serifs

28 ITC Benguiat

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

29 Seagull

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

30 ITC Souvenir

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Deepdene **21**

abcdefghijklmnopqrstuvwxyz1234567890

Brighton **22**

abcdefghijklmnopqrstuvwxyz1234567890

Clearface Bold 157 (Monotype) **23**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Clearface **24**

abcdefghijklmnopqrstuvwxyz1234567890

Lutetia **25**

abcdefghijklmnopqrstuvwxyz1234567890

Stratford **26**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Tiffany **27**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Benguiat **28**

abcdefghijklmnopqrstuvwxyz1234567890

Seagull **29**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Souvenir **30**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

SLOPING E-BA
(VENETIAN SERI

e

Deepde
Bright
Clearface Bold 1
(Monotyp
ITC Clearfa
Lute
Stratfo
ITC Tiffa
ITC Benguia
Seagu
ITC Souver

SLOPING E-BAR (VENETIAN SERIF)



Vendôme
Italian Old Style (Monotype)
ITC Italia
Jenson Old Style
Guardi 55 (Linotype)

31 Vendôme

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

inclined axis
roman and slab serifs

32 Italian Old Style (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

vertical or slightly inclined axis
slab serifs on ascenders

33 ITC Italia

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

34 Jenson Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

new entry

34A Guardi 55 (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Vendôme **31**

abcdefghijklmnopqrstuvwxyz1234567890

Italian Old Style (Monotype) **32**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Italia **33**

abcdefghijklmnopqrstuvwxyz1234567890

Jenson Old Style **34**

abcdefghijklmnopqrstuvwxyz1234567890

Guardi 55 (Linotype) **34A**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

SLOPING E-BA
(VENETIAN SERI

e

Vendôm
Italian Old Sty
(Monotyp
ITC Ital
Jenson Old Sty
Guardi 55 (Linotyp

2. ANGLED STRESS/OBLIQUE SERIFS
(Old Style Serif) Nos 35-53

Typefaces in this group are characterised by an angled stress on the bowls of letters (e.g. the lower case o) and have oblique serifs on the ascenders of the lower case letters. The foot of the lower case d is also oblique. There is a stronger contrast between the thick and thin strokes of letters than in Category 1.

In 1495 the great Renaissance publisher and printer Aldus Manutius published *Erotomata* using a new set of types which were a development from the earlier *venetian* types of Nicholas Jenson and which became the basic model for European type design for the next two hundred and fifty years. Printers of each generation from Manutius to Caslon used this basic letter form with differences in emphasis only.

The design followed the underlying principles of Jenson's type, a calligraphic stress and oblique serifs and the most obvious difference is a straight cross-bar to the lower case e, but Aldus' type had a better balanced set of capitals and lower case and the fit of the letters together was more even. These factors and Aldus' position as a pioneer of cheap and accurate editions ensured their success.

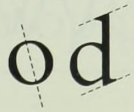
91-95/96 The design was further refined in France from 1540 onwards by Claude Garamond* and
66 later, Jean Jannon and Robert Granjon. French types were bought by Dutch printers such as
39, 107 Christopher Plantin and Christoffel Van Dijck (who darkened the design a little), and their types in turn were bought by English printers, notably Dr. Fell of Cambridge. William
59-61/99 Caslon was the first English typefounder to satisfy the home market, and his types (started in 1725), the last of this category, followed Dutch models.

In this century, the *old style* has enjoyed enormous success following the various
35 'revivals' of designs such as Garamond, Bembo, Granjon, &c. In addition, the most
52/53 successful book typeface yet produced, Stanley Morison's Times New Roman, is a version of this style.

*The types in the typefinder are arranged for easy recognition and identification first and foremost, thus faces such as Garamond, Van Dijck and Granjon, which academically/historically are *old* style, are included for typefinding purposes in category 3.

A note about italics.
The first italic typeface is usually accepted as that of Aldus Manutius, first used in 1501; mean and cramped it was designed to save space in pocket editions. Other early italics took as their models the cursive formal hand of the Italian writing masters such as Arrighi in Rome and Tagliente in Venice. Although only a lower-case matched with roman capitals the italic was originally used as an independent face. Today it is regarded generally as an accompaniment to a roman and is little used alone.

2. ANGLED STRESS/OBLIQUE SERIFS
(Old Style Serif) Nos 35-53

Specimen nos	*Basic characteristics*	*Secondary characteristics*	
35-41	 *angled stress definite oblique serifs (including foot serif)*	 *crossed centre strokes*	e.g. **35** Bembo
42-44	"	 *centre strokes joining at cap height (or nearly so)*	e.g. **44** Trump Mediaeval
45-46	"	 *no centre serif*	e.g. **45** Berling
47-53	"	 *stepped centre strokes*	e.g. **53** Times New Roman

NB. *Typefaces in each group are arranged in alphabetical order.*

ANGLED STRESS
OBLIQUE SERIFS
(OLD STYLE SERIF)

od

Bembo
Bernhard Modern
Goudy Old Style
News Plantin
Plantin
Poliphilus
Trajon
Leamington
Missal
Trump Mediaeval

capital W with crossed centre strokes

35 Bembo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

36 Bernhard Modern

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

37 Goudy Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

38 News Plantin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

39 Plantin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

40 Poliphilus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

41 Trajon

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital W with centre strokes joining at cap height (or nearly so)

42 Leamington

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

43 Missal

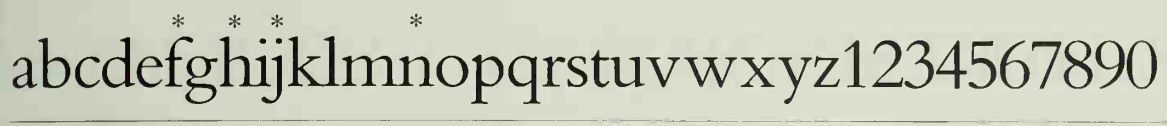
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

44 Trump Mediaeval

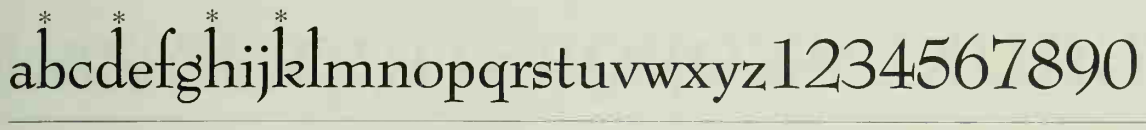
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* *These letters show special or 'style' charocteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

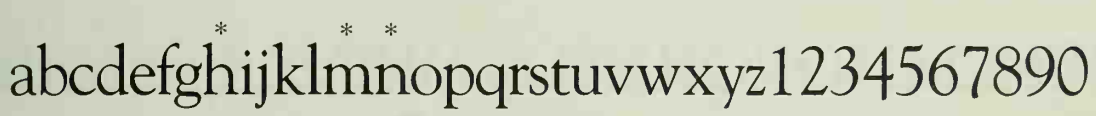
Bembo **35**



Bernhard Modern **36**



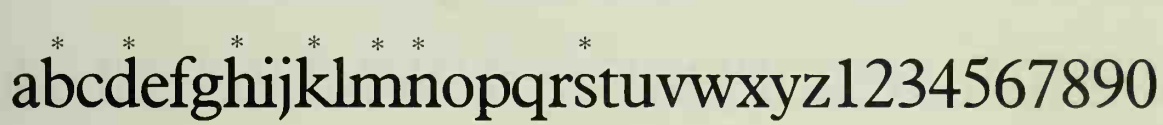
Goudy Old Style **37**



News Plantin **38**



Plantin **39**



Poliphilus **40**



Trajon **41**



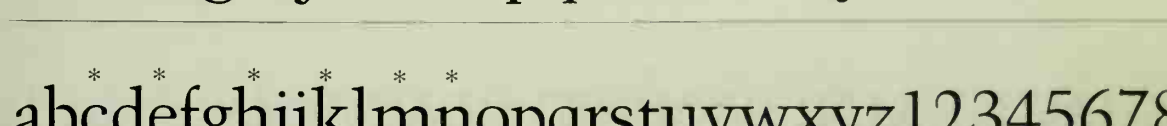
Leamington **42**



Missal **43**



Trump Mediaeval **44**



NB. On lower case letters generally look at the x height and length of ascenders and descenders

ANGLED STRES
OBLIQUE SERIF
(OLD STYLE SERIF

od

Bemb
Bernhard Moder
Goudy Old Styl
News Plant
Plant
Poliphilu
Trajo
Leamingto
Miss
Trump Mediaev

ANGLED STRESS OBLIQUE SERIFS (OLD STYLE SERIF)

od

Berling
Nicholas Cochin
Albertina
Emerson
Goudy Catalogue
Life
Minister
Times Roman (Linotype)
Times New Roman (Monotype)
Calisto (Monotype)

capital W with slanted centre strokes

45 Berling

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

46 Nicholas Cochin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital W with stepped centre strokes

47 Albertina

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

48 Emerson

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

49 Goudy Catalogue

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

50 Life

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

51 Minister

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

52 Times Roman (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

53 Times New Roman (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

new entry

53A Calisto (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Berling **45**

abcdefghijklmnopqrstuvwxyz1234567890

Nicholas Cochin **46**

abcdefghijklmnopqrstuvwxyz1234567890

Albertina **47**

abcdefghijklmnopqrstuvwxyz1234567890

Emerson **48**

abcdefghijklmnopqrstuvwxyz 1234567890

Goudy Catalogue **49**

abcdefghijklmnopqrstuvwxyz1234567890

Life **50**

abcdefghijklmnopqrstuvwxyz1234567890

Minister **51**

abcdefghijklmnopqrstuvwxyz1234567890

Times Roman (Linotype) **52**

abcdefghijklmnopqrstuvwxyz1234567890

Times New Roman (Monotype) **53**

abcdefghijklmnopqrstuvwxyz1234567890

Calisto (Monotype) **53A**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

ANGLED STRESS OBLIQUE SERIFS (OLD STYLE SERIF)

od

Berling
Nicholas Cochin
Albertina
Emerson
Goudy Catalogue
Life
Minister
Times Roman (Linotype)
Times New Roman (Monotype)
Calisto (Monotype)

3. VERTICAL STRESS/OBLIQUE SERIFS
(Transitional Serif) Nos 54-110

Typefaces in this category have vertical stress (or nearly so) on the bowls of letters (such as the lower case o) but still have distinct oblique serifs on the ascenders. The serif foot of the lower case d is usually horizontal but sometimes slightly oblique. The contrast between the thick and the thin strokes of the letters is generally more pronounced than in category 2. All typefaces have bracketed serifs.

Transitional faces first appeared in England and France in the eighteenth century. The transition implied by the name was from the *old style** with its oblique stress (Jenson, Bembo &c.) to the *modern* faces of Didot and Bodoni with their vertical shading and abrupt contrast between thick and thin strokes.

89/90 The first transitional faces are generally accepted as being Pierre Simon Fournier's roman
77-80 of 1750 and John Baskerville's of 1757, although both were preceded by Phillippe Grandjean's Romain du Roi of 1702.† With their vertical stress and greater contrast between thick and thin strokes, all three typefaces marked a definite break from the past.

Baskerville's type and typography (his generous use of space and lack of ornament) was frowned upon in Britain during his lifetime but was very popular and highly influential on the Continent. His roman type is now regarded as the archetypal transitional type and has been an important source of modern designs such as G.W. Jones' Georgian of 1925 and
65 Giovanni Mardersteig's Fontana of 1936 (Monotype 1961).

*The types in the typefinder are arranged for easy recognition and identification first and foremost, thus faces such as Garamond, Van Dijck and Granjon, which academically/historically are *old style*, are included for typefinding purposes in this category.
†The **Romain du Roi** was cut for the exclusive use of Louis XIV's *Imprimerie Royale* and was supposedly based on a mathematically drawn alphabet.

3. VERTICAL STRESS/OBLIQUE SERIFS
(Transitional Serif) Nos 54-110

Specimen nos	Basic characteristics	Secondary characteristics	
54-72	W *centre strokes joining at cap height*	M *parallel (or nearly so)*	e.g. **59** Caslon Old Face No 2
73-74	,,	M *definitely splayed*	e.g. **73** Ehrhardt
75-86	W *with no centre serif*		e.g. **78** Baskerville 169 (Monotype)
87-88	W *crossed centre strokes*	M *with serifs at cap height* w *centre strokes joining at cap height*	e.g. **88** Sabon
89	,,	,, W *crossed centre strokes*	e.g. **89** Barbou
90-97	,,	,, W *centre strokes stepped*	e.g. **91** Garamond 156 (Monotype)
98	,,	M *no serifs at cap height*	e.g. **98** Weiss
99-107	W *stepped centre strokes*	M *parallel (or nearly so)*	e.g. **100** Concorde
108-110	,,	M *definitely splayed*	e.g. **108** De Roos

NB. *Typefaces in each group are arranged in alphabetical order.*

capital W with centre strokers joining at cap height (or nearly so)

M parallel (or nearly so)

54 Fry's Baskerville

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

55 Binny Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

56 Bookman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

57 ITC Bookman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

58 Bulmer

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

59 Caslon Old Face No 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

60 Caslon 128 (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

61 Caslon 540

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

62 Century Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

63 Chiswell Old Face

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

VERTICAL STRESS OBLIQUE SERIFS (TRANSITIONAL SERIF)

od

Fry's Baskerville
Binny Old Style
Bookman
ITC Bookman
Bulmer
Caslon Old Face No 2
Caslon 128 (Monotype)
Caslon 540
Century Old Style
Chiswell Old Face

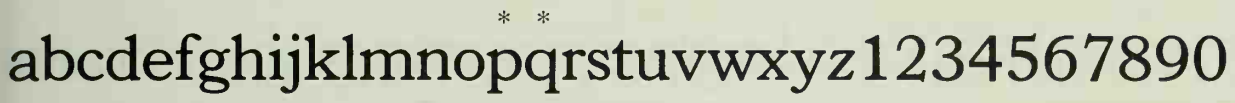
Fry's Baskerville **54**



Binny Old Style **55**



Bookman **56**



ITC Bookman **57**



Bulmer **58**



Caslon Old Face No 2 **59**



Caslon 128 (Monotype) **60**



Caslon 540 **61**



Century Old Style **62**



Chiswell Old Face **63**



NB. On lower case letters generally look at the x height and length of ascenders and descenders

VERTICAL STRESS OBLIQUE SERIFS (TRANSITIONAL SERIF)

od

Fry's Baskerville
Binny Old Style
Bookman
ITC Bookman
Bulmer
Caslon Old Face No 2
Caslon 128 (Monotype)
Caslon 540
Century Old Style
Chiswell Old Face

VERTICAL STRESS OBLIQUE SERIFS (TRANSITIONAL SERIF)

od

Concorde Nova
Fontana
Granjon
Imprint
Monticello
Old Style No 2
Old Style No 7
Olympian
Ronaldson
Ehrhardt

64 Concorde Nova

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

65 Fontana

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

66 Granjon

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

67 Imprint

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

68 Monticello

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

69 Old Style No 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

70 Old Style No 7

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

71 Olympian

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

72 Ronaldson

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital W with centre strokes joining at cap height (or nearly so)

M definitely splayed

73 Ehrhardt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Concorde Nova **64**

abcdefghijklmnopqrstuvwxyz1234567890

Fontana **65**

abcdefghijklmnopqrstuvwxyz 1234567890

Granjon **66**

abcdefghijklmnopqrstuvwxyz1234567890

Imprint **67**

abcdefghijklmnopqrstuvwxyz1234567890

Monticello **68**

abcdefghijklmnopqrstuvwxyz1234567890

Old Style No 2 **69**

abcdefghijklmnopqrstuvwxyz1234567890

Old Style No 7 **70**

abcdefghijklmnopqrstuvwxyz1234567890

Olympian **71**

abcdefghijklmnopqrstuvwxyz1234567890

Ronaldson **72**

abcdefghijklmnopqrstuvwxyz 1234567890

Ehrhardt **73**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

74 Galliard

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital W with no centre serif

75 Aldus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

76 Aster

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

VERTICAL STRESS OBLIQUE SERIFS (TRANSITIONAL SERIF)

od

77 Baskerville (Berthold)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Galliard
Aldus
Aster
Baskerville (Berthold)
Baskerville 169 (Monotype)
Baskerville (Linotype)
Baskerville No 2
Cartier
Congress
Lectura

78 Baskerville 169 (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

79 Baskerville (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

80 Baskerville No 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

81 Cartier

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

82 Congress

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

83 Lectura

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Galliard **74**

abcdefghijklmnopqrstuvwxyz1234567890

Aldus **75**

abcdefghijklmnopqrstuvwxyz1234567890

Aster **76**

abcdefghijklmnopqrstuvwxyz1234567890

Baskerville (Berthold) **77**

abcdefghijklmnopqrstuvwxyz 1234567890

Baskerville 169 (Monotype) **78**

abcdefghijklmnopqrstuvwxyz1 2345678 90

Baskerville (Linotype) **79**

abcdefghijklmnopqrstuvwxyz1234567890

Baskerville No 2 **80**

abcdefghijklmnopqrstuvwxyz1234567890

Cartier **81**

abcdefghijklmnopqrstuvwxyz1234567890

Congress **82**

abcdefghijklmnopqrstuvwxyz1234567890

Lectura **83**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

VERTICAL STRESS OBLIQUE SERIFS (TRANSITIONAL SERIF)

od

Galliard
Aldus
Aster
Baskerville (Berthold)
Baskerville 169 (Monotype)
Baskerville (Linotype)
Baskerville No 2
Cartier
Congress
Lectura

VERTICAL STRESS
OBLIQUE SERIFS
(TRANSITIONAL SERIF)



Palatino
Poppl Pontifex
Times Europa
Quadriga Antiqua
Sabon
Barbou
Fournier
Garamond 156 (Monotype)
Garamond (Stempel)
Garamond 3 (Linotype)

84 Palatino

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

85 Poppl Pontifex

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

86 Times Europa

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital W with crossed centre strokes
M with serifs at cap height
lower case w with centre strokes joining at cap height

87 Quadriga Antiqua

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

88 Sabon

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital W with crossed strokes
M with serifs on tops
lower case w with crossed centre strokes

89 Barbou

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital W with crossed centre strokes
M with serifs on tops
lower case w with stepped centre strokes

90 Fournier

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

91 Garamond 156 (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

92 Garamond (Stempel)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

93 Garamond 3 (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' chorocteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Palatino **84**



Poppl Pontifex **85**



Times Europa **86**



Quadriga Antiqua **87**



Sabon **88**



Barbou **89**



Fournier **90**



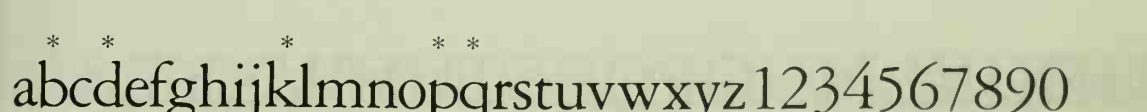
Garamond 156 (Monotype) **91**



Garamond (Stempel) **92**



Garamond 3 (Linotype) **93**



NB. On lower case letters generally look at the x height and length of ascenders and descenders

VERTICAL STRESS
OBLIQUE SERIFS
(TRANSITIONAL SERIF)

od

Palatino
Poppl Pontifex
Times Europa
Quadriga Antiqua
Sabon
Barbou
Fournier
Garamond 156 (Monotype)
Garamond (Stempel)
Garamond 3 (Linotype)

VERTICAL STRESS OBLIQUE SERIFS (TRANSITIONAL SERIF)

od

Garamond (Berthold)
ITC Garamond
Garamont (Amsterdam)
Spectrum
Weiss
Caslon 3
Concorde
ITC Cushing
Dante
Gazette

94 Garamond (Berthold)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

95 ITC Garamond

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

96 Garamont (Amsterdam)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

97 Spectrum

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital W with crossed centre strokes
M with no serifs at cap height

98 Weiss

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital W with stepped centre strokes
M parallel (or nearly so)

99 Caslon 3

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

100 Concorde

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

101 ITC Cushing

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

102 Dante

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

103 Gazette

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Garamond (Berthold) **94**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Garamond **95**

abcdefghijklmnopqrstuvwxyz1234567890

Garamont (Amsterdam) **96**

abcdefghijklmnopqrstuvwxyz1234567890

Spectrum **97**

abcdefghijklmnopqrstuvwxyz 1234567890

Weiss **98**

abcdefghijklmnopqrstuvwxyz1234567890

Caslon 3 **99**

abcdefghijklmnopqrstuvwxyz1234567890

Concorde **100**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Cushing **101**

abcdefghijklmnopqrstuvwxyz1234567890

Dante **102**

abcdefghijklmnopqrstuvwxyz 1234567890

Gazette **103**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

104 ITC Isbell

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

105 Romulus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

106 Rotation

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

VERTICAL STRESS OBLIQUE SERIFS (TRANSITIONAL SERIF)

od

107 Van Dijck

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ITC Isbell
Romulus
Rotation
Van Dijck
De Roos
Janson
Rundfunk

capital W with stepped centre strokes

M definitely splayed

108 De Roos

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

109 Janson

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

110 Rundfunk

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

ITC Isbell **104**

abcdefghijklmnopqrstuvwxyz1234567890

Romulus **105**

abcdefghijklmnopqrstuvwxyz1234567890

Rotation **106**

abcdefghijklmnopqrstuvwxyz1234567890

Van Dijck **107**

abcdefghijklmnopqrstuvwxyz1234567890

De Roos **108**

abcdefghijklmnopqrstuvwxyz1234567890

Janson **109**

abcdefghijklmnopqrstuvwxyz1234567890

Rundfunk **110**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

4. VERTICAL STRESS/STRAIGHT SERIFS
(New Transitional Serif) Nos 111-150

All typefaces in this group* have a definite vertical stress and serifs are normally all horizontal (straight). However, a small number have slightly oblique serifs. These typefaces generally have little contrast between the thick and thin strokes and serifs are usually bracketed.

*These typefaces appear together because of stylistic similarities which will aid identification and recognition. They are nearly all late nineteenth or twentieth century designs which draw on several historical precedents for their inspiration and (with the exception of nos. 118-122: see footnote, p.64) cannot be easily grouped elsewhere.

4. VERTICAL STRESS/STRAIGHT SERIFS
(New Transitional Serif) Nos 111-150

Specimen nos	Basic characteristics	Secondary characteristics		
111-112	r d *horizontal line serifs (or nearly so)*	n *line serifs*		e.g. **111** Joanna
113-117	r d *horizontal bracketed serifs (or nearly so)*	W *centre strokes joining at cap height*	n *light face*	e.g. **117** Primer
118-122	,,	,,	n *black face*	e.g. **121** Ionic 5
123-127	,,	W *crossed centre strokes*		e.g. **123** Cheltenham
128-132	,,	W *stepped centre strokes*		e.g. **130** Columbia
133-140	,,	W *no centre serif*		e.g. **138** Melior
141-146	r d *some definite oblique bracketed serifs*	n *weak contrast*		e.g. **146** Textype
147-150	,,	n *good contrast*		e.g. **147** Cochin

NB. *Typefaces in each group are arranged in alphabetical order.*

horizontal bracketed serifs (or nearly so)

111 Joanna

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

112 Maximus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

horizontal bracketed serifs (or nearly so)

capital W with centre strokes joining at cap height (or nearly so)

light face

113 Breughel 55

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

114 Century Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

VERTICAL STRESS STRAIGHT SERIFS (NEW TRANSITIONAL)

od

115 Excelsior

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Joanna
Maximus
Breughel 55
Century Expanded
Excelsior
Perpetua
Primer
Aurora
Century Schoolbook
Corona

116 Perpetua

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

117 Primer

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

horizontal bracketed serifs (or nearly so)

capital W with centre strokes joining at cap height (or nearly so)

black face

118 Aurora

ABCDEFGHIJKLMNOPQRSTUVWXYZ

119 Century Schoolbook

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

120 Corona

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Joanna 111

abcdefghijklmnopqrstuvwxyz1234567890

Maximus 112

abcdefghijklmnopqrstuvwxyz1234567890

Breughel 55 113

abcdefghijklmnopqrstuvwxyz1234567890

Century Expanded 114

abcdefghijklmnopqrstuvwxyz1234567890

Excelsior 115

abcdefghijklmnopqrstuvwxyz1234567890

Perpetua 116

abcdefghijklmnopqrstuvwxyz1234567890

Primer 117

abcdefghijklmnopqrstuvwxyz1234567890

Aurora 118

abcdefghijklmnopqrstuvwxyz1234567890

Century Schoolbook 119

abcdefghijklmnopqrstuvwxyz1234567890

Corona 120

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

121 Ionic 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

122 Nimrod

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

horizontal bracketed serifs (or nearly so) capital W with crossed centre strokes

123 Cheltenham

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

124 Cheltenham Nova

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

VERTICAL STRESS STRAIGHT SERIFS (NEW TRANSITIONAL)

od

125 Comenius

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

126 Gloucester Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Ionic 5
Nimrod
Cheltenham
Cheltenham Nova
Comenius
Gloucester Old Style
Sorbonne
Bramley
ITC Cheltenham
Columbia

127 Sorbonne

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

horizontal bracketed serifs (or nearly so) capital W with stepped centre strokes

128 Bramley

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

129 ITC Cheltenham

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

130 Columbia

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Ionic S 121

abcdefghijklmnopqrstuvwxyz1234567890

Nimrod 122

abcdefghijklmnopqrstuvwxyz1234567890

Cheltenham 123

abcdefghijklmnopqrstuvwxyz1234567890

Cheltenham Nova 124

abcdefghijklmnopqrstuvwxyz1234567890

Comenius 125

abcdefghijklmnopqrstuvwxyz1234567890

Gloucester Old Style 126

abcdefghijklmnopqrstuvwxyz1234567890

Sorbonne 127

abcdefghijklmnopqrstuvwxyz1234567890

Bramley 128

abcdefghijklmnopqrstuvwxyz1234567890

ITC Cheltenham 129

abcdefghijklmnopqrstuvwxyz1234567890

Columbia 130

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

131 French Round Face

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

132 Goudy Modern

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

horizontal serifs (or nearly so) no centre serif on capital W

133 Apollo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

134 Athenaeum

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

VERTICAL STRESS STRAIGHT SERIFS (NEW TRANSITIONAL)

od

135 Diotima

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

136 Franklin Antiqua

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

137 Impressum

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

138 Melior

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

139 Orion

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

140 Renault

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

French Round Face
Goudy Modern
Apollo
Athenaeum
Diotima
Franklin Antiqua
Impressum
Melior
Orion
Renault

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

French Round Face 131

abcdefghijklmnopqrstuvwxyz1234567890

Goudy Modern 132

abcdefghijklmnopqrstuvwxyz1234567890

Apollo 133

abcdefghijklmnopqrstuvwxyz1234567890

Athenaeum 134

abcdefghijklmnopqrstuvwxyz1234567890

Diotima 135

abcdefghijklmnopqrstuvwxyz1234567890

Franklin Antiqua 136

abcdefghijklmnopqrstuvwxyz1234567890

Impressum 137

abcdefghijklmnopqrstuvwxyz1234567890

Melior 138

abcdefghijklmnopqrstuvwxyz1234567890

Orion 139

abcdefghijklmnopqrstuvwxyz1234567890

Renault 140

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

VERTICAL STRESS
STRAIGHT SERIFS
(NEW TRANSITIONAL)

od

Dominante
Lo-Type
Menhart
Paragon
Primus Antiqua
Textype
Cochin
Electra
Iridium
ITC Zapf International

some definite oblique bracketed serifs
weak contrast

141 Dominante

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

142 Lo-type

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

143 Menhart

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

144 Paragon

ABCDEFGHIJKLMNOPQRSTUVWXYZ

145 Primus Antiqua

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

146 Textype

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

some definite oblique bracketed serifs
good contrast

147 Cochin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

148 Electra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

149 Iridium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

150 ITC Zapf International

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show speciol or 'style' characteristics. (NB. J, Q, & and g will usuolly vary from one typefoce to another).*

Dominante **141**

abcdefghijklmnopqrstuvwxyz1234567890

Lo-type **142**

abcdefghijklmnopqrstuvwxyz1234567890

Menhart **143**

abcdefghijklmnopqrstuvwxyz1234567890

Paragon **144**

abcdefghijklmnopqrstuvwxyz1234567890

Primus Antiqua **145**

abcdefghijklmnopqrstuvwxyz1234567890

Textype **146**

abcdefghijklmnopqrstuvwxyz1234567890

Cochin **147**

abcdefghijklmnopqrstuvwxyz1234567890

Electra **148**

abcdefghijklmnopqrstuvwxyz1234567890

Iridium **149**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Zapf International **150**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

5. ABRUPT CONTRAST/STRAIGHT SERIFS
(Modern Serif) Nos 151-187

These typefaces feature a strong and abrupt contrast between the thick and thin strokes of letters and all serifs are horizontals (straight). The overall stress is nearly vertical. Serifs can be line (unbracketed) or slightly bracketed and typefaces can vary in colour from light to black face.

After Baskerville, designers took the trends of greater contrast and vertical stress a stage further. In Britain, influenced as much by contemporary copper-plates as by Baskerville's types, William Martin (Bulmer; c. 1790) and Richard Austin (Bell; 1788, Scotch Roman; c. 1812) condensed the basic letterform and sharpened the serifs.

58,172,185/186

156

153/154/162/163
161/167/168/187

On the Continent the trend was taken further and the types of Firmin Didot (c. 1784), Giovanni Batista Bodoni (1798) and Justus Erich Walbaum (c. 1800) took the design to its limits as a text face. The thin strokes and serifs were now simply hairlines and demanded the most exacting presswork and high quality paper to achieve the desired, almost dazzling effect. The resultant characters were 'designed' rather than 'drawn' and the abrupt vertical stress makes them difficult to read in any quantity without generous leading. Unfortunately the *modern* design became the standard typeface for much of the nineteenth century and these defects were ignored. Insensitive *modern* typefaces and poor typography (loose letter and word spacing in particular) led to William Morris's typographic revolution of the 1890's.*

Although not used much as book types today the *moderns* (particularly Bodoni and Walbaum) continue to be popular for display and magazine work where their brilliance can be better appreciated.

*See also the introduction to category 1, p. 14.

5. ABRUPT CONTRAST/STRAIGHT SERIFS
(Modern Serif) Nos 151-187

Specimen nos	*Basic characteristics*	*Secondary characteristics*	
151-161	N *line serifs*	n *light face*	e.g. **161** Walbaum (Linotype)
162-169	,,	n *black face*	e.g. **162** Bodoni 135 (Monotype)
170-187	N *bracketed serifs*		e.g. **185** Scotch Roman (Monotype)

NB. *Typefaces in each group are arranged in alphabetical order.*



fine serifs
light face

151 Auriga

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

152 Basilia

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

153 Bauer Bodoni

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

154 Bodoni Book (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

155 Corvinus

ABCDEFGHIJKLMNOPQRSTUVWXYZ &

156 Didot

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

157 Egmont

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

158 Fairfield

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

159 Tiemann

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

160 Torino

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

ABRUPT CONTRAST
STRAIGHT SERIFS
(MODERN SERIF)

od

Auriga
Basilia
Bauer Bodoni
Bodoni Book (Linotype)
Corvinus
Didot
Egmont
Fairfield
Tiemann
Torino

Auriga **151**



Basilia **152**



Bauer Bodoni **153**



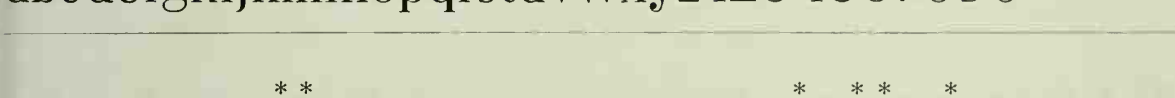
Bodoni Book (Linotype) **154**



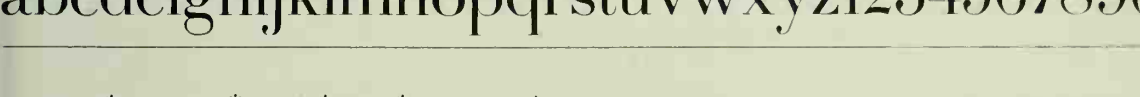
Corvinus **155**



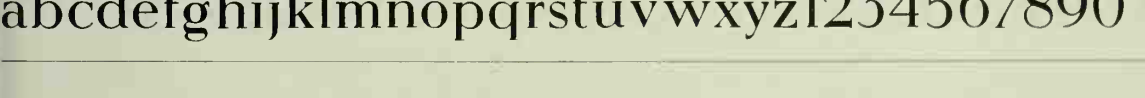
Didot **156**



Egmont **157**



Fairfield **158**



Tiemann **159**



Torino **160**



NB. On lower case letters generally look at the x height and length of ascenders and descenders

ABRUPT CONTRAST STRAIGHT SERIFS (MODERN SERIF)

od

Auriga
Basilia
Bauer Bodoni
Bodoni Book (Linotype)
Corvinus
Didot
Egmont
Fairfield
Tiemann
Torino

161 Walbaum (Linotype)



fine serifs
block face

162 Bodoni 135 (Monotype)



163 Bodoni (Haas)



164 Craw Modern



165 ITC Fenice



ABRUPT CONTRAST STRAIGHT SERIFS (MODERN SERIF)

od

166 Modern (Linotype)



167 Walbaum Book (Berthold)



168 Walbaum (Monotype)



169 ITC Zapf Book



Walbaum (Linotype)
Bodoni 135 (Monotype)
Bodoni (Haas)
Craw Modern
ITC Fenice
Modern (Linotype)
Walbaum Book (Berthold)
Walbaum (Monotype)
ITC Zapf Book
Albion 42

bracketed serifs

170 Albion 42



** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Walbaum (Linotype) **161**

abcdefghijklmnopqrstuvwxyz1234567890

Bodoni 135 (Monotype) **162**

abcdefghijklmnopqrstuvwxyz1234567890

Bodoni (Haas) **163**

abcdefghijklmnopqrstuvwxyz1234567890

Craw Modern **164**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Fenice **165**

abcdefghijklmnopqrstuvwxyz1234567890

Modern (Linotype) **166**

abcdefghijklmnopqrstuvwxyz1234567890

Walbaum Book (Berthold) **167**

abcdefghijklmnopqrstuvwxyz1234567890

Walbaum (Monotype) **168**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Zapf Book **169**

abcdefghijklmnopqrstuvwxyz1234567890

Albion 42 **170**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

ABRUPT CONTRAST STRAIGHT SERIFS (MODERN SERIF)

od

Walbaum (Linotype)
Bodoni 135 (Monotype)
Bodoni (Haas)
Craw Modern
ITC Fenice
Modern (Linotype)
Walbaum Book (Berthold)
Walbaum (Monotype)
ITC Zapf Book
Albion 42

171 Augustea

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

172 Bell

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

173 Bruce Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

174 Caledonia

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

175 ITC Century

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABRUPT CONTRAST STRAIGHT SERIFS (MODERN SERIF)

od

176 Century Nova

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

177 De Vinne

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

178 Madison

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

179 Modern No 20

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

180 Neo Didot

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Augustea
Bell
Bruce Old Style
Caledonia
ITC Century
Century Nova
De Vinne
Madison
Modern No 20
Neo Didot

* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Augustea 171

abcdefghijklmnopqrstuvwxyz1234567890

Bell 172

abcdefghijklmnopqrstuvwxyz1234567890

Bruce Old Style 173

abcdefghijklmnopqrstuvwxyz1234567890

Caledonia 174

abcdefghijklmnopqrstuvwxyz1234567890

ITC Century 175

abcdefghijklmnopqrstuvwxyz1234567890

Century Nova 176

abcdefghijklmnopqrstuvwxyz1234567890

De Vinne 177

abcdefghijklmnopqrstuvwxyz1234567890

Madison 178

abcdefghijklmnopqrstuvwxyz1234567890

Modern No 20 179

abcdefghijklmnopqrstuvwxyz1234567890

Neo Didot 180

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

Augustea
Bell
Bruce Old Style
Caledonia
ITC Century
Century Nova
De Vinne
Madison
Modern No 20
Neo Didot

181 Paganini

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

182 Photina

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

183 Pilgrim

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

184 Promotor

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

185 Scotch Roman (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABRUPT CONTRAST STRAIGHT SERIFS (MODERN SERIF)

od

186 Scotch 2 (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

187 Walbaum Standard (Berthold)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Paganini
Photina
Pilgrim
Promotor
Scotch Roman (Monotype)
Scotch 2 (Linotype)
Walbaum Standard (Berthold)
Centennial 55 (Linotype)
Versailles 55 (Linotype)
Wilke 55 (Linotype)

new entries

187A Centennial 55 (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

187B Versailles 55 (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

187C Wilke 55 (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Paganini **181**

abcdefghijklmnopqrstuvwxyz1234567890

Photina **182**

abcdefghijklmnopqrstuvwxyz1234567890

Pilgrim **183**

abcdefghijklmnopqrstuvwxyz1234567890

Promotor **184**

abcdefghijklmnopqrstuvwxyz1234567890

Scotch Roman (Monotype) **185**

abcdefghijklmnopqrstuvwxyz1234567890

Scotch 2 (Linotype) **186**

abcdefghijklmnopqrstuvwxyz1234567890

Walbaum Standard (Berthold) **187**

abcdefghijklmnopqrstuvwxyz1234567890

Centennial 55 (Linotype) **187A**

abcdefghijklmnopqrstuvwxyz1234567890

Versailles 55 (Linotype) **187B**

abcdefghijklmnopqrstuvwxyz1234567890

Wilke 55 (Linotype) **187C**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

ABRUPT CONTRAST STRAIGHT SERIFS (MODERN SERIF)

od

Paganini
Photina
Pilgrim
Promotor
Scotch Roman (Monotype)
Scotch 2 (Linotype)
Walbaum Standard (Berthold)
Centennial 55 (Linotype)
Versailles 55 (Linotype)
Wilke 55 (Linotype)

6. SLAB SERIF
(Egyptians and Clarendons) Nos 188-217

The typefaces in this section are characterised by a generally heavy appearance with thick 'slab' serifs often the same thickness as the main stem of the letters. When the serifs are square (unbracketed) the type is known as an *egyptian*, and when bracketed, as a *clarendon*. (NB Slab serif style typefaces with a sloping cross-bar to the lower case e will be found in Category 1, nos. 1-34).

Egyptian typefaces first appeared in Britain in the early nineteenth century. Figgins Egyptian of 1817, perhaps the first original design of advertising type, was quickly followed by versions from other founders. They were heavy with almost even weight and were designed not for legibility or sensitivity, but impact and aggression, they could not be ignored. Most of the *egyptians* shown in this section are polite twentieth century text versions of the basic design. Faces such as Beton, Memphis and Rockwell date from the 1920's and '30's and are contemporary with *sans serifs* such as Erbar and Futura, sharing with them geometric construction and a single storey lower case 'g'. Calvert (Margaret Calvert 1980), on the other hand, shows more irregularity in character, width and construction, and has an idiosyncratic serif treatment. Versions of the heavy Victorian originals can be found in Part 2 of this book, nos. 453-458.

189,196,197
253,254
190

Clarendons take their name from the first version of this typestyle, cut by Benjamin Fox of the Fann Street Foundry in 1845. They are not as heavy and exaggerated as the *egyptians* and the serifs are strongly bracketed. The first *clarendons* were condensed and designed as a bold face to accompany the *modern* typefaces then in use. Subsequently, expanded versions appeared and later still different weights, but all are characterised by a large x-height (for legibility), a strong horizontal emphasis, and an almost architectural sturdiness. These qualities make them ideal for printing on poor quality paper and the basic design has proved the most successful for newspaper types and also typewriters.*

*Because of other design features, some *clarendons* are to be found in category 4 of this book (nos. 118-122) including one of the most popular newspaper typefaces currently available, Robin Nicholas' **Nimrod, (122)**.

6. SLAB SERIF
(Egyptians and Clarendons) Nos 188-217

Specimen nos		*Basic characteristics*		*Secondary characteristics*	
188-200	I	*square slab*	g	*single storey*	e.g. **197** Rockwell
201-203	"		g	*double storey*	e.g. **203** Schadow Antiqua
204-205	I	*bracketed slab*	g	*single storey*	e.g. **205** Egyptian 505
206-213	"		g	*double storey*	e.g. **209** Clarendon (Linotype)
214-217	I	*rounded slab*			e.g. **214** ITC American Typewriter

NB. *Typefaces in each group are arranged in alphabetical order.*

188 A & S Gallatin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

189 Beton

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

190 Calvert

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

191 Candida

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

192 City

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

193 Glypha 55

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

194 ITC Lubalin Graph

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

195 ITC Lubalin Graph Extra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

196 Memphis

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

197 Rockwell

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

These letters show speciol or 'style' chorocteristics. (NB. J, Q, & ond g will usuolly vory from one typefoce to onother).

A & S Gallatin
Beton
Calvert
Candida
City
Glypha 55
ITC Lubalin Graph
ITC Lubalin Graph Extra Light
Memphis
Rockwell

A & S Gallatin **188**

abcdefghijklmnopqrstuvwxyz1234567890

Beton **189**

abcdefghijklmnopqrstuvwxyz1234567890

Calvert **190**

abcdefghijklmnopqrstuvwxyz1234567890

Candida **191**

abcdefghijklmnopqrstuvwxyz1234567890

City **192**

abcdefghijklmnopqrstuvwxyz1234567890

Glypha 55 **193**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Lubalin Graph **194**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Lubalin Graph Extra Light **195**

abcdefghijklmnopqrstuvwxyz1234567890

Memphis **196**

abcdefghijklmnopqrstuvwxyz1234567890

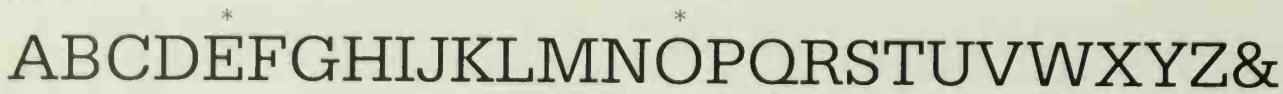
Rockwell **197**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

A & S Gallatin
Beton
Calvert
Candida
City
Glypha 55
ITC Lubalin Graph
ITC Lubalin Graph Extra Light
Memphis
Rockwell

198 Serifa 55



199 Stymie (ATF)



200 ITC Stymie Hairline



square slab double storey g

201 Antique No 5



202 Egyptian 173



203 Schadow Antiqua



bracketed slab single storey g

204 Aachen



205 Egyptian 505



bracketed slab double storey g

206 Antique No 3



207 Consort



* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

SLAB SERIF

II

Serifa 55
Stymie (ATF)
ITC Stymie Hairline
Antique No 5
Egyptian 173
Schadow Antiqua
Aachen
Egyptian 505
Antique No 3
Consort

Serifa 55 **198**

abcdefghijklmnopqrstuvwxyz1234567890

Stymie (ATF) **199**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Stymie Hairline **200**

abcdefghijklmnopqrstuvwxyz1234567890

Antique No 5 **201**

abcdefghijklmnopqrstuvwxyz1234567890

Egyptian 173 **202**

abcdefghijklmnopqrstuvwxyz1234567890

Schadow Antiqua **203**

abcdefghijklmnopqrstuvwxyz1234567890

Aachen **204**

abcdefghijklmnopqrstuvwxyz1234567890

Egyptian 505 **205**

abcdefghijklmnopqrstuvwxyz1234567890

Antique No 3 **206**

abcdefghijklmnopqrstuvwxyz1234567890

Consort **207**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

208 Clarendon 12 (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

209 Clarendon (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

210 Egyptienne F 55

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

211 New Clarendon

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

212 Egizio

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

213 Fortune

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

rounded slab

214 ITC American Typewriter

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

215 Clarinda Typewriter

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

216 Linotype Typewriter

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

217 Monotype Typewriter 105

ABCDEFGHIJKLMNOPQRSTUVWXYZ

* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

SLAB SERIF

II

Clarendon 12 (Monotype)
Clarendon (Linotype)
Egyptienne F 55
New Clarendon
Egizio
Fortune
ITC American Typewriter
Clarinda Typewriter
Linotype Typewriter
Monotype Typewriter 105

Clarendon 12 (Monotype) **208**

abcdefghijklmnopqrstuvwxyz1234567890

Clarendon (Linotype) **209**

abcdefghijklmnopqrstuvwxyz1234567890

Egyptienne F 55 **210**

abcdefghijklmnopqrstuvwxyz1234567890

New Clarendon **211**

abcdefghijklmnopqrstuvwxyz1234567890

Egizio **212**

abcdefghijklmnopqrstuvwxyz1234567890

Fortune **213**

abcdefghijklmnopqrstuvwxyz1234567890

ITC American Typewriter **214**

abcdefghijklmnopqrstuvwxyz1234567890

Clarinda Typewriter **215**

abcdefghijklmnopqrstuvwxyz1234567890

Linotype Typewriter **216**

abcdefghijklmnopqrstuvwxyz1234567890

Monotype Typewriter 105 **217**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

SLAB SERIF

II

Clarendon 12 (Monotype)
Clarendon (Linotype)
Egyptienne F 55
New Clarendon
Egizio
Fortune
ITC American Typewriter
Clarinda Typewriter
Linotype Typewriter
Monotype Typewriter 105

7. WEDGE SERIF
(Hybrid Serif), Nos 218-240

This category contains typefaces* which are not always clearly serif or sans serif (i.e. hybrids). It includes typefaces both of general serif-style but with only a thickening at the terminals of letters and sans serif style typefaces with very small line serifs on the terminals. It includes other groups with wedge-shaped serifs and half serifs. (N.B. Wedge serif style typefaces with a sloping bar on the lower case e are to be found in category 1.)

*Nos. 230-235 belong (stylistically) to a sub-group of *egyptians* (see introduction to category 5, p.64) called *latins*, they are not of the correct age. All the other typefaces are grouped here for identification and recognition purposes as they cannot be grouped elsewhere. Some bolder versions of these hybrids are also included in part 2, category 6, Modified Serif.

7. WEDGE SERIF
(Hybrid Serif), Nos 218-240

Specimen nos		*Basic characteristics*	
218-229	I or I	*wedge-ended or small wedge serifs*	e.g. **218** Albertus, **229** Romana
230-235	I	*wedge-shaped serifs*	e.g. **233** Meridien
236-238	I	*line-ended serifs*	e.g. **236** Copperplate Gothic
239-240	]	*half serifs*	e.g. **240** Romic

NB. *Typefaces in each group are arranged in alphabetical order.*

wedge ended or small wedge serifs

218 Albertus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

219 Americana

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

220 Flange

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

221 French Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

222 ITC Friz Quadrata

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

223 Icone

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

224 ITC Korinna

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

225 ITC Newtext

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

226 ITC Novarese

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

227 Poppl-Laudatio

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Albertus
Americana
Flange
French Old Style
ITC Friz Quadrata
Icone
ITC Korinna
ITC Newtext
ITC Novarese
Poppl-Laudatio

WEDGE SERIF (HYBRID SERIF)

II

* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Albertus **218**

abcdefghijklmnopqrstuvwxyz1234567890

Americana **219**

abcdefghijklmnopqrstuvwxyz1234567890

Flange **220**

abcdefghijklmnopqrstuvwxyz1234567890

French Old Style **221**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Friz Quadrata **222**

abcdefghijklmnopqrstuvwxyz1234567890

Icone **223**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Korinna **224**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Newtext **225**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Novarese **226**

abcdefghijklmnopqrstuvwxyz1234567890

Poppl-Laudatio **227**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

Albertus
Americana
Flange
French Old Style
ITC Friz Quadrata
Icone
ITC Korinna
ITC Newtext
ITC Novarese
Poppl-Laudatio

228 ITC Quorum

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

229 Romana

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

wedge shaped serifs

230 ITC Barcelona

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

231 Biltmore

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

232 ITC LSC Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

233 Meridien

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ITC Quorum
Romana
ITC Barcelona
Biltmore
ITC LSC Book
Meridien
Octavian
Pegasus
Copperplate Gothic
ITC Serif Gothic

234 Octavian

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

235 Pegasus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

WEDGE SERIF
(HYBRID SERIF)

II

line-ended serifs

236 Copperplate Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

237 ITC Serif Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

ITC Quorum **228**

abcdefghijklmnopqrstuvwxyz1234567890

Romana **229**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Barcelona **230**

abcdefghijklmnopqrstuvwxyz1234567890

Biltmore **231**

abcdefghijklmnopqrstuvwxyz1234567890

ITC LSC Book **232**

abcdefghijklmnopqrstuvwxyz1234567890

Meridien **233**

abcdefghijklmnopqrstuvwxyz1234567890

Octavian **234**

abcdefghijklmnopqrstuvwxyz1234567890

Pegasus **235**

abcdefghijklmnopqrstuvwxyz1234567890

small capitals

Copperplate Gothic **236**

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

ITC Serif Gothic **237**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

ITC Quorum
Romana
ITC Barcelona
Biltmore
ITC LSC Book
Meridien
Octavian
Pegasus
Copperplate Gothic
ITC Serif Gothic

238 Spartan 140 (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

half serifs

239 Parsons

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

240 Romic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

new entries

240A Cantoria (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

240B Footlight (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Spartan 140 (Monotype)
Parsons
Romic
Cantoria (Monotype)
Footlight (Monotype)

WEDGE SERIF (HYBRID SERIF)

II

Spartan 140 (Monotype) **238**

1234567890 *no lower case*

Parsons **239**

abcdefghijklmnopqrstuvwxyz1234567890

Romic **240**

abcdefghijklmnopqrstuvwxyz1234567890

Cantoria (Monotype) **240A**

abcdefghijklmnopqrstuvwxyz1234567890

Footlight (Monotype) **240B**

abcdefghijklmnopqrstuvwxyz1234567890

NB. Nos 241-244 have been deleted.

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

Spartan 140 (Monotype)
Parsons
Romic
Cantoria (Monotype)
Footlight (Monotype)

8. SANS SERIF
(sometimes called Grotesque), Nos 245-304

Typefaces with no serifs. Generally, with little or no difference between strokes (i.e. monoline). These typefaces are primarily divided according to whether the capital G has a spur on it or not, and if it has, if it is wide, medium or narrow. The category also includes groups of typefaces of a special shape (such as rounded).

The first *sans serifs* appeared in England in the early nineteenth century – Caslon's so-called Egyptian of 1816: a clumsy, unbalanced set of capitals probably intended for headings and emphasis only – but it was the German founders who developed the lower case in the 1830's.

British *sans serifs* of the nineteenth century tended to be heavy, have capitals of equal width and *modern*-face features to the G, R, g and t. These can be clearly seen on Grot 9/ Headline Bold. The German faces in contrast, reformed the style, the capitals differ in width
273 and the strokes taper. Berthold's Akzidenz Grotesk/Standard of 1898 is typical and has been highly influential in the last forty years. American *sans serifs* drew on both sources, often
287 using British forms with German stroke treatment. Morris Fuller Benton's News Gothic of 1908 typifies the approach.

During the first half of this century the development of the sans serif took two routes. In England in 1916, London Transport began using a *sans serif* especially designed for them by Edward Johnston, it was a break with previous *sans serifs* because it was based on classical letterforms. His approach was very closely followed by his pupil and friend Eric Gill with
259/348/424/425/427/ 428/476/482/527 Gill Sans in 1928. In Germany, designs were influenced by the teachings of the Bauhaus and
254 developed along geometric lines. Paul Renner's Futura of 1928 is the most popular of this kind and has been widely copied.

After World War II, the idea of a *sans serif* typeface with a whole family of related weights arose on the Continent, especially in Switzerland where Bauhaus principles had been modified to something akin to pattern making. Adrian Frutiger's Univers series begun
267/481/498 in 1952 is the most ambitious of these typeface families, having twenty-one weights all carefully worked out and mathematically related from the outset. Max Miedinger's New
279/422/493/494/477/ 529/530/620/624 Haas Grotesque/Helvetica, 1957, was based on Akzidenz Grotesque and has become the most popular and commercially successful *sans serif*. Although it now has a large family of weights, these were not all planned from the outset.

More recent developments have concentrated on introducing a little more 'personality' into the typeface and do not fall into any one category outlined above. 'Personality' can be difficult to handle. Both Roger Excoffon's **Antique Olive** of 1962 and Aldo Novarese's **Eurostile** of 1964/5 have too much for their own good and now look very dated. On the other hand, **Frutiger**, 1977 and Ong Chong Wah's **Abadi** of 1988 are more subtle and more successful.

271/473/483, 291/292

266, 304A

8. SANS SERIF
(sometimes called Grotesque), Nos 245-304

Specimen nos	Basic characteristics	Secondary characteristics	
245-248	G *wide, no spur*	E *wide*	e.g. **245** Adonis
249-257	G *wide, no spur*	E *narrow*	e.g. **254** Futura
258-265	G *medium width, no spur*	G *round base*	e.g. **259** Gill Sans
266-267	"	G *flatter base*	e.g. **267** Univers 55
268-269	"	G *no bar, stressed strokes*	e.g. **268** Optima
270	"	G *no bar, unstressed strokes*	e.g. **270** Syntax
271-272	G *narrow, no spur (or bar)*		e.g. **271** Antique Olive
273	G *wide, with spur*		e.g. **273** Akzidenz Grotesk
274-283	G *medium width, with spur*		e.g. **279** Helvetica
284-289	G *narrow, with spur*		e.g. **287** News Gothic

NB. Typefaces in each group are arranged in alphabetical order.

Specimen nos			
290-294	Gg	*(sans serif) square*	e.g. **291** Eurostile
295	Gg	*sloped*	e.g. **295** ITC Eras
296-301	Gg	*rounded*	e.g. **296** ITC Bauhaus
302-304	G	*electronic or machine-read*	e.g. **303** OCR-A

N.B. *Typefaces in each group are arranged in alphabetical order.*



wide capital G no spur
wide capital E

245 Adonis

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

246 Doric

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

247 2-Line Block Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

248 4-Line Block Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

wide capital G no spur
narrow capital E

249 Adsans

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

250 ITC Avant Garde Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

251 Bernhard Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

252 20th Century

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

253 Erbar

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

254 Futura

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* *These letters show special or 'style' characteristics. (Nb. J, Q, & and g will usually vary from one typeface to another).*

Adonis
Doric
2-Line Block Gothic
4-Line Block Gothic
Adsans
ITC Avant Garde Gothic
Bernhard Gothic
20th Century
Erbar
Futura

SANS SERIF

GG

Adonis 245

abcdefghijklmnopqrstuvwxyz1234567890

Doric 246

abcdefghijklmnopqrstuvwxyz1234567890

small capitals (no lower case)

2-Line Block Gothic 247

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

small capitals (no lower case)

4-Line Block Gothic 248

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

Adsans 249

abcdefghijklmnopqrstuvwxyz1234567890

ITC Avant Garde Gothic 250

abcdefghijklmnopqrstuvwxyz1234567890

Bernhard Gothic 251

abcdefghijklmnopqrstuvwxyz1234567890

20th Century 252

abcdefghijklmnopqrstuvwxyz1234567890

Erbar 253

abcdefghijklmnopqrstuvwxyz1234567890

Futura 254

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

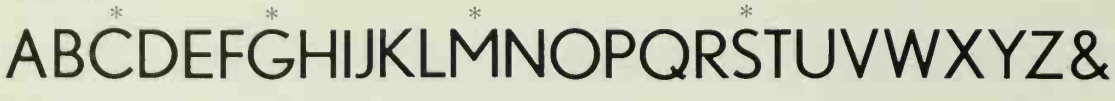
Ador
Dor
2-Line Block Goth
4-Line Block Goth
Adsa
ITC Avant Garde Goth
Bernhard Goth
20th Centu
Erb
Futu

G G

255 Neuzeit-Grotesk



256 Nobel



257 Spartan



medium width capital G no spur round base

258 Cable (Klingspor)



259 Gill Sans



260 Granby



261 Grotesque 215



Neuzeit Grotesk
Nobel
Spartan
Cable (Klingspor)
Gill Sans
Granby
Grotesque 215
ITC Kabel
Metro
Tempo

262 ITC Kabel



263 Metro



264 Tempo



SANS SERIF

GG

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Neuzeit-Grotesk **255**

abcdefghijklmnopqrstuvwxyz1234567890

Nobel **256**

abcdefghijklmnopqrstuvwxyz1234567890

Spartan **257**

abcdefghijklmnopqrstuvwxyz1234567890

Cable (Klingspor) **258**

abcdefghijklmnopqrstuvwxyz1234567890

Gill Sans **259**

abcdefghijklmnopqrstuvwxyz1234567890

Granby **260**

abcdefghijklmnopqrstuvwxyz1234567890

Grotesque 215 **261**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Kabel **262**

abcdefghijklmnopqrstuvwxyz1234567890

Metro **263**

abcdefghijklmnopqrstuvwxyz1234567890

Tempo **264**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

Neuzeit Grotes
Nobe
Sparta
Cable (Klingspor
Gill San
Granb
Grotesque 21
ITC Kabe
Metr
Tempo

GG

265 Venus



medium width capital G no spur flutter base

266 Frutiger



267 Univers 55



medium width capital G no spur no bar stressed strokes

268 Optima



269 ITC Souvenir Gothic



medium width capital G no spur no bar unstressed strokes

270 Syntax



narrow capital G no spur no bar

271 Antique Olive



Venus
Frutiger
Univers 55
Optima
ITC Souvenir Gothic
Syntax
Antique Olive
Clearface Gothic
Akzidenz Grotesk
Berthold Imago

272 Clearface Gothic



wide capital G with spur

273 Akzidenz Grotesk

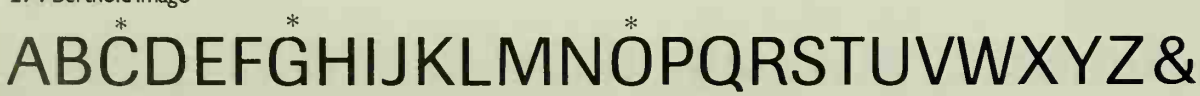


SANS SERIF

GG

medium width capital G with spur

274 Berthold Imago



** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Venus **265**

abcdefghijklmnopqrstuvwxyz1234567890

Frutiger **266**

abcdefghijklmnopqrstuvwxyz1234567890

Univers 55 **267**

abcdefghijklmnopqrstuvwxyz1234567890

Optima **268**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Souvenir Gothic **269**

abcdefghijklmnopqrstuvwxyz1234567890

Syntax **270**

abcdefghijklmnopqrstuvwxyz1234567890

Antique Olive **271**

abcdefghijklmnopqrstuvwxyz1234567890

Clearface Gothic **272**

abcdefghijklmnopqrstuvwxyz1234567890

Akzidenz Grotesk **273**

abcdefghijklmnopqrstuvwxyz 1234567890

Berthold Imago **274**

abcdefghijklmnopqrstuvwxyz 1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

Venus
Frutiger
Univers 55
Optima
ITC Souvenir Gothic
Syntax
Antique Olive
Clearface Gothic
Akzidenz Grotesk
Berthold Imago



275 Folio

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

276 Franklin Gothic (ATF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

277 ITC Franklin Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

278 Haas Unica

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

279 Helvetica

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

280 Mercator

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

281 Standard

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

282 Transport

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

283 Video

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

284 Bell Centennial

narrow capital G with spur

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Folio
Franklin Gothic (ATF)
ITC Franklin Gothic
Haas Unica
Helvetica
Mercator
Standard
Transport
Video
Bell Centennial

SANS SERIF

GG

Folio **275**

abcdefghijklmnopqrstuvwxyz1234567890

Franklin Gothic (ATF) **276**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Franklin Gothic **277**

abcdefghijklmnopqrstuvwxyz1234567890

Haas Unica **278**

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica **279**

abcdefghijklmnopqrstuvwxyz1234567890

Mercator **280**

abcdefghijklmnopqrstuvwxyz1234567890

Standard **281**

abcdefghijklmnopqrstuvwxyz1234567890

Transport **282**

abcdefghijklmnopqrstuvwxyz1234567890

Video **283**

abcdefghijklmnopqrstuvwxyz1234567890

Bell Centennial **284**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

285 Bell Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

286 Lightline Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

287 News Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

288 Record Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

289 Trade Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

square shaped

290 Bank Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

291 Eurostile

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Bell Gothic
Lightline Gothic
News Gothic
Record Gothic
Trade Gothic
Bank Gothic
Eurostile
Heldustry
ITC Eras
ITC Benguiat Gothic

293 Heldustry

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sloped

295 ITC Eras

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

rounded

297 ITC Benguiat Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SANS SERIF

GG

** These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Bell Gothic **285**

abcdefghijklmnopqrstuvwxyz1234567890

Lightline Gothic **286**

abcdefghijklmnopqrstuvwxyz1234567890

News Gothic **287**

abcdefghijklmnopqrstuvwxyz1234567890

Record Gothic **288**

abcdefghijklmnopqrstuvwxyz1234567890

Trade Gothic **289**

abcdefghijklmnopqrstuvwxyz1234567890

small capitals

Bank Gothic **290**

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

Eurostile **291**

abcdefghijklmnopqrstuvwxyz1234567890

Heldustry **293**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Eras **295**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Benguiat Gothic **297**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

Bell Gothic
Lightline Gothic
News Gothic
Record Gothic
Trade Gothic
Bank Gothic
Eurostile
Heldustry
ITC Eras
ITC Benguiat Gothic

298 Berliner Grotesk

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

299 Churchward 70

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

300 ITC Ronda

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

electronic or machine read

302 IC – Alphabet

ABCDEFGHIJKLMNOPQRSTUVWXYZ

303 OCR-A

ABCDEFGHIJKLMNOPQRSTUVWXYZ

304 OCR-B

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

new entries

304A Abadi (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

304B Arial (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

304C Avenir 55 (Linotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

304D Wolters Map Face (Monotype)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* *These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).*

Berliner Grotesk
Churchward 70
ITC Ronda
IC – Alphabet
OCR-A
OCR-B
Abadi (Monotype)
Arial (Monotype)
Avenir 55 (Linotype)
Wolters Map Face (Monotype)

SANS SERIF

GG

Berliner Grotesk **298**

abcdefghijklmnopqrstuvwxyz1234567890

Churchward 70 **299**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Ronda **300**

abcdefghijklmnopqrstuvwxyz1234567890

IC – Alphabet **302**

1234567890 *no lower case*

OCR-A **303**

1234567890 *no lower case*

OCR-B **304**

abcdefghijklmnopqrstuvwxyz1234567890

Abadi (Monotype) **304A**

abcdefghijklmnopqrstuvwxyz1234567890

Arial (Monotype) **304B**

abcdefghijklmnopqrstuvwxyz1234567890

Avenir 55 (Linotype) **304C**

abcdefghijklmnopqrstuvwxyz1234567890

Wolters Map Face (Monotype) **304D**

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

Berliner Grotesk
Churchward 70
ITC Ronda
IC – Alphabet
OCR-A
OCR-B
Abadi (Monotype)
Arial (Monotype)
Avenir 55 (Linotype)
Wolters Map Face (Monotype)

TEXT TYPEFACE 'EARMARK' TABLES

THESE TABLES OFFER a method of identifying *Text* typefaces (Specimen Nos 1-304) by means of 'earmarks' or special characteristic features on individual letters. They represent an alternative but companion identification process to the *Text* typeface classification system beginning on page 12.

The tables are divided into two parts – 'Common' and 'Special Earmarks', but there is, however, a small overlap between the two parts.

'Common Earmark' Tables

These show typical, commonplace letter features and give examples of typefaces with each feature. 'Common' letters are identifiable either by their general appearance or by 'marked' features or captions. (see illustration below).



119 Century Schoolbook
137 Impressum
145 Primus Antiqua



153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)

'Special Earmark' Tables

These show more distinctive and unusual identifying features.

'Special earmarks' are indicated on letters by arrows, lines or captions and *Text* typefaces with each feature are listed by number below each. (see illustration below). Each letter has been 'analysed' in parts or by features generally starting from the top and working downwards to the bottom. It should be noted that the general 'style' of typefaces with the same 'earmark' can vary slightly.



27, 60, 63



35, **38**-41, 61-2, 74, 76, 99, 123-4, 132, 147

Figures are divided throughout into two kinds – 'lining' and 'non-lining'. An example of each is given below:

lining

1234567890

non-lining

1234567890

e.g. Baskerville

In both sets of tables, letters are arranged in a continuous sequence from a to z in both capital and lower case forms (plus ampersand and figures). The 'earmarks' of each letter are then divided (by rules) into groups representing *Text* typeface categories used in the book as follows:

Category Nos. 1-4 (Roman Serif)
(Specimen Nos. 1-150)

No. 5 (Modern Serif)
(Specimen Nos. 151-187)

No. 6 (Slab Serif)
(Specimen Nos. 188-217)

No. 7 (Wedge Serif)
(Specimen Nos. 218-240)

No. 8 (Sans Serif)
(Specimen Nos. 245-304)

NB. There are no 'common earmarks' for the Wedge Serif category since it generally comprises of more 'unusual' typefaces.

Looking for 'earmarks'

1. Consult the recommended selection order for 'earmarks' on this page and choose a letter as early in the order as possible.

2. Look in the 'Common Earmark' Tables to see whether or not the specimen letter you have chosen has a 'common earmark'. If it has, then select alternative specimen letters until you find one which has features which do not appear in these tables as 'common features will not generally assist in rapid typeface identification.

3. Find this letter in the following 'Special Earmark' Tables.

4. Look through the listings of illustrated specimen letters which are divided by rules into typeface categories (as listed previously) and match your specimen against the 'earmarks' shown.

5. When you have successfully matched your specimen to one or more of the 'earmarks' then look up in turn the typeface specimens whose numbers are given below each until you identify your particular typeface specimen.

6. If specific typeface identification is not easily obtainable with the specimen letter you have chosen then select alternative letters until a positive 'photofit' picture of the typeface is achieved.

Recommended order for selecting 'earmarks':

Capital letters and ampersand:
Q, &, J, G, W, A, K, C, R, M, E, P, S, T, F, B, N, O, U, X, Y, D, H, Z, L, V, I.

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

Figures:
3, 7, 5, 2, 1, 4, 9, 6, 8, 0

'Common Earmarks'

The 'common earmarks' (or typical identifying features) are indicated either by the general appearance of letters or by 'marked' features. The general 'style' of typefaces with the same 'earmark' may vary. Example typefaces with their specimen numbers are listed against each letter.

Throughout these tables 'earmarks' are divided into Text typeface categories by fine horizontal rules as described in the introduction on page 97.



19 Centaur
52 Times Roman (Linotype)
79 Baskerville (Linotype)



56 Bookman
70 Old Style No. 7
86 Times Europa



57 ITC Bookman
71 Olympian
138 Melior



35 Bembo
39 Plantin
76 Aster



59 Caslon Old Face No. 2
73 Ehrhardt
94 Garamond (Stempel)



119 Century Schoolbook
137 Impressum
145 Primus Antiqua



153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)



196 Memphis
197 Rockwell
199 Stymie (ATF)



254 Futura
258 Cable (Klingspor)
264 Tempo



259 Gill Sans
267 Univers 55
279 Helvetica



24 ITC Clearface
67 Imprint
90 Fournier



19 Centaur
79 Baskerville (Linotype)
88 Sabon



115 Excelsior
119 Century Schoolbook
121 Ionic 5



153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)



194 ITC Lubalin Graph
197 Rockwell
198 Serifa 55



261 Grotesque 215
265 Univers 55
279 Helvetica



5 Windsor
56 Bookman
69 Old Style No. 2



49 Goudy Catalogue
52 Times Roman (Linotype)
67 Imprint



35 Bembo
39 Plantin
92 Garamond (Stempel)



20 Horley Old Style
61 Caslon 540
79 Baskerville (Linotype)



119 Century Schoolbook
121 Ionic 5
145 Primus Antiqua



171 Augustea
179 Modern No. 20
186 Scotch 2 (Linotype)



196 Memphis
197 Rockwell
198 Serifa 55



254 Futura
257 Spartan
259 Gills Sans



256 Nobel
261 Grotesque 215
273 Akzidenz Grotesque



267 Univers 55
275 Folio
279 Helvetica



39 Plantin
52 Times Roman (Linotype)
69 Old Style No. 2



49 Goudy Catalogue
91 Garamond (Monotype)
100 Concorde



114 Century Expanded
119 Century Schoolbook
121 Ionic 5



153 Bauer Bodoni
156 Didot
163 Bodoni (Haas)



196 Memphis
197 Rockwell
198 Serifa 55



267 Univers 55
275 Folio
279 Helvetica



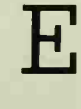
5 Windsor
61 Caslon 540
69 Old Style No. 2



35 Bembo
39 Plantin
52 Times Roman (Linotype)



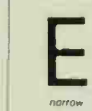
153 Bauer Bodoni
161 Walbaum (Linotype)
174 Caledonia



193 Glypha 55
198 Serifa 55
199 Stymie (ATF)



207 Consort
209 Clarendon (Linotype)
212 Egizio



253 Erbar
254 Futura
257 Spartan



267 Univers
279 Helvetica
281 Standard



5 Windsor
61 Caslon 540
69 Old Style No. 2



35 Bembo
39 Plantin
52 Times Roman (Linotype)



153 Bauer Bodoni
161 Walbaum (Linotype)
174 Caledonia



193 Glypha 55
198 Serifa 55
199 Stymie (ATF)



207 Consort
209 Clarendon (Linotype)
212 Egizio



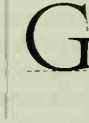
253 Erbar
254 Futura
257 Spartan



267 Univers 55
279 Helvetica
281 Standard



49 Goudy Catalogue
70 Old Style No. 7
80 Baskerville No. 2



15 Cloister
97 Spectrum
105 Romulus

'Common Earmarks'

The 'camman earmarks' (or typical identifying features) are indicated either by the general appearance of letters or by 'marked' features. The general 'style' of typefaces with the same 'earmark' may vary. Example typefaces with their specimen numbers are listed against each letter.

G

52 Times Roman (Linotype)
67 Imprint
90 Garamond (Stempel)

G
poor contrast

119 Century Schoolbook
121 Ionic 5
142 Textype

G

175 ITC Century
177 De Vinne
186 Scotch 2 (Linotype)

G

196 Memphis
198 Serifa 55
199 Stymie (ATF)

G
bracketed slab

207 Consort
209 Clarendon (Linotype)
212 Egizio

G
circular (or nearly so) no spur

253 Erbar
254 Futura
257 Spartan

G
with spur

275 Folio
279 Helvetica
281 Standard

H

39 Plantin
60 Caslon 128
79 Baskerville (Linotype)

H

153 Bauer Bodoni
158 Fairfield
161 Walbaum (Linotype)

H

197 Rockwell
198 Serifa 55
199 Stymie (ATF)

H

207 Consort
209 Clarendon (Linotype)
212 Egizio

H

267 Univers 55
279 Helvetica
281 Standard

I

35 Bembo
39 Plantin
92 Garamond (Stempel)

I
poor contrast

118 Aurora
119 Century Schoolbook
121 Ionic 5

I

152 Basilia
153 Bauer Bodoni
168 Walbaum (Monotype)

I

196 Memphis
197 Rockwell
199 Stymie (ATF)

I
bracketed slab

207 Consort
209 Clarendon (Linotype)
212 Egizio

I

259 Gill Sans
267 Univers 55
279 Helvetica

J
short tail, non-lining

16 Cloister
60 Caslon 128
67 Imprint

J
medium length tail, non-lining

31 Vendôme
52 Times Roman (Linotype)
99 Caslon 3

J
rounded tail, non-lining

25 Lutetia
66 Granjon
148 Electra

J
poor contrast, lining

119 Century Schoolbook
121 Ionic 5
146 Textype

J

168 Walbaum (Linotype)
171 Augustea
177 De Vinne

J

196 Memphis
197 Rockwell
199 Stymie (ATF)

J
short tail

253 Erbar
266 Frutiger
282 Standard

J
full rounded tail

267 Univers 55
275 Folio
279 Helvetica

K
single junction

70 Old Style No. 7
76 Aster
92 Garamond (Stempel)

K
single junction

35 Bembo
38 Plantin
88 Sabon

K
double junction

115 Excelsior
119 Century Schoolbook
121 Ionic 5

K

153 Bauer Bodoni
163 Bodoni (Haas)
165 ITC Fenice

K

196 Memphis
198 Serifa 55
199 Stymie (ATF)

K

261 Grotesque 215
279 Helvetica
281 Standard

L

35 Bembo
38 Plantin
61 Caslon 540

L

79 Baskerville (Linotype)
123 Cheltenham
138 Melior

L
poor contrast

115 Excelsior
119 Century Schoolbook
121 Ionic 5

L

171 Augustea
174 Caledonia
177 De Vinne

L

197 Rockwell
198 Serifa 55
199 Stymie (ATF)

L
narrow

254 Futura
257 Spartan
264 Tempo

L
wider

267 Univers 55
279 Helvetica
281 Standard

M

61 Caslon 540
67 Imprint
79 Baskerville (Linotype)

M

35 Bembo
39 Plantin
73 Ehrhardt

M

153 Bauer Bodoni
158 Fairfield
168 Walbaum (Linotype)

M

193 Glypha 55
196 Memphis
197 Rockwell

M

209 Clarendon (Linotype)
212 Egizio
213 Consort

M

275 Folio
279 Helvetica
281 Standard

N

61 Caslon 540
92 Garamond (Stempel)
105 Romulus

N
poor contrast

56 Bookman
71 Olympian
138 Melior

N

153 Bauer Bodoni
156 Didot
158 Fairfield

'Common Earmarks'

The 'common earmarks' (or typical identifying features) are indicated either by the general appearance of letters or by 'marked' features. The general 'style' of typefaces with the same 'earmark' may vary. Example typefaces with their specimen numbers are listed against each letter.

N

193 Glypha SS
196 Memphis
197 Rockwell

N

bracketed slab

209 Clarendon (Linotype)
212 Egizio
213 Fortune

N

275 Folio
279 Helvetica
281 Standard

O

19 Centaur
35 Bembo
39 Plantin

O

52 Times Roman (Linotype)
58 Bulmer
79 Baskerville (Linotype)

O

153 Bauer Bodoni
156 Didot
168 Walbaum (Monotype)

O

189 Beton
196 Memphis
199 Stymie (ATF)

O

circular

254 Futura
258 Cable (Klingspor)
259 Gill Sans

O

267 Univers SS
279 Helvetica
281 Standard

P

35 Bembo
38 Plantin
70 Old Style No. 7

P

49 Goudy Catalogue
84 Palatino
92 Garamond (Stempel)

P

poor contrast

115 Excelsior
119 Century Schoolbook
137 Impressum

P

153 Bauer Bodoni
156 Didot
158 Fairfield

P

196 Memphis
197 Rockwell
198 Serifa SS

P

259 Gill Sans
260 Granby
261 Grotesque 21S

Q

35 Bembo
52 Times Roman (Linotype)
116 Perpetua

Q

poor contrast

115 Excelsior
119 Century Schoolbook
121 Ionic S

Q

152 Basilia
153 Bauer Bodoni
174 Caledonia

Q

189 Beton
193 Glypha SS
198 Serifa SS

Q

209 Clarendon (Linotype)
212 Egizio
213 Consort

Q

278 Haas Unica
279 Helvetica
283 Video

R

35 Bembo
37 Goudy Old Style
87 Quadriga Antiqua

R

39 Plantin
70 Old Style No. 7
94 Garamond (Berthold)

R

19 Centaur
31 Vendôme
75 Aldus

R

poor contrast

115 Excelsior
119 Century Schoolbook
145 Primus Antiqua

R

153 Bauer Bodoni
156 Didot
168 Walbaum (Monotype)

R

188 A & S Gallantin
196 Memphis
198 Serifa SS

R

254 Futura
257 Spartan
258 Cable (Klingspor)

R

273 Akzidenz Grotesque
281 Standard
287 News Gothic

R

267 Univers SS
275 Folio
279 Helvetica

S

52 Times Roman (Linotype)
73 Ehrhardt
80 Baskerville No. 2

S

70 Old Style No. 7
77 Baskerville (Berthold)
99 Caslon 3

S

39 Plantin
95 ITC Garamond
130 Columbia

S

poor contrast

115 Excelsior
119 Century Schoolbook
121 Ionic S

S

153 Bauer Bodoni
156 Didot
174 Caledonia

S

196 Memphis
197 Rockwell
198 Stymie (ATF)

S

narrow

254 Futura
257 Spartan
262 ITC Kabel

S

wider

267 Univers SS
279 Helvetica
281 Standard

T

35 Bembo
69 Old Style No. 2
107 Van Dijck

T

52 Times Roman (Linotype)
76 Aster
80 Baskerville No. 2

T

poor contrast

118 Aurora
119 Century Schoolbook
121 Ionic S

T

153 Bauer Bodoni
158 Fairfield
161 Walbaum (Linotype)

T

196 Memphis
197 Rockwell
198 Serifa SS

T

154 Futura
267 Univers SS
279 Helvetica

U

39 Plantin
44 Trump Mediaeval
92 Garamond (Stempel)

U

good contrast

67 Imprint
79 Baskerville (Linotype)
116 Perpetua

U

poor contrast

118 Aurora
119 Century Schoolbook
121 Ionic S

U

153 Bauer Bodoni
156 Didot
168 Walbaum (Monotype)

U
196 Memphis
197 Rockwell
198 Serifa SS

U
254 Futura
257 Spartan
264 Tempo

U
267 Univers SS
275 Folio
279 Helvetica

V
52 Times Roman (Linotype)
61 Caslon 540
69 Old Style No. 2

V *poor contrast*
118 Aurora
119 Century Schoolbook
121 Ionic S

V *line serifs*
153 Bauer Bodoni
156 Didot
168 Walbaum (Monotype)

V *bracketed serifs*
171 Augustea
177 De Vinne
186 Scotch 2 (Linotype)

V
196 Memphis
197 Rockwell
198 Serifa SS

V
254 Futura
258 Cable (Klingspor)
259 Gill Sans

V
261 Grotesque 215
267 Univers SS
279 Helvetica

W *crossed centre strokes*
39 Plantin
88 Sabon
92 Garamond (Stempel)

W *stepped centre strokes*
52 Times Roman (Linotype)
61 Caslon 540
107 Van Dijck

W *centre strokes meet at cap height*
67 Imprint
69 Old Style No. 2
74 Galliard

W *no centre serif*
75 Aldus
79 Baskerville (Linotype)
84 Palatino

W
171 Augustea
174 Caledonia
185 Scotch 2 (Linotype)

W
196 Memphis
197 Rockwell
202 Egyptian 173

W
254 Futura
263 Metro
264 Tempo

W
267 Univers SS
277 ITC Franklin Gothic
279 Helvetica

X
35 Bembo
39 Plantin
92 Garamond (Stempel)

X *poor contrast*
115 Excelsior
119 Century Schoolbook
121 Ionic S

X
158 Fairfield
171 Augustea
174 Caledonia

X
196 Memphis
197 Rockwell
199 Stymie (ATF)

X *narrow*
253 Erbar
254 Futura
264 Tempo

X *wider*
267 Univers SS
279 Helvetica
281 Standard

Y
67 Imprint
92 Garamond (Stempel)
116 Perpetua

Y
153 Bauer Bodoni
158 Fairfield
161 Walbaum (Linotype)

Y
196 Memphis
192 Rockwell
198 Serifa SS

Y *high junction*
253 Erbar
254 Futura
264 Tempo

Y *lower junction*
275 Folio
279 Helvetica
281 Standard

Z
60 Caslon 128
70 Old Style No. 7
88 Sabon

Z
52 Times Roman (Linotype)
84 Palatino
105 Romulus

Z
161 Walbaum (Linotype)
171 Augustea
174 Caledonia

Z
196 Memphis
197 Rockwell
198 Serifa SS

Z
254 Futura
257 Spartan
264 Tempo

Z
267 Univers SS
279 Helvetica
287 News Gothic

&
35 Bembo
39 Plantin
80 Baskerville No. 2

&
97 Spectrum
105 Romulus
138 Melior

&
52 Times Roman (Linotype)
76 Aster
107 Van Dijck

&
161 Walbaum (Linotype)
166 Modern (Linotype)
178 Madison

&
193 Glypha SS
197 Rockwell
198 Serifa SS

&
259 Gill Sans
260 Granby
267 Univers 55

&
255 Neuzeit-Grotesk
263 Metro
268 Optima

&
261 Grotesque 215
277 ITC Franklin Gothic
287 News Gothic

a
20 Horley Old Style
70 Old Style No. 7
97 Spectrum

a
52 Times Roman (Linotype)
100 Concorde
131 French Round Face

a
35 Bembo
39 Plantin
75 Aldus

a *poor contrast*
114 Century Expanded
119 Century Schoolbook
121 Ionic S

a
153 Bauer Bodoni
156 Didot
186 Scotch 2 (Linotype)

'Common Earmarks'

The 'common earmarks' (or typical identifying features) are indicated either by the general appearance of letters or by 'marked' features. The general 'style' of typefaces with the same 'earmark' may vary. Example typefaces with their specimen numbers are listed against each letter.

'Common Earmarks'

The 'common earmarks' (or typical identifying features) are indicated either by the general appearance of letters or by 'marked' features. The general 'style' of typefaces with the same 'earmark' may vary. Example typefaces with their specimen numbers are listed against each letter.



196 Memphis
197 Rockwell
198 Serifa 55



double storey

267 Univers 55
279 Helvetica
281 Standard

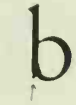


single storey

254 Futura
255 Neuzeit-Grotesk
257 Spartan



39 Plantin
52 Times Roman (Linotype)
73 Ehrhardt



69 Old Style No 2
77 Baskerville (Berthold)
92 Garamond (Stempel)



poor contrast

117 Primer
119 Century Schoolbook
121 Ionic 5



153 Bauer Bodoni
156 Didot
158 Fairfield



196 Memphis
197 Rockwell
198 Serifa 55



low join to stem

253 Erbar
254 Futura
257 Spartan



higher join to stem

267 Univers 55
278 Haas Unica
279 Helvetica



39 Plantin
52 Times Roman (Linotype)
60 Caslon 128



35 Bembo
79 Baskerville (Linotype)
90 Fournier



poor contrast

114 Century Expanded
119 Century Schoolbook
146 Textype



153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)



194 ITC Lubalin Graph
196 Memphis
197 Rockwell



254 Futura
257 Spartan
259 Gill Sans



261 Grotesque 215
267 Univers 55
281 Standard



35 Bembo
52 Times Roman (Linotype)
61 Caslon 540



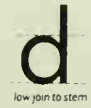
116 Perpetua
117 Primer
119 Century Schoolbook



153 Bauer Bodoni
168 Walbaum (Monotype)
174 Caledonia



196 Memphis
197 Rockwell
198 Serifa 55



low join to stem

254 Futura
256 Nobel
257 Spartan



higher join to stem

267 Univers 55
273 Akzidenz Grotesk
279 Helvetica



6 Kennerley
16 Jenson
19 Centaur



35 Bembo
39 Plantin
52 Times Roman (Linotype)



poor contrast

71 Olympian
119 Century Schoolbook
136 Franklin Antiqua



153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)



194 ITC Lubalin Graph
196 Memphis
197 Rockwell



261 Grotesque 215
267 Univers 55
279 Helvetica



short hook

39 Plantin
70 Old Style No 7
109 Janson



medium length hook

69 Old Style No 2
123 Cheltenham
130 Columbia



long hook

19 Centaur
35 Bembo
94 Garamond (Berthold)



poor contrast

114 Century Expanded
119 Century Schoolbook
137 Impressum



153 Bauer Bodoni
161 Walbaum (Linotype)
186 Scotch 2 (Linotype)



194 ITC Lubalin Graph
196 Memphis
198 Serifa 55



low bar

254 Futura
256 Nobel
257 Spartan



higher bar

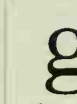
267 Univers 55
279 Helvetica
281 Standard



44 Trump Mediaeval
71 Olympian
105 Romulus



35 Bembo
39 Plantin
93 Garamond 3 (Linotype)



poor contrast

119 Century Schoolbook
121 Ionic 5
137 Impressum



153 Bauer Bodoni
156 Didot
174 Caledonia



194 ITC Lubalin Graph
196 Memphis
198 Serifa 55



267 Univers 55
279 Helvetica
281 Standard



39 Plantin
52 Times Roman (Linotype)
67 Imprint



19 Centaur
51 Minister
75 Aldus



poor contrast

116 Perpetua
117 Primer
119 Century Schoolbook



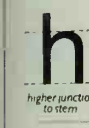
153 Bauer Bodoni
168 Walbaum (Monotype)
174 Caledonia



196 Memphis
197 Rockwell
198 Serifa 55



254 Futura
257 Spartan
258 Cable (Klingspor)



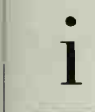
277 ITC Franklin Gothic
278 Haas Unica
279 Helvetica



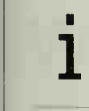
37 Goudy Old Style
52 Times Roman (Linotype)
69 Old Style No. 2



115 Excelsior
119 Century Schoolbook
137 Impressum



153 Bauer Bodoni
156 Didot
158 Fairfield



193 Glypha 55
198 Serifa
202 Egyptian 202



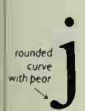
254 Futura
259 Gill Sans
264 Tempo



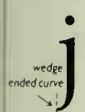
267 Univers 55
279 Helvetica
281 Standard



39 Plantin
138 Melior
148 Electra



73 Ehrhardt
84 Palatino
105 Romulus



35 Bembo
52 Times Roman (Linotype)
70 Old Style No 7



115 Excelsior
119 Century Schoolbook
121 Ionic 5



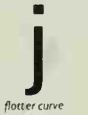
152 Basilia
162 Bodoni 135 (Monotype)
186 Scotch 2 (Linotype)



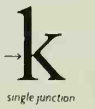
196 Memphis
197 Rockwell
198 Serifa 55



253 Erbar
255 Neuzeit-Grotesk
262 ITC Kabel



267 Univers 55
279 Helvetica
281 Standard



35 Bembo
52 Times Roman (Linotype)
93 Garamond 3 (Linotype)



39 Plantin
79 Baskerville (Linotype)
116 Perpetua



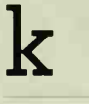
6 Kennerley
65 Fontana
92 Garamond (Stempel)



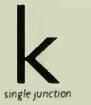
71 Olympian
85 Poppl-Pontifex
132 Goudy Modern



158 Fairfield
161 Walbaum (Linotype)
168 Walbaum (Monotype)



196 Memphis
197 Rockwell
198 Serifa 55



253 Erbar
254 Futura
258 Cable (Klingspor)



267 Univers 55
278 Haas Unica
283 Video



273 Akzidenz Grotesk
279 Helvetica
287 News Gothic



35 Bembo
52 Times Roman (Linotype)
93 Garamond 3 (Linotype)



19 Centaur
51 Minister
75 Aldus



116 Perpetua
117 Primer
119 Century Schoolbook



153 Bauer Bodoni
156 Didot
158 Fairfield



194 ITC Lubalin Graph
196 Memphis
197 Rockwell

254 Futura
267 Univers 55
279 Helvetica



52 Times Roman (Linotype)
61 Caslon 540
79 Baskerville (Linotype)



49 Goudy Catalogue
68 Monticello
91 Garamond 156 (Monotype)



19 Centaur
35 Bembo
72 Ronaldson



115 Excelsior
119 Century Schoolbook
121 Ionic 5



153 Bauer Bodoni
156 Didot
158 Fairfield



196 Memphis
197 Rockwell
198 Serifa 55



267 Univers 55
279 Helvetica
281 Standard



52 Times Roman (Linotype)
61 Caslon 540
79 Baskerville (Linotype)



49 Goudy Catalogue
68 Monticello
91 Garamond 156 (Monotype)



115 Excelsior
119 Century Schoolbook
121 Ionic 5



19 Centaur
35 Bembo
72 Ronaldson



153 Bauer Bodoni
156 Didot
158 Fairfield



196 Memphis
197 Rockwell
198 Serifa 55



267 Univers 55
279 Helvetica
281 Standard



19 Centaur
35 Bembo
52 Times Roman (Linotype)



69 Old Style No 2
79 Baskerville (Linotype)
88 Sabon



115 Excelsior
119 Century Schoolbook
146 Textype

'Common Eormorks'

The 'common eormarks' (or typicol identifying features) ore indicated either by the general appearonce of letters or by 'marked' features. The generol 'style' of typefoces with the same 'eormark' may vory Exomple typefaces with their specimen numbers are listed against each letter

'Common Earmarks'

The 'common earmarks' (or typical identifying features) are indicated either by the general appearance of letters or by 'marked' features. The general 'style' of typefaces with the same 'earmark' may vary. Example typefaces with their specimen numbers are listed against each letter.

o

153 Bauer Bodoni
156 Didot
158 Fairfield

o

196 Memphis
197 Rockwell
198 Serifa 55

o
circular (or nearly so)

254 Futura
257 Spartan
258 Cable (Klingspor)

o

267 Univers 55
279 Helvetica
281 Standard

p

35 Bembo
39 Plantin
61 Caslon 540

p

54 Fry's Baskerville
79 Baskerville (Linotype)
105 Romulus

p
poor contrast

118 Aurora
119 Century Schoolbook
137 Impressum

p

153 Bauer Bodoni
156 Didot
158 Fairfield

p

196 Memphis
197 Rockwell
198 Serifa 55

p
long descender

254 Futura
257 Spartan
273 Akzidenz

p
shorter descender

267 Univers 55
277 ITC Franklin Gothic
279 Helvetica

q

35 Bembo
39 Plantin
61 Caslon 540

q

114 Century Expanded
119 Century Schoolbook
121 Ionic 5

q

153 Bauer Bodoni
156 Didot
158 Fairfield

q

194 ITC Lubalin Graph
197 Rockwell
199 Stymie (ATF)

q
long descender

254 Futura
257 Spartan
273 Akzidenz Grotesk

q
shorter descender

267 Univers 55
279 Helvetica
277 ITC Franklin Gothic

r

56 Bookman
88 Sabon
92 Garamond (Stempel)

r

52 Times Roman (Linotype)
92 Spectrum
105 Romulus

r
poor contrast

115 Excelsior
119 Century Schoolbook
121 Ionic 5

r

153 Bauer Bodoni
161 Walbaum (Linotype)
177 De Vinne

r

196 Memphis
197 Rockwell
198 Serifa 55

r

254 Futura
257 Spartan
259 Gill Sans

r

258 Cable (Klingspor)
261 Grotesque 215
267 Univers 55

s

52 Times Roman (Linotype)
73 Ehrhardt
80 Baskerville No 2

s

39 Plantin
95 ITC Garamond
130 Columbia

s

153 Bauer Bodoni
171 Augustea
172 Bell

s

196 Memphis
197 Rockwell
198 Serifa 55

s
bracketed slab

207 Consort
209 Clarendon (Linotype)
212 Egizio

s

254 Futura
257 Spartan
281 Standard

s

267 Univers 55
279 Helvetica
281 Standard

t

39 Plantin
52 Times Roman (Linotype)
92 Garamond (Stempel)

t
definite concave head

35 Bembo
70 Old Style No 7
98 Weiss

t

24 ITC Clearface
84 Palatino
138 Melior

t
poor contrast

115 Excelsior
119 Century Schoolbook
121 Ionic 5

t

171 Augustea
174 Caledonia
186 Scotch 2 (Linotype)

t

267 Univers 55
277 ITC Franklin Gothic
278 Haas Unica

u

39 Plantin
49 Goudy Catalogue
69 Old Style No 2

u

52 Times Roman (Linotype)
61 Caslon 540
93 Garamond 3 (Linotype)

u
poor contrast

111 Joanna
119 Century Schoolbook
133 Apollo

u

153 Bauer Bodoni
156 Didot
158 Fairfield

u

188 A & S Gallatin
196 Memphis
197 Rockwell

u

259 Gill Sans
267 Univers 55
279 Helvetica

v

35 Bembo
52 Times Roman (Linotype)
79 Baskerville (Linotype)

v
poor contrast

115 Excelsior
119 Century Schoolbook
121 Ionic 5

v

153 Bauer Bodoni
158 Fairfield
174 Caledonia

v

194 ITC Lubalin Graph
196 Memphis
197 Rockwell

v

261 Grotesque 215
267 Univers 55
279 Helvetica

W — centre strokes meet at centre
35 Bembo
39 Plantin
61 Caslon 540

W — stepped centre strokes
52 Times Roman (Linotype)
73 Ehrhardt
91 Garamond 156 (Monotype)

W — no centre serif
15 Cloister
77 Baskerville (Berthold)
123 Cheltenham

W
188 A & S Gallatin
196 Memphis
197 Rockwell

W
254 Futura
259 Gill Sans
264 Tempo

W
261 Grotesque 215
267 Univers 55
279 Helvetica

X
35 Bembo
78 Baskerville 169 (Monotype)
93 Garamond 3 (Linotype)

X
153 Bauer Bodoni
161 Walbaum (Linotype)
174 Caledonia

X
196 Memphis
197 Rockwell
198 Serifa 55

X — narrow
273 Akzidenz Grotesk
281 Standard
287 News Gothic

X — wider
259 Gill Sans
267 Univers 55
279 Helvetica

y — rounded tail with pear
35 Bembo
52 Times Roman (Linotype)
94 Garamond (Berthold)

y — short tail
25 Lutetia
59 Caslon Old Face No. 2
79 Baskerville (Linotype)

y — rounded tail with ball
114 Century Expanded
119 Century Schoolbook
149 Iridium

y
153 Bauer Bodoni
161 Walbaum (Linotype)
171 Augustea

y
261 Grotesque 215
273 Akzidenz Grotesque
279 Helvetica

z
19 Centaur
69 Old Style No 2
72 Ronaldson

z
52 Times Roman (Linotype)
79 Baskerville (Linotype)
90 Fournier

z
153 Bauer Bodoni
171 Augustea
174 Caledonia

z
193 Glypha 55
196 Memphis
197 Rockwell

z
254 Futura
257 Spartan
259 Gill Sans

z
216 Grotesque 215
267 Univers 55
279 Helvetica

1
52 Times Roman (Linotype)
56 Bookman
73 Ehrhardt

1
35 Bembo
75 Aldus
117 Primer

I — non-lining
40 Poliphilus
78 Baskerville 169 (Monotype)
91 Garamond 156 (Monotype)

1
153 Bauer Bodoni
161 Walbaum (Linotype)
181 Paganini

1
194 ITC Lubalin Graph
196 Memphis
197 Rockwell

1
253 Erbar
267 Univers 55
277 Franklin Gothic

1 — concave
273 Akzidenz Grotesk
279 Helvetica
281 Standard

2
35 Bembo
52 Times Roman (Linotype)
39 Plantin

2
24 ITC Clearface
119 Century Schoolbook
121 Ionic 5

2 — non-lining
19 Centaur
59 Caslon 128
107 Van Dijck

2
153 Bauer Bodoni
175 ITC Century
176 Century Nova

2
196 Memphis
197 Rockwell
198 Serifa 55

2
254 Futura
259 Gill Sans
264 Tempo

2
267 Univers 55
273 Akzidenz Grotesk
281 Standard

3
39 Plantin
52 Times Roman (Linotype)
67 Imprint

3
24 ITC Clearface
119 Century Schoolbook
146 Textype

3 — non-lining
69 Old Style No 2
91 Garamond 156 (Monotype)
132 Goudy Modern

3
152 Basilia
153 Bauer Bodoni
156 Didot

3
196 Memphis
197 Rockwell
198 Serifa 55

3
258 Cable (Klingspor)
279 ITC Franklin Gothic
287 News Gothic

3
254 Futura
267 Univers 55
279 Helvetica

4
35 Bembo
39 Plantin
52 Times Roman (Linotype)

4
56 Bookman
64 Concorde Nova
86 Times Europa

4
115 Excelsior
119 Century Schoolbook
121 Ionic 5

4 — non-lining
40 Poliphilus
60 Caslon 128
65 Fontana

4
194 ITC Lubalin Graph
197 Rockwell
199 Stymie (ATF)

'Common Earmarks'

The 'camman earmarks' (or typical identifying features) are indicated either by the general appearance of letters or by 'marked' features. The general 'style' of typefaces with the same 'earmark' may vary. Example typefaces with their specimen numbers are listed against each letter.

'Common Earmarks'

The 'common earmarks' (or typical identifying features) are indicated either by the general appearance of letters or by 'marked' features. The general 'style' of typefaces with the same 'earmark' may vary. Example typefaces with their specimen numbers are listed against each letter.



4
261 Grotesque 21S
267 Univers 55
279 Helvetica

5
39 Plantin
52 Times Roman (Linotype)
67 Imprint

5
75 Aldus
94 Garamond (Berthold)
105 Romulus

5
79 Baskerville (Linotype)
114 Century Expanded
119 Century Schoolbook

5 *non-lining*
19 Centaur
48 Emerson
89 Barbou

5
156 Didot
171 Augustea
186 Scotch 2 (Linotype)

5
188 A & S Gallantin
197 Rockwell
199 Stymie (ATF)

5
254 Futura
257 Spartan
260 Granby

5
267 Univers 55
279 Helvetica
281 Standard

6
35 Bembo
39 Plantin
52 Times Roman (Linotype)

6 *poor contrast*
57 ITC Bookman
119 Century Schoolbook
121 Ionic 5

6 *non-lining*
25 Lutetia
65 Fontana
107 Van Dijck

6
171 Augustea
174 Caledonia
186 Scotch 2 (Linotype)

6
196 Memphis
197 Rockwell
198 Serifa SS

6
254 Futura
258 Cable (Klingspor)
259 Gill Sans

6
267 Univers 55
279 Helvetica
281 Standard

7 *full serif*
35 Bembo
39 Plantin
52 Times Roman (Linotype)

7 *half serif*
61 Caslon 540
67 Imprint
79 Baskerville (Linotype)

7 *half serif*
118 Aurora
119 Century Schoolbook
145 Primus Antiqua

7 *non-lining*
4 Pastonchi
91 Garamond 156 (Monotype)
97 Spectrum

7
171 Augustea
175 ITC Century
177 De Vinne

7
188 A & S Gallatin
197 Rockwell
199 Stymie (ATF)

7 *curve*
207 Consort
209 Clarendon (Linotype)
212 Egizio

7
255 Neuzeit-Grotesk
257 Spartan
260 Granby

7
275 Folio
277 ITC Franklin Gothic
279 Helvetica

8 *diagonal crossover*
16 Jenson
35 Bembo
39 Plantin

8 *bowls touching (no crossover)*
80 Baskerville No 2
119 Century Schoolbook
138 Melior

8 *non-lining*
25 Lutetia
40 Poliphilus
60 Caslon 128

8
174 Caledonia
177 De Vinne
186 Scotch 2 (Linotype)

8
196 Memphis
197 Rockwell
198 Serifa SS

8 *narrow*
254 Futura
257 Spartan
259 Gill Sans

8 *wider*
267 Univers 55
279 Helvetica
281 Standard

9
35 Bembo
39 Plantin
52 Times Roman (Linotype)

9
57 ITC Bookman
119 Century Schoolbook
121 Ionic 5

9 *non-lining*
25 Lutetia
65 Fontana
107 Van Dijck

9
171 Augustea
174 Caledonia
186 Scotch 2 (Linotype)

9
196 Memphis
197 Rockwell
198 Serifa SS

9
254 Futura
258 Cable (Klingspor)
259 Gill Sans

9
267 Univers 55
279 Helvetica
281 Standard

0
35 Bembo
52 Times Roman (Linotype)
77 Baskerville (Berthold)

0 *poor contrast*
56 Bookman
119 Century Schoolbook
121 Ionic 5

0 *non-lining*
69 Old Style No 2
72 Ronaldson
78 Baskerville 169 (Monotype)

0
153 Bauer Bodoni
161 Walbaum (Linotype)
174 Caledonia

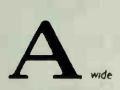
0
193 Glypha SS
197 Rockwell
188 A & S Gallatin

0 *narrow*
254 Futura
257 Spartan
262 ITC Kabel

0 *wider*
277 ITC Franklin Gothic
279 Helvetica
281 Standard

For foot serif 'earmarks' of A refer to those of H as they are generally the same. Other 'earmarks' are as follows:

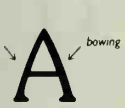
(general)



99, **112**, 123-4, 127



29, 43, **64**, 93



1, 12, **30**, 42

(top)



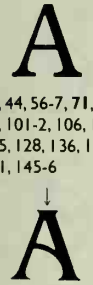
27, 60, 63



35, **38-41**, 61-2, 74, 76, 99, 123-4, 132, 147



36, 46, 126-7, 129



32, 44, 56-7, **71**, 73, 85, 101-2, 106, 121, 125, 128, 136, 138, 141, 145-6

28, 82



51



33



23-4, 27, 59, 66, **72**, 92, 94, 150



110



143



107



8, **128**



A16

1-3, 9, 12, 29, 42, 140, 142

(bar)



6, 14, 20, 47, **65**, 81, 95, 97, 128



12, 29, 36, 78, 98-9, 123-4, **126**-7, 129, 142



74



28



142



164, **184**



160, 176



155



182



170, **176**-7, 183



189, **194**-5



190, 192



201, 207



220, **225**, 227-8, 236, 238



230



231



223-4, 229, 232, 234-**5**



226



218-9, **233**, 257



239-40



221



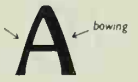
240



246, 249, 290, 292



284-9



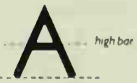
269



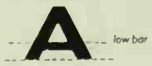
272



296, **299**



256, **258**, 262, 295



246, 249, 253, 284-5, 290, 292, 294, 298, 300-1, 303



297



296



270

(general)



7, 56-7, 131



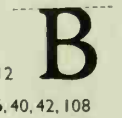
4, 8, **47**

(top)



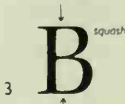
B11

2, 3, 12, **14**, 17, 48-9, 102



B12

26, 40, 42, 108



B13

125, 136, 138, 140, 150



113

(bar)



B4

36, 73, 89



3, 5, 14, 42



2



12-3, 22, **104**



9, **28**, 30, 128



29



73, 147

(serifs)



27, **46**, 56-7, 59, 72, 86, 92, 115, 146



5, 7, 13, 22, 28-30, **82**, 98, 123-4, 126-7, 129



134



164, **184**



155, **176**

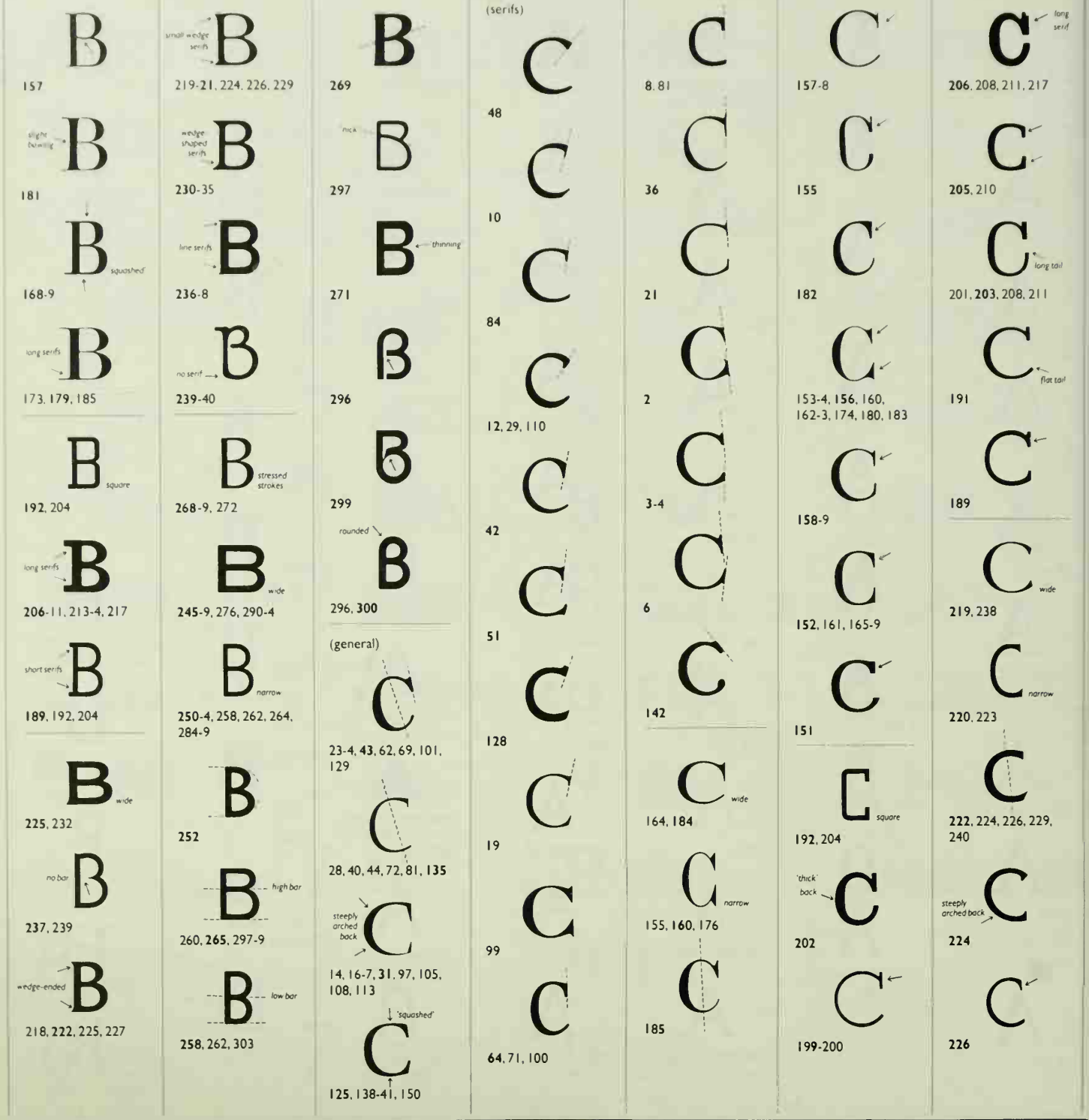
'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

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NB. Bold figures indicate the specimen illustrated above.

228



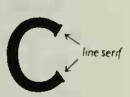
218, 220, 222-3



234



235



236-8



230



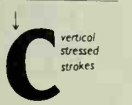
231



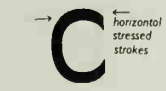
239



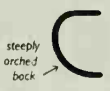
240



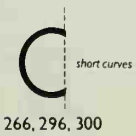
268-9, 272



271



297



262, 266, 296, 300



303



246, 249, 259



274



284

For back serif 'earmarks' of D refer to those of B as they are generally the same. Other 'earmarks' are as follows:



7, 16, 25, 51, 55, 105



24, 29, 62, 64, 101, 110

21

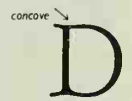
45



113



138-40, 150



2, 3, 12, 14, 17-20, 36, 42, 48-9, 85, 147



102



22, 29, 40, 60, 107, 143



47, 75, 84, 125, 141



5, 74, 96, 147



164, 184



155, 160, 171, 176



151, 161, 168-9



187



192, 204



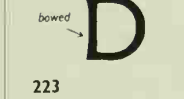
191



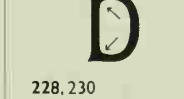
219, 225, 232, 238



234



223



228, 230



218



237



227



224



239



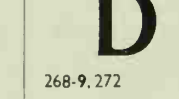
240



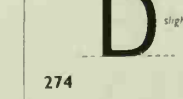
245-9



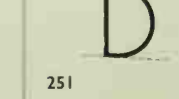
258, 262, 284-9, 300



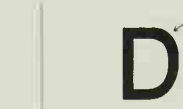
268-9, 272



274



251



268, 271



296



299



303

(top and bottom strokes)



7, 25, 112, 123-4



8, 10, 64, 81, 93, 134



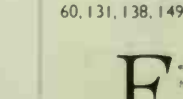
2, 14, 17-8



36, 51



15, 20, 24-5, 40, 51, 60, 131, 138, 149

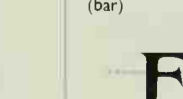


12, 42

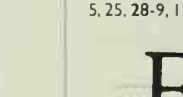


29

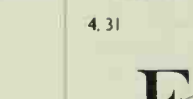
(bar)



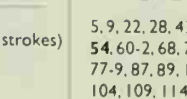
5, 25, 28-9, 128, 142



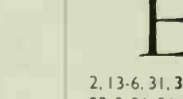
4, 31



5, 9, 22, 28, 43, 46, 54, 60-2, 68, 70-1, 73, 77-9, 87, 89, 101, 104, 109, 114-5, 117-22, 129, 137, 150



2, 13-6, 31, 36, 75, 82-3, 91, 96-8, 102, 116, 133-4



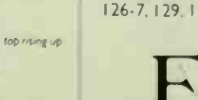
1, 11, 118-22, 144-7



4, 5, 7, 30, 123-4, 126-7, 129, 143



5, 9, 33, 142



18, 22, 29, 75, 82, 104, 128, 141, 150

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above.*

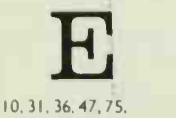
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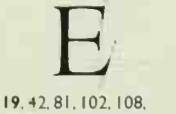
(serifs)



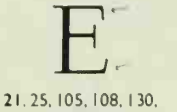
1, 5-7, 9, 23-4, 26-8, 43, **55**-7, 60-3, 67, 69-70, 72, 99, 101, 104, 107, 109-10, 147



10, 31, 36, 47, 75, 111, 114, 117, **121**, 130, 133-5, 137-40, 144



19, 42, 81, 102, 108, 128



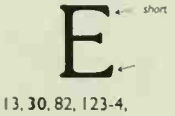
21, 25, 105, 108, 130, 143, 148-9



8, 128



144

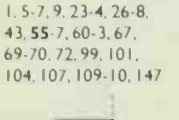


13, **30**, 82, 123-4, 126-7, 129



34

6, 44-5, 103-4



138, 140

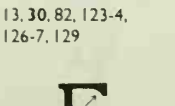
14, 17, **143**

3, 5, 7, 9, 25, 41, 44, 46, 54, **59-60**, 66, 74, 76-80, 88, 91-2, 94, 102, 109, 123-7, 141, 150

2, 5, **27**, 46, 51, 72, 128

3

12, 26, 37, **49**



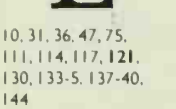
164, **184**

155, 160, **176**

157

(bar)

151, 155, 158, **183**



156, 159-**60**, 163, 167-8, 175, 179, 185-6

157

157-**9**, 167

161, 164, 170, **177**, 179, 185-6

152-4, 156, 160, 162, 165, 167-9, 171-6, 178, 180-1, 187

182-**3**

(serifs)

151

158

155, 157- 8

159, **165**, 166, 169, 173-4

152-4, 156, 161-3, 167-8, 171-2, 180

160, 164, 170, **175**-9, 184-6

172-3, 183, 185-7

182

153, 159, 161, 169, 181, 187

(general)

206-**9**, 211-3, 217

189, 194-5

(bar)

191

206, 216

207-9, 211, 213-4, 216-**7**

189-90, **192**, 194-7, 201-4

(serifs)

201, 203, 206-9, 211, 213-4

197, 201, 203

191, **199**-200

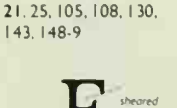
204, **207**-8, 214, 216-7

205, 215

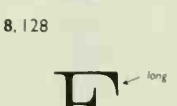
(general)

219, 225, 238

218, **220**, 226-7, 237



219, **221**, 229, 232-5



236-8



227-8, 230, 232; 234

218, 223, 240

239

(bar)

218-20, 223, 227, **233**-4

222, 226, 230, 235

218, **225**, 240

219, **221**, 224, 227-9, 236, 238

230-**5**

239

(serifs)

228, 231

228, **230**-2

235

NB. *Bold figures indicate the specimen illustrated above.*



218, 222



219-21, 226-**7**, 229, 232-5, 240



226



223, 231, **236**-9



231

(general)



245 8, 290, **292**



250, 252-8, 262, 264, 266, 268, 284-9, 297, 300, 302



268-9, **272**



271



296



299

(bar)



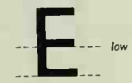
247-8, 272, **276**, 286-90, 302-3



251



252, 254, **265**, 297-8



251, **256**

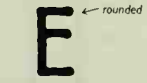
(top and bottom strokes)



251



258, **261**-2, 269

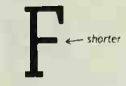


297-8, ,301, 303

'Earmarks' for F are generally the same as for E with the following exceptions: (for foot serif 'earmarks' refer to those of I)



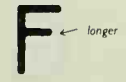
75, 136



189, 197, 203



226, **231**



303



245, 247-8, 258, **262**, 280, 290, 293, 304



296, **299**

For top serif 'earmarks' of G refer to those of C as they are generally the same. Other 'earmarks' are as follows:

(general/top)



23-4, 43, 62 69, 72, 101, 129



28, **40**, 44, 81, 135



14, 16, 19, **31**, 97, 105, 109, 113



138, 140

(bar)



1, 3, 9, 13, 15-6, 25, 27, 38-9, 42, **48**, 53, 56, 64, 68, 71, 73, 101, 110, 121, 128, 132, 142



14, 17-8, 23-4, 26, 31, 40, 44, 46, 51, 54, 58, 72, 75, 79-81 97-8, 109, 123-4, 126-7, 136, 138, 148



8, 18, 46, 55, 71, 87, **91**-3, 96, 113, 118-9, 121, 125, 144-5, 150



1, 4-5, 7, **13**, 24, 28 40, 45, 47, 98



32-43, 40, 111



15, 18-9, 27, 36-7, 75, 84, 86, 128, **141**



12, 29-31, **123**-4, 126-7, 129, 140, 142



142



14, **17**, 19-20, 81



2, 4, **75**, 84



93, 107

(base)



1, 2, 19, 22, 51, 88, 107, **109**, 127, 129



74



9, **20**, 43, 56-7, 110, 117, 131, 142, 150



114-5, **118**-21, 137, 144-6



2, 6, 27, 36, 54-5, 58, 62, 65, **68**-70, 72, 77-70, 130



117



5, 28, 40, 44, 83, 98, 123-4, 126, 135-6, 138



12



14-17, 97, 102, 104-5, 113, 125, 133



10, 29, 31



141



34, 111

(top)



169

(bar)



171-2, 178, 187



153-4, 159, 162-3, 174, 185



177-9



151, 162-3, 170, 172, **177**-9, 181, 185-7



176



155, **182**

(base)



153-4, 156, 159, 162-3



152, **156**, 159, 173, 180, 185

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers

***NB.** Bold figures indicate the specimen illustrated above*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



155, **160**, 164, 170-1, 175-9, 185-6



151, **169**, 184



165

(general)



188, 191, 194-7, 209, 211-3



192, 201, 204

(bar)



192, 201, 205, **207**-9, 211-2, 214



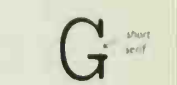
203, 213, 215



201, 206-9, 212, **214**, 217



188, 194-6, **199**-201, 203



215



189-92, 197, 204, 206-9

(base)



197



192, 205, 210



204

(general)



219, **225**, 238



222, 224, 226, 229, 240



224



219-21, 224, **229**-31, 235



227, 240



218, 221, 223, 227-8



219, **224**-5, 229, 234



230-33, **235**



220, 222, 236-40

(base)



226, 228, 230-2



239



221, 225, 229, **235**, 238

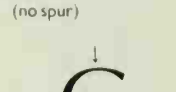


220, 222-4, 227, **234**-5

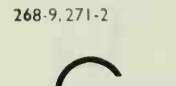


240

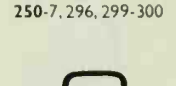
(no spur)



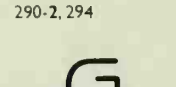
268-9, 271-2



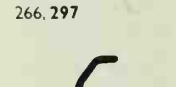
250-7, 296, 299-300



290-**2**, 294



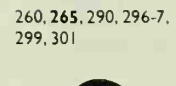
266, **297**



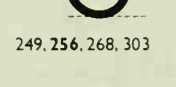
303



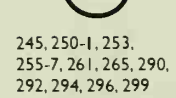
260, **265**, 290, 296-7, 299, 301



249, **256**, 268, 303



245, 250-1, 253, 255-7, 261, 265, 290, 292, 294, 296, 299



246, 249, 258-60, 295, 303



253

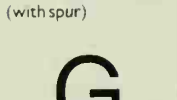


268-72, **300**

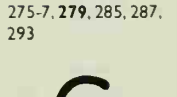


246, **249**, 268

(with spur)



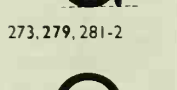
275-7, **279**, 285, 287, 293



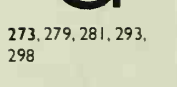
298



273, **279**, 281-2



273, 279, 281, 293, 298

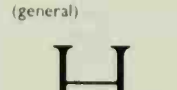


275

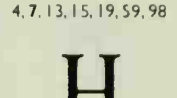


274, 298,

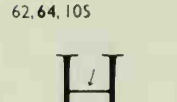
(general)



4, **7**, 13, 15, 19, 59, 98



62, **64**, 105



113, **135**



130

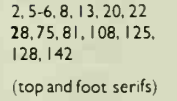


108



2, 5-6, 8, 13, 20, 22 **28**, 75, 81, 108, 125, 128, 142

(top and foot serifs)



10, 93



1



91



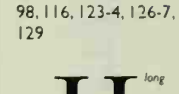
2



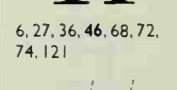
2-3, 12, **14**, 17-20, 37, 96, 142



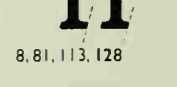
5, 7, 13, 24, 28, **82**, 98, 116, 123-4, 126-7, 129



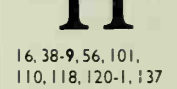
6, 27, 36, **46**, 68, 72, 74, 121



8, 81, 113, **128**



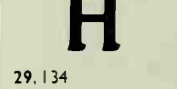
16, 38-**9**, 56, 101, 110, 118, 120-1, 137



54, 68, 74, 147, 150

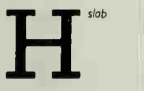


29, 134



28-31

NB. Bold figures indicate the specimen illustrated above.



32-34

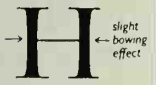
(general)



161, 164, 179, **184**



155, 160, 176



181



157



178

(top and foot serifs)



151-69 (e.g. **153**)



H27

170-87 (e.g. **185**)



173, **177**, 179, 185-6



155, 157, 165



170, 172, 177, **185-6**

(general)



207, **213**



192, **201**, 217

(top and foot serifs)



188-203 (e.g. **197**)



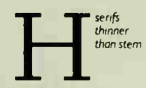
204-17 (e.g. **211**)



214-7



192



191, 201-3



201, **207**-8, 214



204



193, 198, 201, **206**-13



189, 192, 204, 215

(general)



219, 225, **238**, 240



220



224, 229-30, **239**



240

(top and foot serifs)



H46

223, 239-40



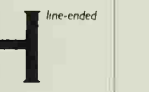
218, 221-2, **225**, 227-8



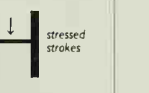
219-20, 224, 226, 229



230-5



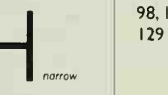
236-8



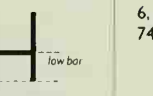
268-9, 272



245, 247-9, **290**-4



250, 253, 264, 272, 284-9, 302-4



251, 284-9, 290, 292



265, **297**-8



297-8, **301**, 303

Top and foot serifs of I are generally the same as H but are repeated with other 'earmarks' as follows:



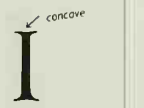
10, 93



2-3, 40



49, 130



2, 12, **14**, 17-20, 37, 96, 142



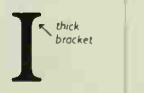
5, 7, 13, 24, 28, **82**, 98, 116, 123-4, 126-7, 129



6, 27, 36, **46**, 68, 72, 74, 121



8, 81, 113, **128**



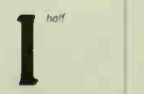
16, 38-**9**, 56, 101, 110, 118, 120-1, 137



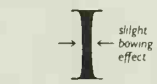
54, 68, 79, 147, 150



108



29, 134



181



151-69 (e.g. **153**)



170-87 (e.g. **185**)



173, **177**, 179, 185-6



155, 157, 165



170, 172, 177, **185**-6



157



188-203



204-217 (e.g. **211**)



214-7



191, 210-3



204



189, 192, 204, 215



193, 198, 201, **206**-13



223, **239**-40



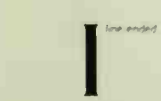
218, 221-2, **225**, 227-8



219-20, 224, 226, 229



230-5



236-8



297-8, **301**, 303

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

For top serif 'earmarks' of J refer to those of H or I as they are generally the same. Other 'earmarks' are as follows:

(non-lining)

(short tail)

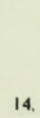
2-3, 22, 25, 44, 48 **50**, 64, 66, 82, 97, 105, 148

16

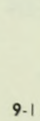


81, 143

100, 125



14, 17, 75, 84



9-11



19

20, 23, 89-90, **92**, 101, 117, 123-4, 126, 130

21, 132

107, 109-10

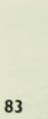
8

104

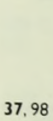
(medium length tail)

4, 36, **47**, 74, 111, 138-40

32



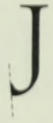
83



37, 98

12, 113

3



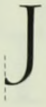
83



6, 35, **38**-41, 49, 51, 58, 65, 88, 95, 127



16, 43, 59-62, 67, 70, 72-3, **91**, 94, 102



135

(long tail)



34



slightly flattened

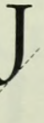
33



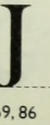
1



15, 18, 26, 54, **77**-80, 150



93, 96

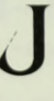


7, **54**-6, 69, 86

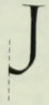
(lining)



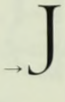
13



28, 42



134



45



24, 31-3, **63**, 87 99, 103, 106, 114-5, 120-129, 136, 144-6



27, 46, 57, 68, 118-9, 121-2, 131, 137, 142, **147**, 149



30



76



5



29, 128

(non-lining)

(short tail)



151, **182**



153



154, 163, 174



158

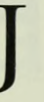
(medium length tail)



163, 172

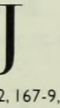


173



183

(lining)



156, **160**-2, 167-9, 176, 180-1, 187



170, 177 9, 186



164, 175, 184-5

152, 157



155



165



166

(non-lining)

188, 196-**7**, 199-200

(lining)



curved

193-5



wider curve

198



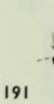
189



204



190, 192



191

201

203



205



202, **206**-209, 212-3, 215-7



208, 211



214

(non-lining)



222, 226

NB. *Bold figures indicate the specimen illustrated above.*



220



229, **235**



221



218, **232**, 240

(lining)



219, **224**, 227, 236, 238



223, **225**, 228, 233



234



237



230



240

(non-lining)



246, **249**



259, 267

(lining)



275



260-1, 265



245, 247-8



250-1, 284, 286, 303
279-80, 283, 284, 286, 303



252, **254**, 257-8, 262, 285, 287-9, 299



253, **256**, ,264, 266, 270, 272-4, 276-8, 281-2, 296, 300



269



271



290-4, 303



297, **301**



255



302



298

For top and foot serif 'earmarks' of K refer those of H as they are generally the same. Other 'earmarks' are as follows:

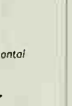
(single junction)



14, 17, 50, 74, 91, 100, 104-5, 130



23, **38**, 58, 84, 86, 88, 106, 116, 133, 148



18, 35, 44, 64, **67**, 87, 90, 107, 109, 136, 149-50



4, 16, 25, 31-2, 34, 40, 47, **52**-3, 59-60, 73, 76, 83, 86-7, 90, 93 95-8, 101, 105-7, 109, 111, 123-4, 126-7, 129-30, 149



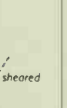
6, 37-9, 41, 61, 75, 81, 88, 104, 108, 116, 125, 135, 138-9, 141, 148, 150



10, **84**



19



29

3, 12



2-3, 14-5, 17-8, 33, **74**



11, 91



8, 19, **68**, 102



13, **35**, 113, 123-4



36, 134

(double junction)



5, 9, 30, 51, **54**-6, 62-3, 65-6, 69-70, 77-80, 89, 92, 114-5, 117-22, 131, 137, 144-7



7, 12, 20-1, 26, 46, 48-9, 71-2, 82, 85, **94**, 99, 112, 132, 140



45, 143



142



110



128



43



46



77, 92



5, 23-4, 57, 103



26



28



30

(single junction)



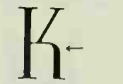
183



162-3, 181-2,



156, 158, 161, 167-8, 187



155



152-4, 159, **174**, 181-4



167-8, 187

(double junction)



160, 164, **166**, 170-1, 173, 175-80, 185-6



151, 165, 169,



157



172

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general style of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

(single junction)



188, 193-6, 210



194-5, **197**-200, 203-5



192

(double junction)



191, 201-2, **206**-9, 211-17



190



189

(single junction)



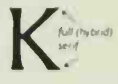
222, 230, **233**



218, 227



235



220, **223**, 233



226, 234



239-40



219, **240**



237

(double junction)



224-5, 227, 231, 236, 238



232



221, 230

(single junction)



285



246, 249, **254**, 259, 263, 267-8, 283, 295, 302



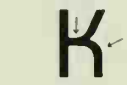
251, 258, 262, **270**



291-**2**, 294



252-6, 260, 264, 266, 278, 290, 304



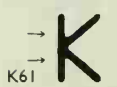
296-7



299



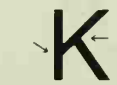
298, **301**



K61

303

(double junction)



245, 247-8, 250, 261, 265, 273, 275-7, **279**-82, 284, 286-9, 293, 300



272



269

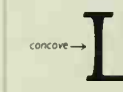
For cap height serif 'earmarks' of L refer to those of H or I and for back serifs to B as they are generally the same. Other 'earmarks' are as follows:



7, 25, 40, 112, **123**-4, 126, 144



8, 10, **64**, 81, 85, 93, 97, 108, 141



113



2



10, **135**



21, 59, 99, **107**, 116, 148



1, 5, 9, **27**, 36, 46, 51, 72, 102, 109, 128, 142



3



12, 26, 37, **49**



10, 14, 17, 21, 25, 31, 35, 44, 75, 83-4, 88, 97, 105, **108**, 116, 143, 148



28, 42, **55**-7, 60, 101, 147



4, 13, **30**, 82, 98, 123-4, 126-7, 129



21, 31, **35**, 44, 75, 84, 87, 90, 105, 148



43, **54**, 68, 77-80, 104, 109, 150



65



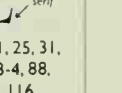
36, **45**, 130, 133



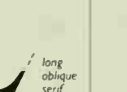
47, 54, 58, 65, 68, 71, 78-80, 82, 89, 121, 123-4, 127, 129, 131, **138**-40, 146



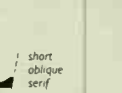
65, 126, **133**-4, 137-9, 149



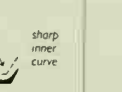
164, **179**, 184



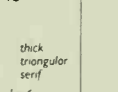
155, 160, **176**



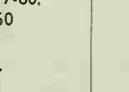
151, **166**-7, 169, 183, 187



158



155



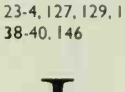
152-3, 156-7, 171, **182**



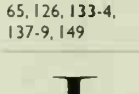
151



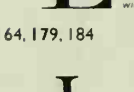
169



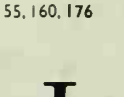
159, 176-7, **179**, 185-6



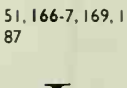
191, 201, 203, 205



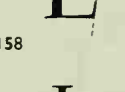
189, 196, 205



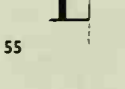
188, **198**, 205, 212-3, 216



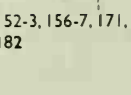
197, 201, 203



191, **199**-200



204, **207**-8, 214, 216-7



205, 215

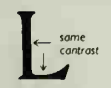
NB. *Bold figures indicate the specimen illustrated above.*



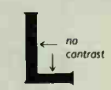
219, 225, 238



218, **220**, 226-7, 237



219, 221, **229**, 232-5



236-8



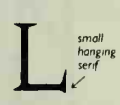
227-8, 230, 232, 234



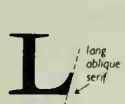
218, 223, 240



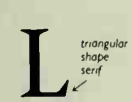
239



228, **231**



228, 230-**2**



235



218, **222**



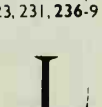
219-21, 226-**7**, 229-30, 232-5, 240



226



223, 231, **236**-9



231



228



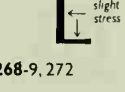
245-8, **290**, 292



250, **252**-8, 262, 264, 266, 268, 284-9, 297-300, 302



268-9, 272



296



251, 258, **262**, 269



297, 298, **301**, 303

For foot serif 'earmarks' of M refer to those of H as they are generally the same. Other 'earmarks' are as follows:

(parallel strokes or nearly so)



3, 15, 32, 34



28, 30, 142-3



2



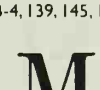
8, 16, 19-21, 25, 37, 41-3, 47-55, 58, 60-3, 65-7, 70-1, 75. 78-80, 83-4, 86-91, 97, 99-103, 105-7, 117-22, 125-7, 129-32, 136-40, 144-6, 148-9



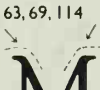
33, 140-**1**



7, 16, 48, 156-7, 59, 68, 107, 111-2, 115, 123-4, 139, 145, 150



43, 63, 69, 114



12



72, 114-5, 117, 144, 146



81



23-4, 104



27

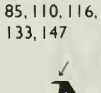
(splayed strokes)



1, 5



4, 6, 9, 11, 26, 31, 35, 38-40, 44, 66, 73-4, 85, 110, 116, 125, 133, 147



13, 36, 46, 128



95, **147**



113, 143



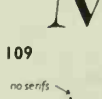
108



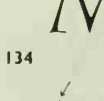
29



109



134



10, 98, **135**



14, 17

(parallel strokes)



157



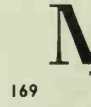
152-4, 156, 158, 163, 165, 167-8, 170, 173-5, 178-9, 185-6



151, **166**-7, 183



169



177



161, 164, 166, 169, **172**, 183-4, 187



160, 162, 171, 176, 180

(splayed strokes)



155



159, 181-2



182

(parallel strokes)



188-9, 193-**7**, 202, 204-9



190, 193, **198**, 203, 205, 210



191-2, 196, **199**-200



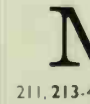
208



191



211, **213**-4



201, 215-7

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general style of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



190, 192

(splayed strokes)



205, 210

(parallel strokes)



219, 227, **230**-1, 236, 238



225, 228



218

M47 
wide

219, 238


narrow

239-**40**



235

(splayed strokes)



221-3, 226, 229, 232-3, 237



234



220, **224**

(parallel strokes)



251,287-9



246, 249-50, 261, 265-7, 271, 273-**81**, 283-5, 291-4


pointed

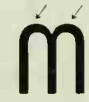
247-8, 251, **253**, 256, 259-60, 269, 272, 282, 286, 290, 302-3


flat

304


wide

246, 249, 255, 260, 266, 276, 290-2, 294

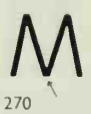


299

(splayed strokes)



252, **254**, 258, 262-4, 268, **300**-1



257, 270


rounded

296, 301


rounded

297-8

For cap height and foot serif 'earmarks' of N refer to those of H as they are generally the same. Other 'earmarks' are as follows:



3, 13, 18, 21, 23-6, 34-5, 41-3, 47, 50, **52**-5, 58-63, 65-7, 70, 72-5, 83, 85, 87-94, 99-105, 107-10, 114, 116-7, 119, 126, 129-33, 138, 144, 147-9



1, 2, 6, 11-12, 19-20, 30, 36-**9**, 43, 46, 60-1, 63, 68-9, 81, 87, 92, 102, 109, 132



15, **22**, 44, 123-4



6, 11



95-7



31


slightly concave

48, **51**, 95-7


bowing

1, 113, 128



36-40, 45, **49**, 116-7, 150



84, 137



10, 29, 81



27



12, 27, 143



10, 14, **17**, 98, 134-5


wide

4, 7, **35**, 99, 125


narrow

43, 64, 101, 104


serif

9, 142


high join to stem

28



32, 56-7, 71, 82, 86, 106, 110-3, 115, 118, 120-2, 125, 127-8, 136, 139-41, 145-6



152-6, 158-68, 170-3, 175-80, 182-7



157


higher join to stem

172-3, 177, 179, 184-6


wide

164, 181, 184


narrow

154-5, 170, 176



151, **169**, 174, 181

(pointed base to stem)



189, **195**, 199-200


wide

213


narrow

199-200


some contrast

191

(flat base to stem)



190, **193**-4, 196-8, 202-3, 205-7, 209-11


wide

212


narrower

188, 192, 201, 204, 208


higher join to stem

196-7



190, 192


rounded

214-7


pointed

219, **226**, 231, 233



222


high join to stem

230-1



35, **40**

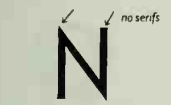


223, **225**, 227-8, 232, 234-5


overlap

218, **220**

NB. *Bold figures indicate the specimen illustrated above.*



237

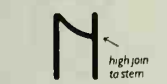
(pointed base to stem)



251, 286



252, **254**, 258, 263-4, 268, 300



297

(flat base to stem)



261, 272, 287-9, 302-4



284-5



247-8, 250, 253, **255**-7, 259-60, **269**, 273-83, 293



265-**7**, 271, **294**



245-6, 249, 290-**2**, 294



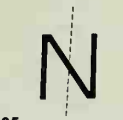
296-8, 301



270



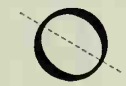
268-9, 272



295



299



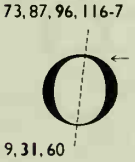
4, 36



1-3, 6, 7, **9**-11, 15-6, 18-21, 28, 32, 35, **37**, 40-1, 44-5, 47-51, **74**, 84, 88, 94, 102, 108, 113, 132



31, 55, **61**, **66**, 68-9, 73, 87, **96**, 116-**7**



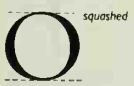
9, **31**, 60



5



8, 10, 49, 75-6, 81, 125, **138**-41, 150



13, **35**, 46, 51, 54, 78-80, 84, 91, **93**, 112, 121, 123-4, 147



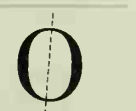
24, **29**, **43**, 62, 101, **110**, 114, 140



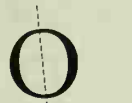
31, **43**, 46, **54**, 74, 95, **99**, 109, 131, 150



13, 14, 17, 30, 33, 37, **82**, **94**, 101, 106, 111, 115, 128, 134-**43**, 145



152-4, 156, 158-60, 173-8



183



169, 172, **182**



161, **169**, 187



162-3, **170**, 179, 181, 185-6



151, 155, 157, 161, **166**-7



155



164, **184**



160, 165, 171, 176



188-9, **194**-6, 199-200



198, **203**, 205



191, 201-3, 205, 205-13



192, 204



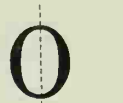
209, **213**



192, **201**, 204, 215-7



218, 222, **226**-7, 233-5, 239-40



220-**1**, 229, 232



219



219, 221, **229**, 232-5, 240



218, 220-8, **230**-1, 236-9



237, 239



219, 222, 225, **232**, 238



220-1, 228



268-9, 272



271



261, 266-**7**, 274, 276-7, 283



263, 273, 278-82, 297-8



250-60, 262, 264, 275, 296, 299-301



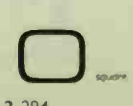
245-6, 259



277, 284-**9**, 302-4



246, 265, 274, 293

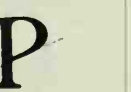


290-**2**, 294



303

For back serif 'earmarks' of P refer to those of B and for foot serifs to l as they are generally the same. Other 'earmarks' are as follows:



9, 28, 30-1, 127-8



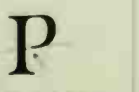
4, 6, 11, 15, 20, 23-4, 32-4, 36, **38**, 42, 47-8, 50, 52-4, 62-5, 69-72, 77-80, 82, 86-7, 93, 100-1, 103, 105-6, 108, 110, 117-26, 129, 136-40, 144-6, 148-9



1-3, 5, 19, 29, 35, 45, 51, 60-1, 73, 83, 89-90, 109, 116, 130, 133, 143, **147**



12-4, 17-8, 22, 26, 37, **39**-41, 44, 75, 84, 88, 91-2, 94, 113



66, 74, 88, 104, 107, 141, **150**

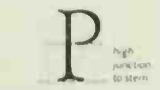
NB. Bold figures indicate the specimen illustrated above

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

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4, 13-14, 17-8, 24, 43, 45, 51, 58, 67-8, 73, 75, 77-81, 85, 97-8, 111, 123-4, 126, 134, 136, 143



5, 15, 32, 102, 132, 142



7, 55-7, 99, 112, 114-5, 118-24, 126, 142



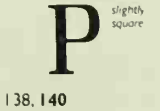
10, 45, **47**, 58, 64, 81, 132, 134-6, 143



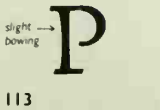
22, **25**



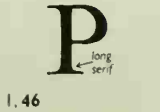
21, 46, 91, 125, 135



138, **140**

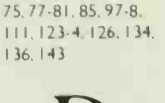


113

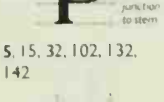


1, **46**

4



151



152, **154**, 158, 160-73

153, **157**, 159, 174

181

156

155, 157, 160, 165, 174, **176**, 183

164, **179**, 184

176, **183**

155, **169**, 178, 187



182



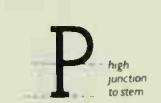
180



162-3, 170, **179**, 185-6



191



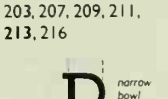
189, 201, 205, 213, 215



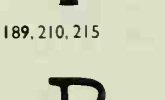
204



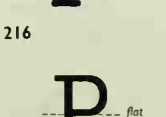
203, 207, 209, 211, **213**, 216



189, 210, 215



216



193



192



218, **224**, 228, 240



219-20, 227, **230**-3, 236



221, **229**, 234, 237



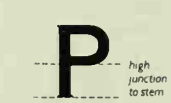
222, 226, 239



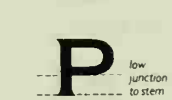
235



240



233, **236**-8



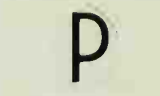
225



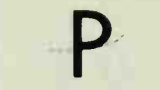
219, 225, 231-2, 238



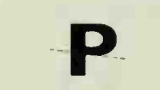
218, **235**



258, 262, 284



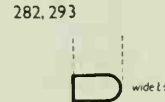
252, 283-4, 297-8



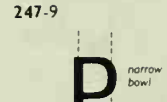
246



255-7, 259-61, 263-4, **266**-7, 275, 277-9, 282, 293



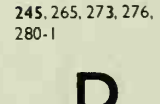
247-9



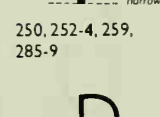
270, **274**, 302, 304



245, 265, 273, 276, 280-1



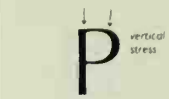
250, 252-4, 259, 285-9



251



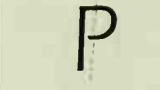
290-2, 294, 303



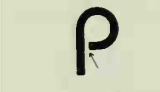
268-9, 272



271



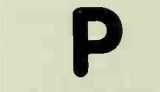
295



296, 299



300



297-8, **301**

For bowl and angle of stress 'earmarks' of Q refer to those of O as they are generally the same. Other 'earmarks' are as follows:

(tail outside bowl)

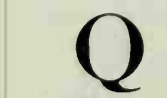
(short tail)



4, **14**, 17



2, 10, **50**, 66, 127, 129



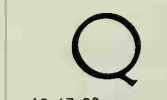
70, 83, **99**, 111



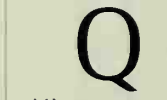
76, 101, 110, 136



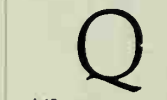
135



13, 67, 82



141

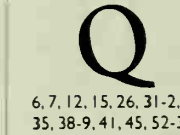


143



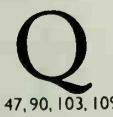
84

(medium length tail)



6, 7, 12, 15, 26, 31-2, 35, 38-9, 41, 45, 52-3, 64, 71, 74, 86, 88, 92-3, 95-6, 102, 105-6, 116, 149

NB. *Bold figures indicate the specimen illustrated above.*



42, 47, 90, 103, 109, **123**-4, 126



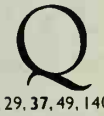
34, 46, 89, 98, **100**, 112



91



113



11, 29, **37**, 49, 140



27, 150



131



36, 75



43, 69, **72**



22



1, 51



148

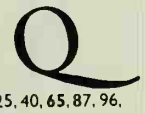


8, 81, 130



147

(long tail)



21, 25, 40, **65**, 87, 96, 107



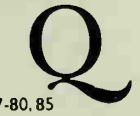
73, **108**, 132



97



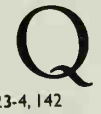
94



77-80, 85

(tail extends into bowl)

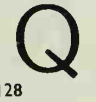
(short tail)



3, 23-4, 142



48



33, 128



5



30



44



104

(medium length tail)



68



114-5, 117-21, 137, 144-6



122



9



28



134



125



138



139

(tail outside bowl)



154, 157



153, 155, 165, 167-8



160



152, 161, **174**-4, 180-1, 187



162-3



159, 166, 173, **183**



156, 187



158



172

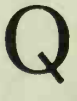


169



182

(tail extends into bowl)



151



171



164, 170, **175**-9, 185-6



184

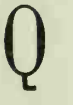
(tail outside bowl)



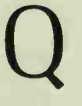
189, 193, 198, 210



192



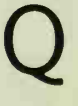
201



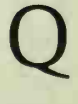
203-4



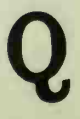
197



190



205

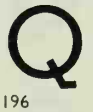


206



199-200, 202

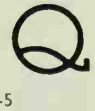
(tail extends into bowl)



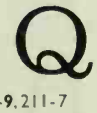
188, 196



191



194-5



207-**9**, 211-7

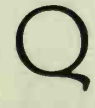
(tail outside bowl)



218



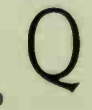
226



239



227



220

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers

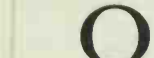
NB. *Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



222, 233-4



232



223



235

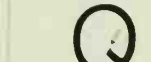


219, 240



225, **228**

(tail extends into bowl)



231, 237



221, 229



224

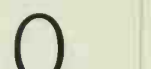


236, 238

(tail outside bowl)



264, 273, 281



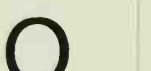
246, 249, 276-7, 288-9



253, 267



274, 280



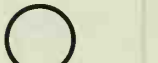
266, 302



270



295



251



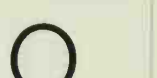
259, **272**



296



268



263

(tail extends into bowl)



255, 278-9, 282-3



256, 265



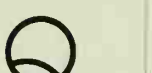
245



252, 257, 271



298



250



269, 262, 284, 301



254, 304



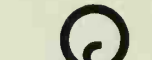
261, 269



285-6, 289, 297



300



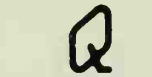
299



290



291-4



303

(bowl)



9, 28-30, 104, 127



1-3, 5, 83



13, 22, 36, 75, 84, 104



5, 55-7, **69**, 112, 121, 123-4, 131, 142



4, 29, 81, 134

(junctions)



13, **46**, 56, 123-4, 150



1, 5, 35



138, 140



31, 36, 38-9, 65, 79, **135**



5, 9, 16, 25, 28-30, 32, **35**, 112, 114-5, 118-21, 123-4, 131, 137, 144-6

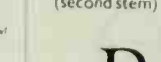


27



42, 68, 89-90, 100, 149

(second stem)



2, 3, 12, 19-20, 25-6, 31, **37**, 45, 48, 87, 108, 148



1, 40, **74**, 89-90, 105, 107, 131



6, 11, **36**, 46, 48-9, 58, 97, 114-5, 117-22, 137, 144-6



1, **15**-6



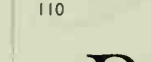
142



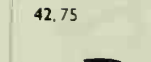
41, 47, 66, 70, 79



4, 18, 33-4, 44, **51**, 110



42, 75



4



13, 111



21-4, 27, 29, 38-9, 42-3, 50, 52-7, **59**-69, 71-3, 75-83, 85-6, 88, 91-6, 99, 106, 109, 111-2, 116, 122-30, 132-6, 138-41, 147, 151



5, 13, 28, **30**, 98



14, **17**, 19, 31-2, 34, 51, 75



7, 8, 11, 16-7, 19, 46, **74**, 107, 132

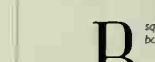
(bowl)



157



165



155, 169



167-8

NB. Bold figures indicate the specimen illustrated above.

(second stem



151, 173



157



152-155, 158, 161, 172, 174, 180, 182-3, 184, 187



153-4, 156, 159-60, 62-4, 171, 175-6, 181

(bowl)



170, **177**-9, 85-6

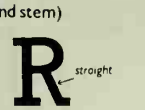


194-5

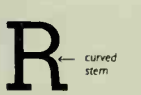


203

(second stem)



197



188, **190**, 192-5, 198, 204



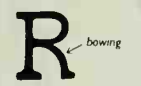
199-200



189, 202-3, **205**, 215-7



201, 206-**209**, 211-214



216

(bowl)



218



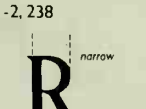
222, **226**, 230, 237, 239



240

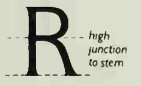


219, 221, 225, **229**, 231-2, 238

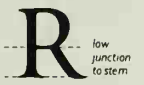


218, **235**

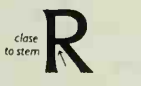
(junctions)



220



221, **234**



218, **223**



219, 225, 238

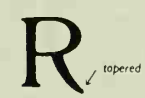
(second stem)



218, 222-**4**, 226-7



219-20, 225, **228**



221, 229



236



224, 226, 231-**3**, 239-40



234-5



237



220, **236**, 238

(bowl)



258, 262



263-4, 269



297



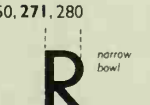
250-1, 295-6



299

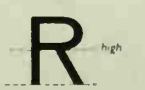


250, **271**, 280



253, 259, 262, 264, 284, 302

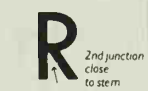
(junctions)



265, 276, 297. 303



251, 298



252-8, 262, 264, 268, 271-2, **298**-301



245-8, 261, **267**, 273-5, 278-9, 291-4

(second stem)



245, 247-8, 250, 252-7, 260, 265, 268-9, 272-3, 276-**7** 280-**90**, 295, 300, 302, 304



251. 258. **270**, 299



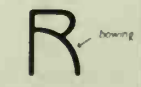
301, 304



246, **249**, 259, 266-7, 274-5, 278-**9**, 291-4 296



298



269, **297**

(general)



268-9, 272



271



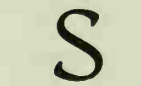
296, 299-**300**

For 'earmarks' for capital S refer to those of lower case s as they are generally the same. Exceptions are as follows:

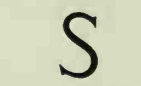
(top and bottom serifs)



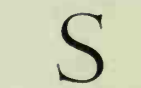
4



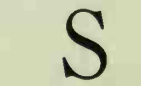
12



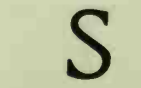
13



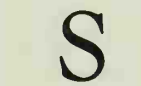
19



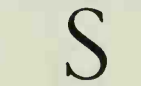
23-**4**, 142



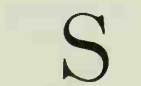
34



49



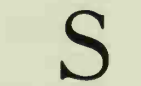
90



59-60, 63, **67**, 99



61, 148



123-4, 126, 129

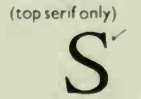


134

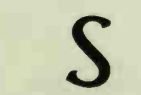


143

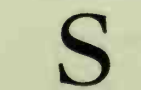
(top serif only)



29



15. 40



86-7

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



128

(bottom serif only)



7



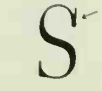
47



70



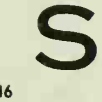
158



155



157



246

For foot serif 'earmarks' of T refer to those of I as they are generally the same. Other 'earmarks' are as follows:

(angled serifs)



5, 9, 27, 56, 72, 99



23-4, 35, 46, 51, 59-61, 66-7, 69, 74, 86, 95, 102, 107, 109, 142



1



55, **57**, 101, 103



28, 49, 62-3, 70, 112, **132**, 147



7, 9, 11, 13, 20, 22, 26, 30, 37-9, 43-4, 50, 52-4, 65, 73, 76, 83, 86, 89-90, 103, 105, 109-10, 117, 125, 131, 139, 143, 150

(vertical serifs)



87, 122



100



36



74, 88, , 111, 116



8, 64, 68, 80, 114-5, **118**-22, 130, 136-7, 144-7, 149-50



4, 20, 45, 47, 52-3, 76-80, 82, 84-5, 98, 103, **123**-4, 126, 129, 133-5, 138-41, 143, 148



140-1

(mixed serifs)



40, 106



91, 93, **96**



97, 127



2, 16, **19**, 33, 48, 81, 92, 94, 128



3, 10, 12, 15, 21, 31-2, 108, 113



12, 18, 25, 42



12



14, 17



34



29



58



76



158-9, **172**-3



181, 183, **185**, 187



larger serifs

153, 160, 164, **170**, 175, 176-9, 184-5



short serifs

152, 154, 156, 159, **161**-3, 167-8, 171, 174, 180, 182



155, 157



165, 169



166



151



fine serifs

188, 191-**6**, 198-200, 210



long square slab serifs

190, **197**, 201, 203, 206



189



205



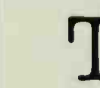
bracketed serifs

202, 204, 213



large bracketed serifs

207-9, 211-2



214-7



219-21, **225**, 229-30, 232, 235



228, **231**, 236, 238



223, 227, 236-8

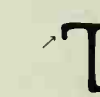


fine serifs

224, **226**, 233



218, 222, 234

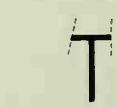


239-4



narrow

250, **252**-3, 256-7, 264, 284, 286-296, 299-300, 302, 304



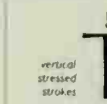
narrow

251, 258, **262**



wide

245-9, 290, **292**, 29



vertical stressed strokes

268-9, 272



horizontal stressed strokes

271

top thinner than stem

274, 283

295

rounded

297-8, 301



303

For cap height serif 'earmarks' of U refer to those of H as they are generally the same. Other 'earmarks' are as follows:

(no foot serif)



wide

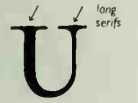
6, 11, 15-16, 35, 40, 99, 105, 112, **123**-4



narrow

22, **24**, 58, 62, 64, 76, 101, 110, 122, 132, 148

NB. *Bold figures indicate the specimen illustrated above.*



27, **46**, 56, 65, 71, 74, 101, 114, 121



7, 13, 30, 37, 45, 82, 98, 108, 123-4, 126-7, 129-30, 148



21, 27, 31, 43, 54, **58**, 60, 95, 99, 131



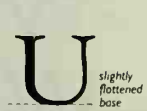
4, 8, 13-14, 17-18, 22, **26**, 28, 30-4, 44, 56-7, 71, 106, 110, 113, 115, 127-8, 133, 137, 141, 145-6



13, 32-4, 82



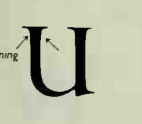
68, 71, 73



11, 19, **40**, 57, 105, 132, 138, 140



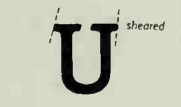
111



2



113, 134-5, 150



8, **128**



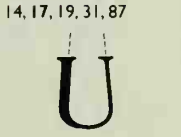
147



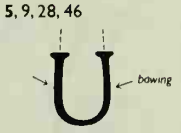
59-**60**, 102, 104, 107-8



14, **17**, 19, 31, 87



5, 9, 28, **46**



28, **30**, 134

(with foot serif)



1, 25



48, 81, 116



3



10, 98



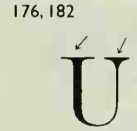
143



161, 164, **184**



154, **160**, 165, 170-1, 176, 182



177-9



155, 157, **180**



151, 183



162-3, **170**, 179, 185-6



157



161, 167-8, **182**, 187



158



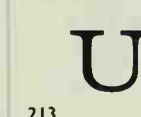
183



181



155



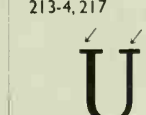
213



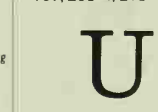
192, **194**-5, 201, 203-4, 215, 217



201, 206-9, 211, 213-4, 217



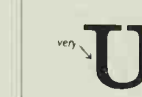
189, **203**-4, 215



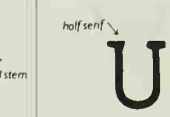
201, 207, **209**, 211-3



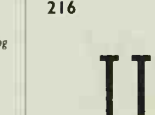
188



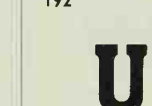
189, 191, 201-3, **207**-13



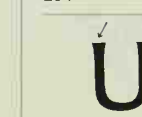
216



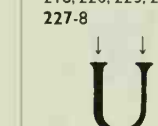
192



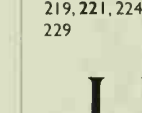
204



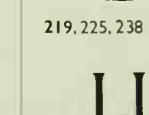
218, 220, 223, 225, **227**-8



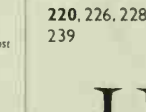
219, **221**, 224, 226, 229



219, 225, 238



220, 226, 228, 237, 239



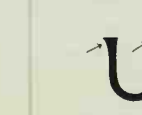
219, 221, 229, 232-**3**, 235



230, **232**



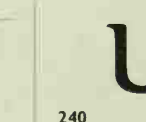
231



223



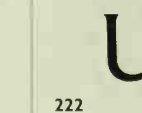
219



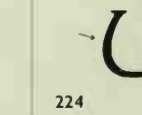
240



218



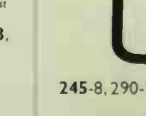
222



224



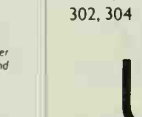
239



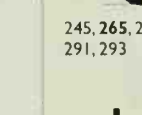
245-8, 290-2, 294



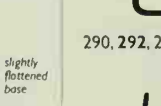
250, 252-3, 262, 272, 284-9, 296, 299-300, 302, 304



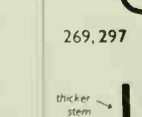
245, **265**, 274, 283, 291, 293



290, **292**, 294, 303



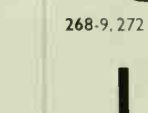
269, **297**



276-**7**



268-9, 272



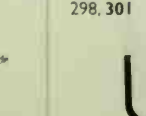
271



295



298, **301**



258, 298

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

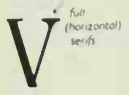
For 'earmarks' of capital V refer to those of lower case v as they are generally the same but with the following exceptions:



3



49, 51



14, 19, 23-4, 113, 125, 142-3



104



6, 34, 64



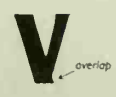
60



162



189



272



300

For cap height 'earmarks' of W refer to those of H as they are generally the same. Other 'earmarks' are as follows:

(centre strokes meet at cap height)



10, 12, 17, 43, 54-5, 58-60, 62-3, 66-9, 74, 114-6, 18-20, 122, 129, 144, 150



13



33, 44, 56-7, 64-5, 70-3, 121, 145-6



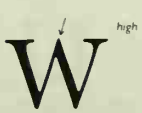
30, 42



113



27



18, 45, 75, 77-80, 83-4, 139, 149



135



46, 134



8, 82, 85-6, 112, 137



133, 136, 138, 140-1

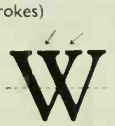


81



28

(crossed centre strokes)



4, 9, 15-16, 31, 34, 37, 39-41, 87-98, 127, 131



14, 36



98



96



32



123-4, 126



142



1



35, 38

(stepped centre strokes)



2, 3, 5, 11, 19-21, 47, 50-3, 61, 99, 106-7, 109, 111, 117, 130-1, 148



6, 22, 25, 49, 61-3, 105, 108, 110, 132, 147



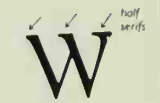
29



6, 132, 143



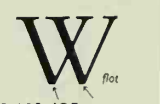
11, 26



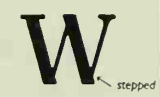
104



29



48, 100, 125



23-4



143

(centre strokes meet at cap height)



172



176



155-6, 161, 167-8, 170, 173-4, 176, 179-80, 184-7



164



152, 159



151, 166, 169, 182

(crossed centre strokes)



153-4, 160-162

(stepped centre strokes)



160



157-8, 165, 170-1, 175, 177-8, 180, 183

(centre strokes meet at cap height)



188, 196-7, 202, 206-9, 211



201, 215-7



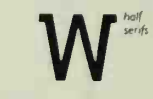
213



189, 191, 194-5, 199-200, 203



190, 193, 198, 204-5



192



210



214



212

(centre strokes meet at cap height)



230-1



220, 225, 227-8, 236, 238



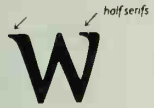
223



222



219, 233-4

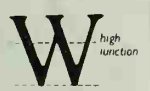


240

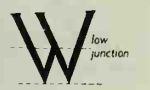


218

(stepped centre strokes)



221, 224, 226, 229

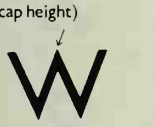


237



232

(centre strokes meet at cap height)



247-8, **252**



254, 263-4



286



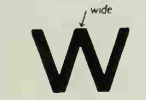
259



300



302



245, 249-50, 266-7, 290-2, 294



246, 253, 255, 257, 260-1, 265, 271, 273-**83**, 293



256, **284**-5, 287-9



266-7, 271, **274**, 292, 294



276, **282**



270



268-9



272



296, 299



303



304



297



301

(crossed centre strokes)



251, **258**, 262

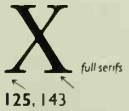


298



295

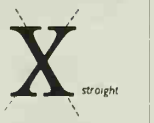
'Earmarks' for capital X are generally the same as for lower case x with the following exceptions:



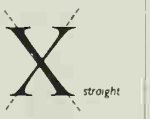
4, 13, **125**, 143



16, 124



85



19



29



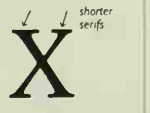
52-3



97



102



133



140



104



157



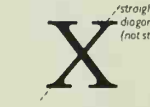
189



211



216



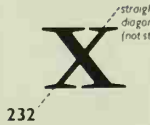
212



220



237



232



274



256

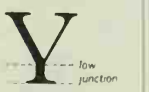


245

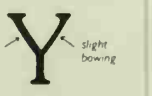
For cap height and foot serif 'earmarks' of Y refer to those of H and I as they are generally the same. Other 'earmarks' are as follows:



7, 8, 18-9, 36-7, 41, 47, 59, 97-8, **111**, 116, 130, 142, **148**



1, 4, 5, 9, 35, **55**, 69-70, 72, 115, 120-1, 145-6



12, **30**



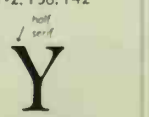
15



5, 13, **86**, 112, 123-4



8, 10, 22, 24, **47**, 51, 64, 81-2, 136, 142



104



8, 81



75, 84



33



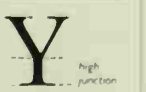
128



2



29, 33



157, 167, **183**-4



153, 169, **173**, 185



162, 164, 166, 179, **181**



155, **160**, 165, 167-8, 170, 176

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

'Special Earmarks'

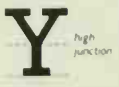
The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



185



157



188, 196-**7**, 199-200, 210



191, 206-7



213



199-201, 215



190, 192



204



218, 220, 222, 230, **235**-6



221, 223, **225**, 238



219, 225, 232, 238



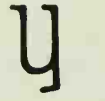
230, **235**



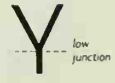
222



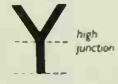
240



239



250, 292



247-8, 251-2, **256**, 259-60, 273, 276, 287, 298



245-6, 249, 263, 290, 292



253, 264, 284, 286-9, 302



251, **270**



268-9, 272



269



258, 262



296, 299



297



298, 301



303

(angled serifs)



1, 15, 19, **27**, 46, 102



5, 16, **88**, 92, 94, **107**, 109



9, 128



8, 22-**4**, 29, 62, 64, 81-2, 90, 101, 104, 110



4, 25, 98, 100, 112, 123-4



8



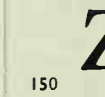
26



49



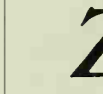
30



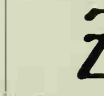
150



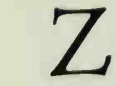
29



46

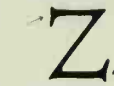


142

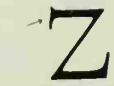


51

(vertical serifs or nearly so)



2, 11, 32, 36



6, 66, 126-7



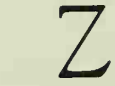
71, 114-5, 118-22, 130, **144**-6



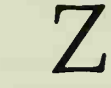
10, 11, 14, 17, **21**



14, 17



7



2, 10, 15, 18, 51, 134

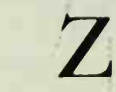


34

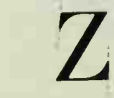


36, 134-5

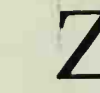
(other features)



91, 93, **95**-6



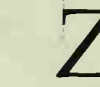
131



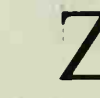
35, 37-**40**, 75-6, 82, 85, 97-8, 103, 108, 113, 116, 147



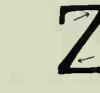
74



84



47, 104, 111



113



123-4, 139



152-4, 174



164, **181**, 184



167-8, 170-1, 175, 177-9, 185-6



165, 176,



182



155, 158-9



157



151



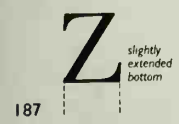
160, 166, **172**-3, 180, **183**, 187



161-3, 166



169



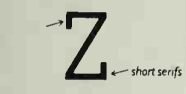
187



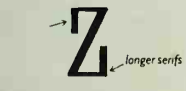
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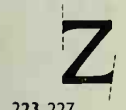
194-5



201, 203, 207-8, 214



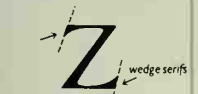
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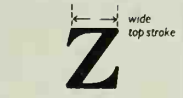
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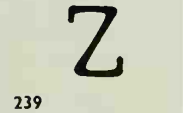
236-8



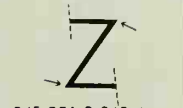
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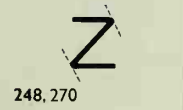
239



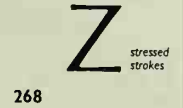
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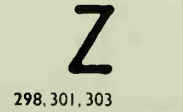
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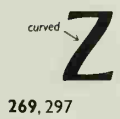
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(closed bowls)



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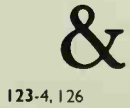
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1



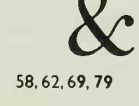
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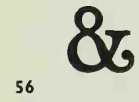
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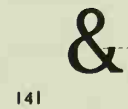
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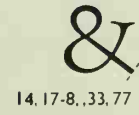
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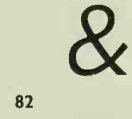
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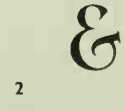
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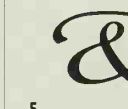
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2



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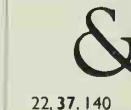


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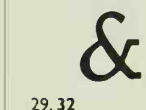
(open bowls)



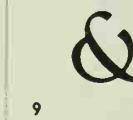
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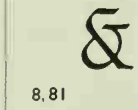
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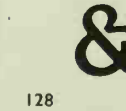
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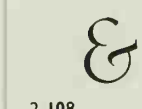
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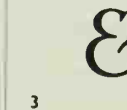
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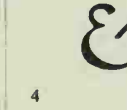
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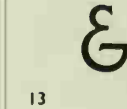
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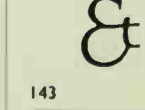
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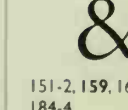
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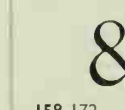
161, 166, 170-1, **175**-80, 185, 187



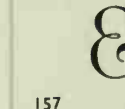
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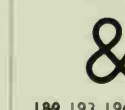
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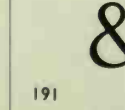
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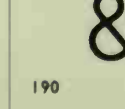
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'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



201, **206**-9, 211-3

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(top terminal)

thin point

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thick point

22, **30**, 34, 36, 40, 48

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wedge

3, 14, 17, 28, 98, 104, 128, 135

wedge

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wedge

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wedge

38-9, 41, **75**, 83

pear

4, **6**, 11, 20, 31, 43, 46, 51, 54, 55-67, 69-70, 72, 89-90, 95-7, 102, 107, 110, 129-30, 132, 139

vertical pear

7, 37, 52-3, 100, 103, 106, 109, 117, 123-6, 149-50

pear

23-4

thinner pear

47, 91, 93, 105

angular

10, 16, 19, 21, 35, 44-5, 88, 92, 94, 108, 143, 148

large ball

68, 71, 99, 114-5, 118-22, 131, 136-7, 144-5

thick wedge

18, 76, 140-1

thick wedge

42, 128

(bowl)

large

1, 30, 33, 129, 135

small and angular

10, 16, 19, 74, 87, 92, 94, 102

31, 32, 35, 40, 66, 73, 83, 91-2, 94-6, 105, 109, 111, 148

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smooth

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22, **104**, 128

NB. *Bold figures indicate the specimen illustrated above.*

(back)



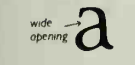
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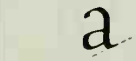
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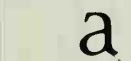
2-3, 10, 15, 37, 45, 47, 66, 76, 98, 102, 108, 142, 148



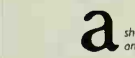
44



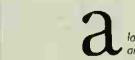
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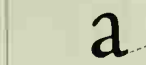
14, 17-8, 21, 37, 46, 111, 129



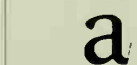
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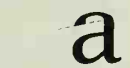
(top terminal)



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155, **166**



160, 162-4, 170-1, 175-81, 184-6



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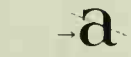


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(bowl)



155, **157**, 159

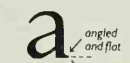


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(foot serif)



151-2, 155, 165, **183**



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158

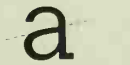


160, 164, 170, 173, 175-9, **185-6**

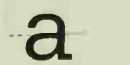
(double storey)



188-9, 191, 197, 203



190, 204, 206-9, 211



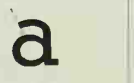
192, **198**, 201-2, 205, 210, 215



212-4, 216-7



189, 204-5



188, 191



188-**93**, 197-8, 203-5



201, 206-9, 211-5, 217

(single storey)

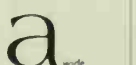


194-6



199-200

(double storey)



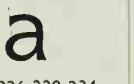
219, 225



218, 222, 225, 235, 240



227, 231



223-4, 226, 228, 234



229, 232



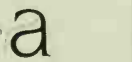
230



231



233

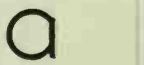


222, **226**, 228, 230



239

(single storey)

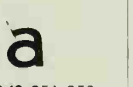


237

(double storey)



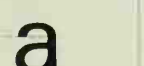
291-2, 297



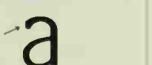
245-6, **249**, 251, 253, 256, 261, 264-5, 270, 282, 285-9



259, 262, 266, 268-9, 271-2, 295



267, 273-81, 283, 291-3, 304



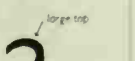
284



251, **253**, 262, 264



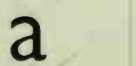
245, **261**, 265, 268, 271, 275, 279, 295



271



270



259, **270**

'Special Earmarks'

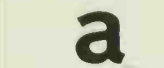
The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB**. Bold figures indicate the specimen illustrated above.*

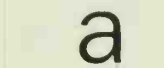
'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

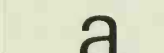
245, 261, **265**, 268, 273, 279-81, 283, 285, 293



246, 249, 251, 278, **282**, 286



253, 256, 260, 262, 264, 266, 269, 271-2, **277**-8, 284, 287-9, 291-2, 295, 297-8, 304



272, **274**-6, 286-9

(single storey)



250, 252, 254-5, 257



301



263



299

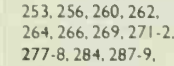


296

300

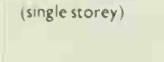
Ascender serif 'earmarks' for b, d, h, k and l are all generally the same. Typefaces with slight variations between these letters are numbers 40, 60, 68, 93, 96, 110, 115, 141, 143, 177, 182, 208, 211-3 and 215. 'Earmarks' are as follows:

(ascender serif)

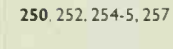


1, 36

51



12, 30, **48**, 82



14, 17, 33-4



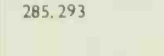
13, 15, 66



4, 32, **60**, 92, 110

40

29, 113, 128



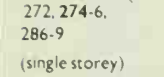
142

(bowl)

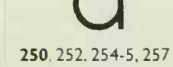
1, 8, 14, 18, 41-3, 47, 52-3, **71**, 75, **84**, 88, 100, 102, 104, 106, 110, 125, 133



5



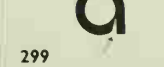
10, **44**, 75, 141



22, 44, **104**

28, **105**, 148

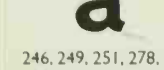
14, 17, **82**, 84-5



15, 34, **36**, 46, 123

28-9, **57**, 71, 104, 110, 112, 118, 121, 141

(foot serif)



1, 4, **28**

3, 22, 128

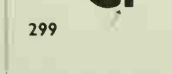
12, 19, 20, **51**, 110

36, 58, 89-**90**, 131-2, 141, 149

23-4, **42**, 51, 114-5, 118-21

140

13



8, **81**, 102, 104, 111, 116, 148

17-8, 30, 113, 134-**5**, 142-3

157

151, 166-8

157, 159

183

181



201, **214**, 217



201

188-9, 194-200, 212-3, 215

203, 215

192

218, 227-9

219, 221, **226**, 235

220, 223-5, 230

232, 240

218, **235**, 240

222, 239

219-20, 225

235

251, 259, 269, 297

263, 298

258, 262, 296, 299-300

296, 299

253, 256, 258, 264

(top terminal)

23, 58, **114**-5, 118-21, 131, 144-6, 149

7, 18, 23-4, 27, 38-9, 50, 52-4, 57-8, 60-5, 67, 71, 91, **99**-100 103, 106, 109, 123-4, 127, 129-30, 132, 136, 142, 148, 150

6, 11, 14-7, 20, 25, 31, **35**, 41, 43, 46, 47, 51, 55-6, 59, 65-6, 68-70, 73-4, 77-80, 87-**94**, 96-7, 102, 105, 107, 123, 126, 139, 148

18, 101

NB. *Bold figures indicate the specimen illustrated above.*



1, 22, 28



2, 3, 5, 10, 12-3, **26**, 29, 42, 49, 128, 143



117



4, 16, 19, 32, 34, 48, 83, 108



81, 147



86, **125**



33, **37**, 45, 82, 95, 98, 134-5



36, **111**, 116, 137



75, 84-5, 104, 112-3, 133, 138, 140-1



44, **76**, 138, 140-1



28, **138**, 140-2



44

(general)



8, 18, 23-4, 29, **64**, 75, 93, 104, 134



2, 4, 6, 21, **43**, 45, 70, 72, 83



23, 26, 31, 35, 41, 87 **93**, 102, 113



153-4, 160, 162-4, 170-1, 175-81, 184-6



152, 156, 167-9, 174, 187



158-9, 161, 172-3



157, 183

165-6

151, 182

155

155, 165, **176**

188, 191, **196**-7, 199

190, 193-4, 198

189



201-3

205, 210

206-9, 211-7

218, 220, 222-3, 225-8

219, 233-4

221, **229**

235



224, 231, 240

230-1



250, 265, 267, 273-5, 278-280, 283, 291-3, 304

246, 249, 252, **254**, 257-60, 263-4, 266, 269, 271, 295-6

245, 247-8, 251, 253, **255**-6, 261-2, 270, 276-7, 282, 285-9, 299-300

281

268



271

272

284

297

298

For ascender serif and bowl 'earmarks' of d refer to those of b as they are generally the same. Other 'earmarks' are as follows:

(foot serif)



1, 28, 111, 116



4, 8-10, 12, 22, 27, 33, 56-7, **62**, 64, 75, 78, 80-2, 84, 87, 89-90, 104, 110, 112-5, 118-149



6, 7, 11, 14-9, 21, 26, 31-2, 34-5, **37**-44, 47, 49, 52-5, 58-61, 63, 65-72, 74, 76, 83, 85-6, 88, 91-7, 99-103, 105-7, 146, 148



2, 3, 5, 13, **20**, 23-5, 45-6, 48, 50-1, 73, 77, 79, 98, 108-9, 117, 150



30



36



42



157, 159



171-2, 182-3



169

208-213

218-30

231-5, 240

246

269

272



271

251, 259, 297

299-**300**

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the some 'earmark' may vary. The figures refer to specimen numbers

NB. *Bold figures indicate the specimen illustrated above*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

(bowl/bar)



1, 2, 22, 25, 29, 34



2, 3, 15, 19, 27



22, 29, **30**, 33



8, 10, **28**



4, 8, 31



22, 104



24, 29, 34, 40, 59, **64**



82, **138**, 140-1, 150

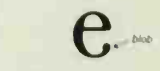
(bottom terminal)



44, 81, 98, 108, 128



138



142



140-1



151



166



169



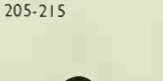
188, 194, 196



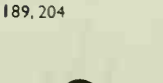
197, 199



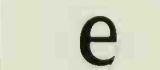
190, **193**, 198, 201-3, 205-215



189, 204



199, 200



218, 220, 222, 240



223-7, 235



230-1



237



221, 234



239



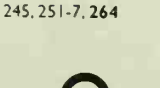
258, 262, 269, 272, 296



250



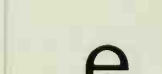
245, 251-7, **264**



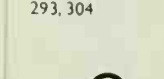
299, 300



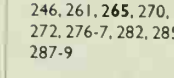
259, 260, 263, 266, 269, 271, 295



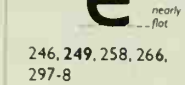
273-5, 278-81, 283, 293, 304



246, 261, **265**, 270, 272, 276-7, 282, 285, 287-9



246, **249**, 258, 266, 297-8



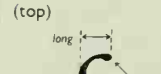
271



291-3

For foot serif 'earmarks' of f refer to those of h or i as they are generally the same. Earmarks are as follows:

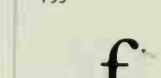
(top)



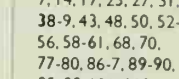
4, 6, 15-6, 19-20, 21, 35, 40, 59, 65-6, 73-4, 91, 93-4, 96-7, 102, 105, 107, 109, 125, 150



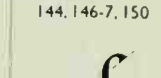
37, **45**, 111, 116, 133, 135



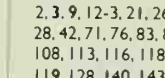
7, 14, 17, 25, 27, 31, **38**-9, 43, 48, 50, 52-4, 56, 58-61, 68, 70, 77-80, 86-7, 89-90, 95, 99-101, 103, 109, 114-5, 117, 119-22, 132, 137, 144, 146-7, 150



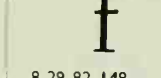
2, **3**, **9**, 12-3, 21, 26, 28, 42, 71, 76, 83, 85, 108, 113, 116, 118-9 119, 128, 140, 143



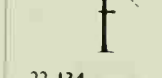
8, 29, 82, **148**



22, **134**



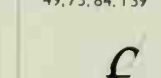
7, 18, 23-4, 30-2, 36, 41, 43, 46, 51, 62, **63**-4, 67, 69, 72, 92, 100-1, 106, 118, 123-4, 126-7, 129-30, 139, 145, 149



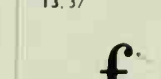
10-1, 34, 37, **44**, 49, 75, 84, 88, 98, 104, 138, 141



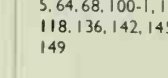
10, 18, 23-4, **41**, 47, 49, 75, 84, 139



13, 37

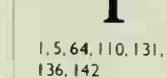


5, 64, 68, 100-1, 114, **118**, 136, 142, 145, 149

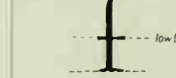


1, 5, **64**, 110, 131, 136, 142

(bar)



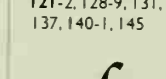
36



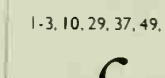
28-9, 64, 71, 95, 103-4, 110, 112, **121**-2, 128-9, 131, 137, 140-1, 145



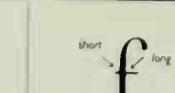
1-3, 10, 29, 37, 49, 135



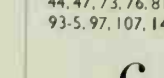
33, 46, **96**, 98, 148



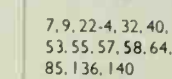
2-3, 10, 13-4, 16-7, 28, 31, 48, 65-6, 71 74-5, 84, 87-91, 98, 108, 116



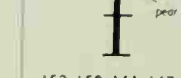
4, 12, 15, 19, 25, 41, 44, 47, 73, 76, 81, 83, 93-5, 97, 107, **147**



7, 9, 22-4, 32, 40, 43, 53, 55, 57, 58, 64, 77, 85, 136, 140



152, 159, **161**, 167-9, 172-5



153-4, 160, 162-4, 176-80



151, 157-8, 165-**6**



155



156, **170**-1, 177, 180



151, 155, 160, 164-5, 167, 168, 170-1, 176, 178



157

NB. *Bold figures indicate the specimen illustrated above.*

188-9, 192, 194-6, 200



190, 192-3, 198, 204



191, **197**, 199, 201-3, 214



206-7, **208**-9, 211-3, 215-7



205, 210



218, 223-4, 228. 233. 237



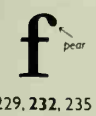
220, 226, 226



219, 225, 227, 234



230, **231**, 240



221, 229, **232**, 235



229



239-40



220, 225, **228**, 230, 234-5, 240



250, 255-6, 258, 300



246, 249, 254, 257, 259, 262, **266**-7, 269-70, 272-89, 291-3, 295-9, 304



245, 252, **260**, 271



251



261, 265, 267, 272-89, 296-9, 309



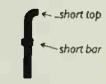
268



258, 296, 299



263, 269



253, 256, 264

(single storey)



2, 3, 28-30, **104**, 112

(double storey)



1, 4, 22, 27, 46, 58, **77**, 78-80, 82, 131, 135



9, 12-3, 33, 42, 134



18, 20, 68, 123-4, 126-7, 129, **150**



12-3, **123**-4, 126-7, 129



7, 87, **107**



8, **16**-7, 19, 21, 25, 35-6, 39-41, 52-3, 64, 66, 73-4, 76, 81, 83, 88, 93-6, 109, 132, 148



6, 15, 26, 37-8, 44-5, **48**, **59**, 60-1, 63, 65, 67, 70-1, 75, 84, 89-92, 95, 98-100, 103, 105, 108, 110, 114-5, 117-22, 128, 136-42, 144-7, 149



5, 10-1, 14, 17-8, 32, 34, 43, 47, 49-51, 55-7, **62**, 69, 72, 85, 97, 101, 106, 111, 114, 116, 130, 148



32, **36**, 63, 142



14, **61**, 85, 128, 132, 136, 147, 150



23, 32, 49, 60, 63, 110, 115, 140, 142



134



6, 9, 26, 32



1, 20-2, 33, 42-3, **76**, 115, 117, 127, 136, 144-7



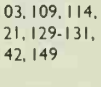
37, 49



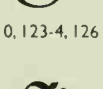
9, 26, 36, 65, 125, 132, 150



5, 7, 11-12, 23-4, 27, 46, 50, 54-63, 67-70, 72-3, 77-**80** 89, 99, 101, 103, 109, 114, 118-121, 129-131, 137, 142, 149



90, 110, 123-4, 126



10, 81

(single storey)



151

(double storey)



160, 181



166, **176**, 183



153-4, **161**-3, 165, 167-8, 186-7



157, 164



158



152, 165, 182, 183



155



169, **174**



154, 159, 161-3, 167-8, 171-2, 175, 178, 186-7



153, 156, 160, 164, 170, 175-7, 179-81, 184, **185**



173

(single storey)



188-9, **190**, 193-6, 198



191, **197**



199, 200



204, **205**

(double storey)



203, 210



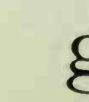
201-2



206, 208, 211, 213, 215-7



207, 209, 211, 213



212

'Special Earmarks'

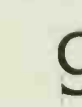
The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

(single storey)



223, 225, 228, 237



224



239

(double storey)



222, 226, 230



221, 229, 234



218, 233, 235



218, **220**, 222, 227, 233-5



240



219

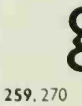


230



221, **229**, 231-2

(double storey)



259, 270



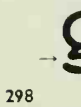
268



276-7, 286, **287**, 288-9



258, 262



298

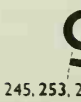
(single storey)



251, 260, 263-4, 269, 272, 295, 297



250, 252, 254



245, **253**, 255, 257, 260, 282



246, **249**



267, 273-5, 278, **279**-80, 283, 304



256, 282



246, 266, **271**, 284-5



261, 265



291-3



296, 299, 300



301

For ascender serif 'earmarks' of h refer to those of b as they are generally the same. Other 'earmarks' are as follows:

(stems)



4, 15, 21, 25, 36, 40, 105, 116, 123, 126, 132, **147**



1, 27, 47, **72**, 101, 110



5, 9



16, 19, 40, 113, 133-5, 142

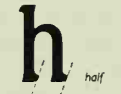
(foot serifs)



2



8, 81, 113



29



3, 14, 17-8, 36, 102

6, **11**, 27, 36, 44, 53, 72, 91, 111, 119, 137-8, 149

5, 13, 30, 82, **98**, 123-4, 126, 129

16, 38-**9**, 56, 101, 110, 118, 120-1, 137

54, 68, 74, 147, 150



28-31

32-4



4

12, 42



75, **84**, 104, 134-5, 140-3



134



143



154, 156-9, 162-3, 181



151-69 (e.g. **153**)



155, 157, 165



170-87 (e.g. **185**)



173, **177**, 179, 185-6



170, 172, 177, 185-6



155, **175**



216



194-5



188, 196-7



188-203 (e.g **197**)



204-17 (e.g. **211**)



214-7



191, 201-3



201, 207-8, 214



204



189, 192, 204, 215



189, **190**, 192, 197, 204

NB. Bold figures indicate the specimen illustrated above.



221, 229



218, 235, 240



218, 221-2, **225**, 227-8



219-20, 224, 226, 229



230-5



236, **237**-8



220, **226**



223, 239-**40**



232-3



251, **253**-4, 256, 264



271



269, 285



246, **270**, 276, 285, 287-9



291-3



295



297-8, 301, 303

For x height serifs of i refer to ascender serifs of b and for foot serifs to h as they are generally the same. Other 'earmarks' are as follows:

(dots)



1, **5**, 11, 51, 82, 134, 143



16, 28, 37, 50, 58, 64 **86**, 135, 138, 141-2, 148, 150



35, 112



8, 13, 29, **33**, 34, 81



20, **49**, 104



128



11, 16, **19**, 21, 40, 46, 54, 58-60, 66-7, 77-80, 88, 92-4, 105, 107, 123, 126, 147



7-8, 29-30, 33, **57**, 64 81, 95, 104, 108, 110, 121-2, 128, 141



21, 108



25



151, **166**



164-**5**, 167, 178, 182, 184



153, 180-1



190, **193**, 198-200, 202



188, **194**-5, 201



196



189



190, 194, 203-4, 214



225



240



218, 222, **227**-8, 240



249, 276



250, 256, 261, 265, 270, 273, 277-81 283, 286-9, 291-3



246, 269, **271**



297-8



258, **260**, 262



253, **266**, 269-70, 274-5, 277, 284-5, 288-9, 295, 304



245, 251-2, 255, **259**, 263-4, 268, 272, 282, 296, 299-301



304

For x height serif 'earmarks' of j refer to ascender serif 'earmarks' of b and for dot 'earmarks' refer to those of i. Other 'earmarks' are as follows:

(flat curved tail)



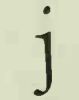
17, **25**, 39, 41, 47, 64, 81, 138, 148



82, 140-1



46, 51, 83, **125**, 134, 143



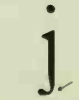
11, 29, 37, 50, 75



5, 14



49, **55**, 61-3, 67, 69, 72, 101, 106, 123-4, 126-7, 130, 142, 149



67, 103, 110, 112, 129



1, 38, **44**, 90



16, 107

(medium flat curved tail)



2, **3**, 18, 22, 31, 34, 36, 66, 73-4, 84-5, 87-9, 91-7, 104-5, 108-9, 111, 116, 135-9, 147



8, 32, **38**-9, 47-8, 100, 140-1



10, 75, 98, 134



11, 45, **83**



23-**4**, 30, 102, 132



19

(rounded tail)



4



9, 11-2, **21**, 28, 42

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



7, 15, 20, 26-7, 35, 40, 43, **52**-4, 56-60, 65, 68, 70, 77-80, 99, 101, 115, 117, 122, 131-2, 150



114-5, 118-21 144-6



71, 76, 86, 113, 128, 133

(flat curved tail)



155, 157, 159, 165, 187



151



173



153, **176**, 178, 180, 185



153, **170**-1, 185

(medium flat curved tail)



161, 167-9, 182

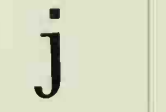
(rounded tail)



158, 174, 181



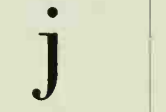
183



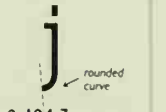
166



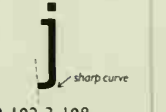
160, 164, 175-7, **179**, 181, 184-6



154, 156, **162**-3, 172, 177



188-9, **194**-7, 199-200, 202, 204



190, 192-3, 198



191



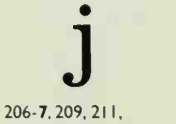
201



203



205, 210



206-**7**, 209, 211, 213-7



208, 212



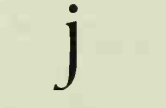
222, 226, 235, 240



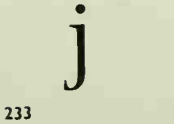
218



220, 223-5, **227**-8, 237



219, 231



233



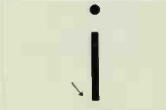
232, **234**



230



229, 239



252, **254**, 257, 264, 301



259



263



268



250-1, 253, 255-6, 258, 260-1, 265-7, 270-81, 283-9, 291-3, 296, 300



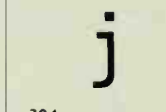
245, 282, 299



249, 262



269



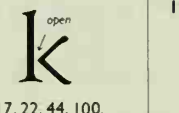
304



256, 260, 265, 267, **273**, 275, 278-89, 291-3, 298

For ascender serif 'earmarks' of k refer to those of b and for foot serifs refer to h as they are generally the same. Other 'earmarks' are as follows:

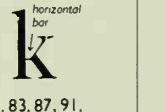
(single junction)



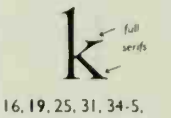
14, 17, 22, 44, 100, 128, 130, 133



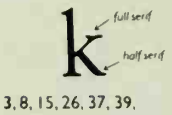
36, **74**, 82, 94, 100



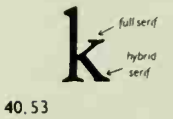
67, 73, 83, 87, 91, **109**, 136, 149



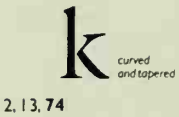
16, **19**, 25, 31, 34-5, 41, 47, 50-2, 55, 58-60, 64, 66-8, 72, 76, 78, 80, 86, 89-91, 93, 95-8, 102, 105-6, 111, 113



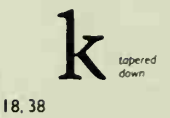
3, 8, 15, 26, 37, 39, 75, 77, 79, 81, 88, 94, 107-8, 116, 135, 139, 141, 148, 150



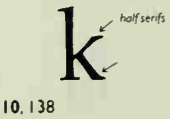
40, 53



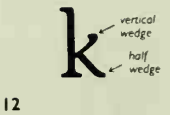
2, 13, **74**



18, 38



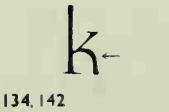
10, 138



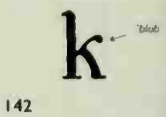
12



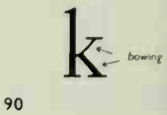
84



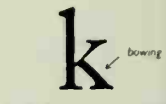
134, 142



142

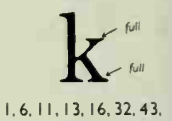


90

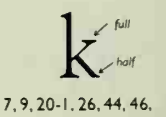


81, **102**

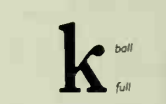
(double junction)



1, 6, 11, 13, 16, 32, 43, 45, 54, 56-7, 59, 61-3, **65**, 72, 76, 92, 99, 101, 110, 114-5, 117-22, 131, 137, 114-7



7, 9, 20-1, 26, 44, 46, **69**-71, 85, 103, 112, 125, 127, 129, 132, 140, 143, 150



23-4



29

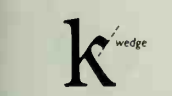


33



42

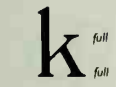
NB. Bold figures indicate the specimen illustrated above.



104



143



5



27

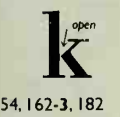


28



30

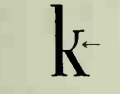
(single junction)



154, 162-**3**, 182



155-6, 158, **161**, 167-**8**, 187



155



152, 154, 159, 165, 181, 183-4



181

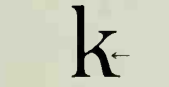
(double junction)



153, 157, 160, 164, 170-1, 173, 176-**80**, 185-6



151, 166, 169, 174-5



172

(single junction)



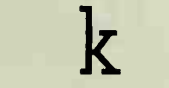
210



188, 194-6, 199-200, 205, 210



189, 197, 203-4



192

(double junction)



193, **198**, 201-2, 206-9, 211-7

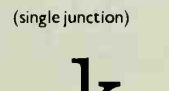
190

(single junction)

222, 230, **234**, 237

235

218, **220**, 226, 233, 239-40

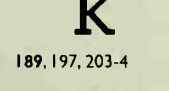


219, 223

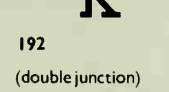
(double junction)

221, **224**-5, 227-9, 231-2

(single junction)



246, 254, **259**, 263, 271, 283, 285, 295



270

268, 291-**2**

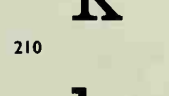
246, 249, 252-3, **255**, 260, 264, 266-7, **278**, 283, 304

251, 262

297-8, **301**

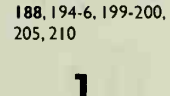
272

296-7



299-300

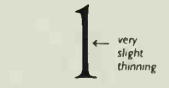
(double junction)



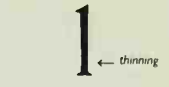
245, 250, 256-7, 261, 265, 269, 273-7, **279**-82, 284, 286-9, 293

250, 284

For ascender serif 'earmarks' of l refer to those of b and for foot serifs to h as they are generally the same. Exceptions and other 'earmarks' are as follows:



2, **8**, 10-1, **19**, 36, 81 104, 113, 130, 133



98



134



1, 36



142



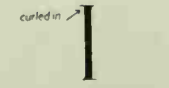
14, 17, 33-4



135



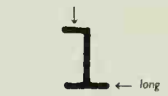
143



157



214-7



215-**7**



218, 227-9



220, 222-**3**, 225, 230, 237

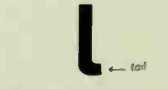


239-**40**



263, 269, 285

268, 295



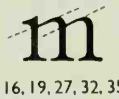
282, 304



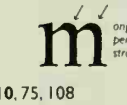
297-8, **301**

For x height serif 'earmarks' of m refer to ascender serif 'earmarks' of b and for foot serifs to h. Exceptions and other 'earmarks' are as follows:

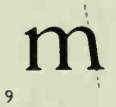
(stems)



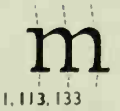
1, 16, 19, 27, 32, 35-6, 46-7, **72**, 82, 101-2, 110, 125, 139



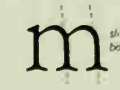
10, 75, 108



5, 9



11, 113, 133



14-7

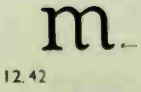


89

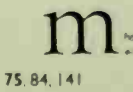
(foot serifs)



2



12, 42



75, 84, 141

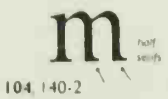
'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

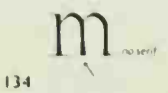
***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



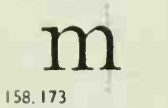
104, 140-2



134



143



158, 173



175



189-90, 192, 197, 204



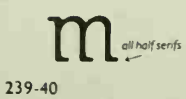
221, 229, 235



237



226



239-40



220



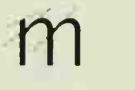
251



296, 299-300

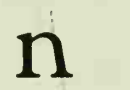


246, 270, 276, 285



285

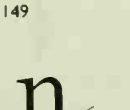
For x height serif 'earmarks' of n refer to ascender serif 'earmarks' of b and for foot serifs to h as they are generally the same. Other 'earmarks' are as follows:



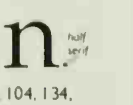
5, 9



4, 6, 8, 10, 15-6, 19 20, 25, 35, 130, 133, 145, 149



12, 42



75, 84, 104, 134, 140-3



175



189-90, 192, 197, 204



220, 226, 239-40



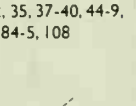
251



296, 299-300



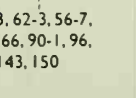
1-5, 9, 10, 12-6, 18-9, 21, 32, 35, 37-40, 44-9, 51-2, 84-5, 108



36, 85, 113, 125



31, 43, 62-3, 56-7, 62-4, 66, 90-1, 96, 139, 143, 150



8, 81



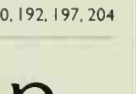
44, 82, 125, 138-41, 150

155, 169

182

153, 160, 162-3, 170, 180

188-9, 194-7, 199-200



235



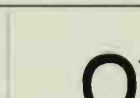
222, 237, 239

227



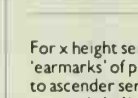
240

271

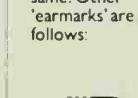


274, 283, 291-3, 295

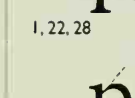
For x height serif 'earmarks' of p refer to ascender serifs 'earmarks' of b as they are generally the same. Other 'earmarks' are as follows:



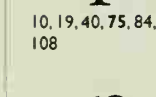
1, 22, 28



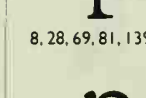
10, 19, 40, 75, 84, 90, 108



8, 28, 69, 81, 139, 148

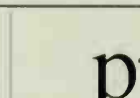


22, 30, 104

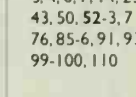


5, 9, 20, 27, 46, 54-5, 57-9, 62-5, 68-70, 72, 77-80, 83, 89, 103, 105, 109, 111, 114-24, 126-32, 135-8, 140-2, 144-50

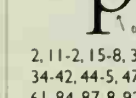
3, 4, 6, 7, 14, 23-6, 32, 43, 50, 52-3, 71, 73, 76, 85-6, 91, 93-5, 99-100, 110



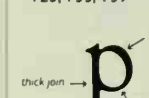
2, 11-2, 15-8, 31, 34-42, 44-5, 47-8, 59, 61, 84, 87-8, 92, 97-8, 102, 106, 107-8, 113, 125, 133, 139



13, 19, 21, 49, 51, 60, 66-7, 74, 96, 113



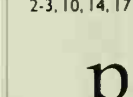
2-3, 10, 14, 17



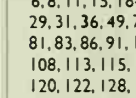
6, 8, 11, 15, 18-9, 25 29, 31, 36, 49, 71, 74, 81, 83, 86, 91, 104, 108, 113, 115, 118, 120, 122, 128, 145



11, 27, 36, 72, 86



10, 14, 29, 82

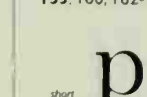


134, 143

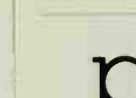
153, 160, 162-3, 170



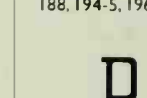
174, 182



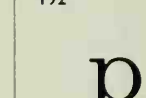
188, 194-5, 196-200



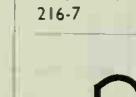
192



205, 207-9, 212-4, 216-7



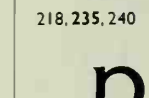
237



218, 235, 240

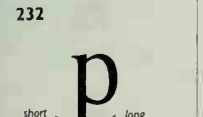


222, 239



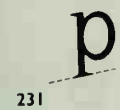
224, 227

NB. *Bold figures indicate the specimen illustrated above.*



232

234



231



251, 253, **255**, 257-8, 262



251, **259**, 295, 297

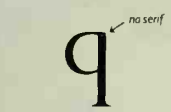


296, 299-**300**

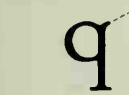


269, 296

For bowl and foot serif 'earmarks' of q refer to those of p as they are generally the same. Exceptions and other 'earmarks' are as follows:



8, 104, 111, 113, **116**, 133-4, 139, 148



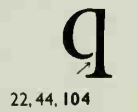
3, **4**, 12-3, 23-4, 27, 36, 42, 51, 107



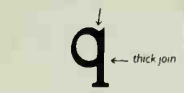
1, 28



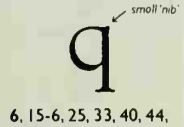
125, **150**



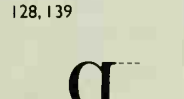
22, 44, **104**



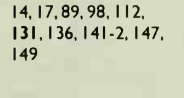
34



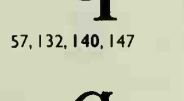
6, 15-6, 25, 33, 40, 44, 61, 63, 66, 69, 74, 76, 83, 85, 87, 123-4, 128, 139



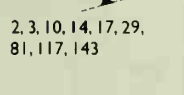
14, 17, 89, 98, 112, **131**, 136, 141-2, 147, 149



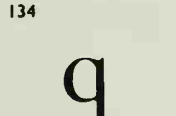
57, 132, **140**, 147



2, 3, 10, **14**, 17, 29, 81, 117, 143

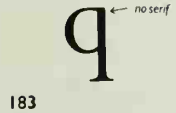


29, **40**, 82, 123, 126



134

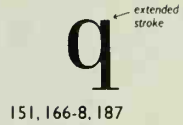
65



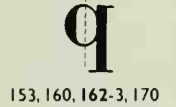
183



182



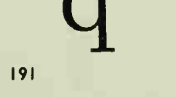
151, 166-8, 187



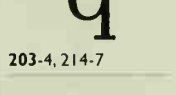
153, 160, **162**-3, 170



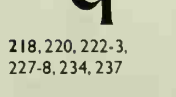
169



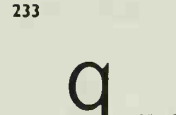
191



203-4, 214-7

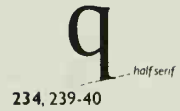


218, 220, 222-3, 227-8, 234, 237

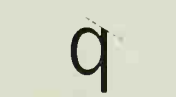


233

231



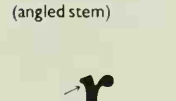
234, 239-40



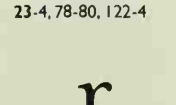
285

For foot serif 'earmarks' of r refer to those of h as they are generally the same. Other 'earmarks' are as follows:

(angled stem)



23-4, 78-80, 122-4



30, **77**

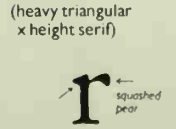


8, **28**, 40

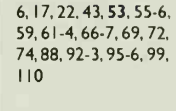


108

(heavy triangular x height serif)

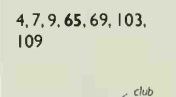


102

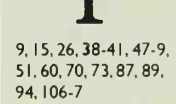


6, 17, 22, 43, **53**, 55-6, 59, 61-4, 66-7, 69, 72, 74, **88**, 92-3, 95-6, 99, 110

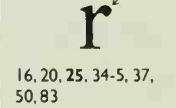
4, 7, 9, **65**, 69, 103, 109



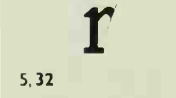
9, 15, 26, **38**-41, 47-9, 51, 60, 70, 73, 87, 89, 94, 106-7



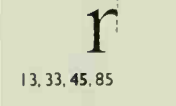
16, 20, **25**, 34-5, 37, 50, 83



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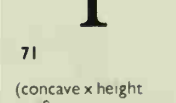


13, 33, **45**, 85



71

(concave x height serif)

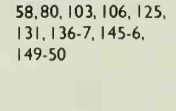


27, **68**, 91, 110

(thin triangular x height serif)

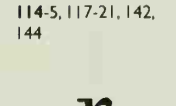


18, 27, **31**, 36, 44, 46, 52, 54, 57, 62-4, 72, 90, 97, 101, 105, 126-7, 129-30, 132, 139, 148

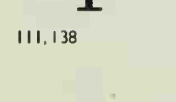


58, 80, 103, 106, 125, 131, 136-7, 145-6, 149-50

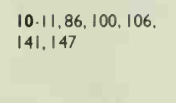
114-5, 117-21, 142, 144



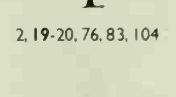
111, 138



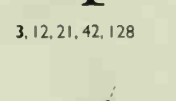
10-11, 86, 100, 106, 141, 147



2, **19**-20, 76, 83, 104



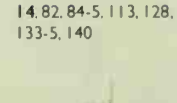
3, 12, 21, 42, 128



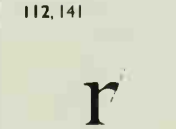
8, 81



14, 82, 84-5, 113, 128, 133-5, 140

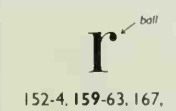


75, 98

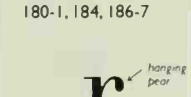


112, 141

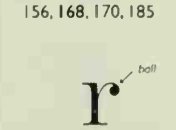
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152-4, **159**-63, 167, 169, 171-2, 178, 180-1, 184, 186-7



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164, 175-**77**, 179



173-**4**, 183



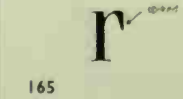
158



151, 157, 182



155, 166



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'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

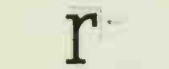
***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general style of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



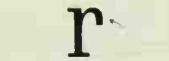
189-90, 193, 196, 197-8, 204



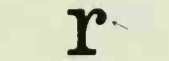
188, 194-5, 199-200



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141, 201, 203



206-9, 211-7



221, 229, 231-2



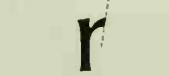
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250-1, 253, 255, 258, 261, 263, 265-8, 270, 272-3, 275-89, 295-6



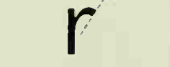
245-6, 252, 262, 264



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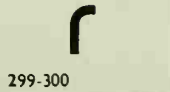
249, 254, 256-7, 259



291-2, 304



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299-300

(full serifs)



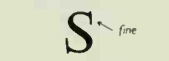
1, 5, 9, 25, 62



3, 16, 22, 25, 43, 55-7, 69, 72, 90, 131-2



2, 11, 20-1, 28, 34, 36, 52-4, 68, 73, 79-80, 116-7, 131-2, 136-7, 150



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32, 34, 65, 70-1, 77-8, 103, 114-5, 118-21, 127, 144-6, 150



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6, 16, 47, 90, 108-9

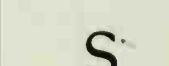


35

(half serifs)



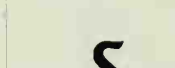
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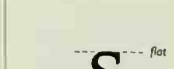
23-4, 123-4, 126, 129, 142



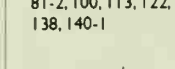
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10, 26, 28, 37-9, 45-6, 48-50, 61, 63, 66-7, 74-5, 83-5, 87, 89, 95-7, 99-100, 102, 104, 106, 125, 130, 133, 139, 147-9



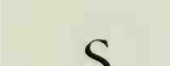
13, 41, 44, 88, 91, 93, 105, 109, 112, 135



25, 98, 107



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19, 59, 60 86, 90, 92, 94

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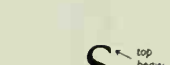


31, 42, 110, 128



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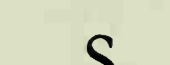
46



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89, 91, 93

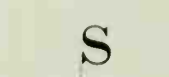


10, 40, 49, 63, 66 96, 102, 148

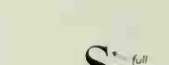


28, 67, 83-5, 95, 99, 104, 133, 139, 147, 149

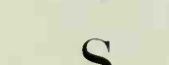
(full serifs)



153-4, 156, 160, 162-4, 170-81, 183-6



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156, 164, 175, 181, 184



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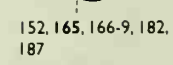


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(half serifs)



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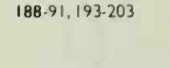


151

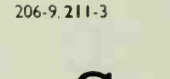


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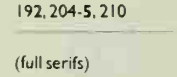
206-9, 211-3



214-7

192, 204-5, 210

(full serifs)

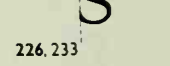


230

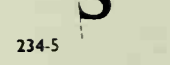
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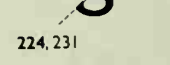
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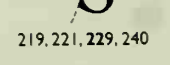
234-5



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219, 221, 229, 240



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NB. Bold figures indicate the specimen illustrated above.



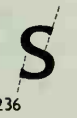
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251-3, 256, 258, 260, 262, 264, **270**, 285-9, 300



245, **254**, 257, 261, 265, 276-7, 282



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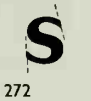
250, **267**, 278-80, 283, 304



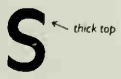
291-2



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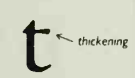
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2-**3**, 10



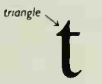
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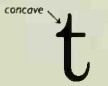
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(tail)



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1, 8, 12, 38, 51, 71, 81, **84**, **90**, 93, 104, 128, 136, 143, 150



18, 22, 39, 56, 59-**60** 63, 66, 73-4, 123-4, 127-9, 138, 140, 148

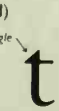


45, 134



114-5, 118-20, 121, 137, 144-6

(head)



158, **183**

152-**3**, 159, 164, 167-8, 173, 184



170, 172, 176-9, 181-2

151, **154**-5, 157, 161-3, 165, 174, 186



156, 160, 166, 169, 171, 180, **185**, 187

(tail)

151, **169**

164-5, **175**-80, 182, 185

(head)



205-7, 210, **211**-3



201, **208**-9

188, 190, 192, 194-6, **199**, 203

189, 191, 193, **197**-8, 204

202

(tail)

188, 194-5, 199-200

189, 190, 192, **196**-7, 204

191, **203**

193, 198, 201-2, 205-8, **209**-217

214-7

(head)



218, 220, 223, 230, 235, 237



219, 231-2, **233**



221-2, **229**

225, **228**

224, 226-7, 234, 240

(tail)

239

237

219



t45

222, 235, 240



227

(head)



259

271, 280

269

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general style of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



245, 251, 255-6, 258, 260, **270**, 272-3, **275**-9, 281, 283-4, 287-9, 293, 297, 300



246, 261-3, 265-8, **274**, 282, 285-6, 306

(tail)



295



296, 299



260



291-2

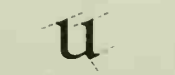


250, 252, 254, 257, 264



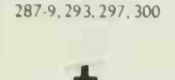
253

(oblique x height serifs)



2-**3**, 14-5, 23-5, 45, 48, 73, 92

42



5, 22, 27, 36-7, 43, 57, 64, 66, 75, 84, 104, 110, 132, 145



7, 16, 18, 35, 41, **43**-4, 47, 66, 74, 83, 88

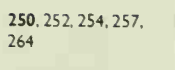


9, 11, 20, 26, 38-9, 49-51, 55-6, **62**, 69-72, 76, 94, 101, 103, 114, 118, 120-2, 146, 150

86, 100, 114-5, 118-**22**, 125, 141, 144, 146



148



32, ,47



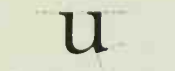
30, 126-8

1



17, **33**-4

(horizontal x height serifs)



4, 60, **77**-80, 89



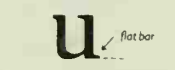
58, 116, 123-4, 126-7, **129**, 147



6, 21, 31, 44, **52**-3, 59, 61, 66, 91, 93, 99, 107



10-1, **54**, 63, 65, 68 95-6, 102, 109, 114



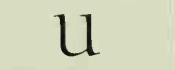
86-7, 90, 111, 113, 117, 119-22, 130-1 133-44, 149



12



28



108



29



98

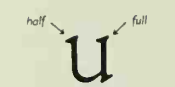
(mixed serifs)



13, 40



15-**6**, 19, 40, 70



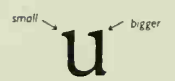
17



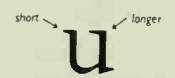
46



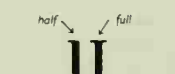
105



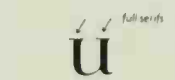
8, 9, 25, 35, 81, 126-7



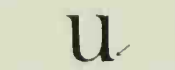
88, **91**, 93-4, 96, 118



155

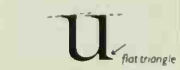


157



172-3, 175, 177, 183

(oblique x height serifs)



221, 226, 229, 231, **233**-4



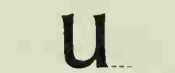
219



232



235

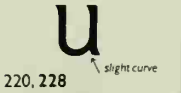


227

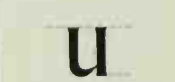
(horizontal x height serifs)



224, **230**, 239-40



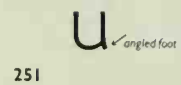
220, **228**



218, 222-3, 225



237



251



269



285



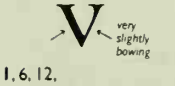
295

For x-height serif 'earmarks' of v refer to cap height 'earmarks' of H as they are generally the same. Other 'earmarks' are as follows:

(stems)



30



1, 6, 12,



4, **51**



16, 19, **60**

(serifs)



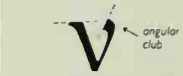
14, 17



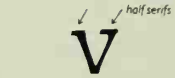
13



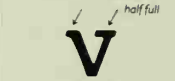
23-4, 142



104



113, 143

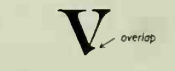


128

(base)



32, 34, 56-7, 64, 71-2, 75, 84-6, 101, 110, **122**, 125, 127, 129, 136-41, 150



27

NB. Bold figures indicate the specimen illustrated above.



28



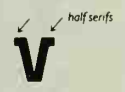
8, 29, 81-3



76



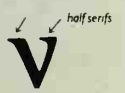
151, 166, 169, 181-2



192



222



239-40



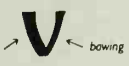
251-2, 254, 256, 259, 263-4



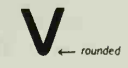
258, 262



270



269, 272, 297



296, 298-9, 301

For x height serif 'earmarks' of w refer to cap height serifs of H as they are generally the same. Other 'earmarks' are as follows:

(crossed centre strokes)



9, 89

(centre strokes meet at x height or stepped)



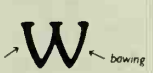
32-3, 38-9, 57, 70-2, 106, 111, 115, 118, 120, 122, 145, 150



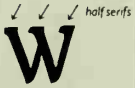
8, 81



14-16, 19, 31, 60, 135



30



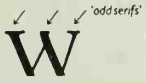
29, 113, 128, 143



5, 22, 34, 38-9, 42-3, 56-7, 64, 101, 106, 110, 120-1



27

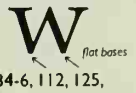


76

(no centre serif)



4, 15, 18, 44-6, 54, 77-80, 98, 108, 123-4, 126-7, 134-5



75, 84-6, 112, 125, 129, 133, 136-41



82-3



134



23-4, 142



10



28

(centre strokes meet at x height or stepped)



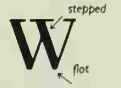
155-8, 160-1, 167-8, 170, 172-4, 177-9, 183-7



175



153, 160, 170-1, 180-1



165, 170, 174, 176, 186

(no centre serif)



154, 159, 162-4



151-2, 166, 169, 182

(centre strokes meet at x height or stepped)

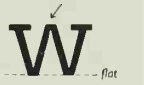


188, 196-7, 201-2, 208-9, 211, 213

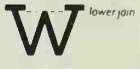


206-7, 212

(no centre serif)



189-91, 193, 198, 203-5, 210



194-5



199-200, 213



192



214-7

(centre strokes meet at x height or stepped)



231, 233



228, 229-30



221



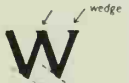
223, 225



224, 226



232

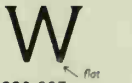


222

(no centre serif)



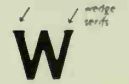
219, 237



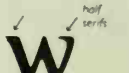
218, 220, 227



234



218, 227-8



239-40



251-2, 254, 256, 259, 263-4



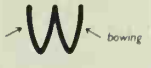
258, 262



270



268, 272, 276



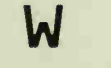
269, 297



296, 299



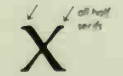
298



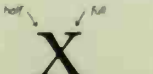
304



295



4, 29, 84, 141



125, 128, 143

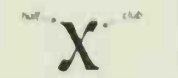
'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

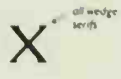
***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

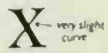
The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



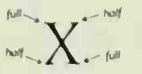
104



13



19, 30, 102



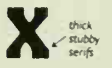
134



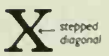
22-4, 40, **140**, 142



190, 192



204



212



171, 176



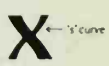
222-3, 239-40



224, **232**



251, 258, 262, **270**



269, 297



284



296



299

For x height serif 'earmarks' of y refer to cap height serifs of H as they are generally the same. Other 'earmarks' are as follows:

(wedge-ended tail)



15, 19, 22, 34, 37, 49, 82, **111**, 135



10



1-3, 13



4, **44**, 48, 75, 83, 98



16, 49, **143**



85

5, **45**, 113, 133-4, 140

81, 84, 108



7, 9, 28, 32, 42, 112



132



26, 102



14, 71, 75, 83

76

46

135

33

(ball-ended tail)

6, 16, **25**, 35, 47, 66, 77-80, 132

21, 31, 36, 40-1, 51, 54, 58-61, 66, 74, 77-80, 87-8, **91**-6, 99, 107, 109, 117, 130-1



86



50, 64, 100, 103, 106, **114**-5, 118-22, 125, 129, 131, 136-7, 138-9, 144, 145-7, 149

(other features)

29, 143

23-4

104

27

100, 138

141

30

142

158

157

166



165



152, 158, 173-**4**, 183



153, 159, 161-3, 167-70, 172, **187**



155-6, 159-60, 164, 170-1, **175**-81, 184-6



153, 158, 184, 187



169



201-3



206-9, **211**-7



190, 193, **198**, 204



197

189

188, **194**-6, 199-200, 205

192

(contrast)



221, 229, 231-2, 235



219, 226



233

(less contrast)



218, 255, 237



220, 223-4, **228**



222, 227, 234

NB. *Bold figures indicate the specimen illustrated above.*



239-**40**



246, 249-50, 252-5, 257, **259**, 263-4, 267, 271



251, 256, 260-1, 265-6, **273**-89, 291-3, 295, 298, 304



245



258, **262**



270



269, 272



296



297



299-300



292, **304**

(horizontal strokes thicker than diagonal stem)



3, 26, 37, 46, 48-9



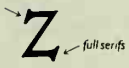
2, 7, 10-1, 44, 82



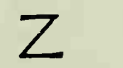
21, 25



6



32, 34

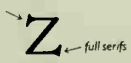


14, 17, 98, 134

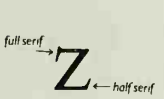
(diagonal stem thicker than horizontal strokes)



15, 38-9, 54, 58, **74**, 86, 97, 105-6, 113, 125-6, 132, 136, 144, 150



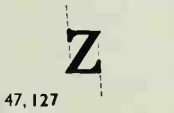
1, **20**, 27



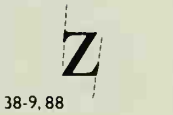
35, 41, 60, 91-6, 107, 109



36, 108

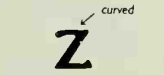


47, **127**

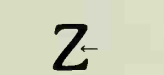


38-9, 88

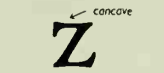
(other features)



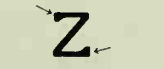
4



30



51, 143



33



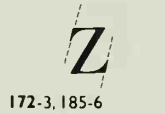
111-2, 148



142



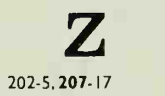
29



172-3, 185-6



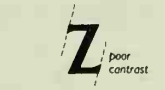
158, 166



202-5, **207**-17



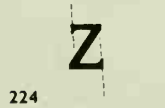
219, 221, 226, 232-5, 240



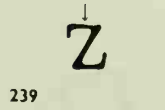
218, 220, 222, 225, 227



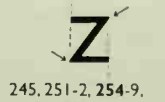
223, 228, **237**



224



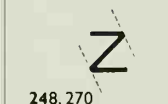
239



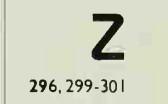
245, 251-2, **254**-9, 262-4, 300



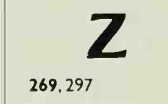
253



248, 270



296, 299-301



269, 297

Figures:

These can be either 'lining' (i.e. 1234567890) or 'non-lining' (i.e. 1234567890).

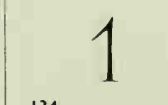
(lining)



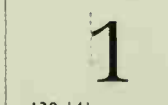
24, 28, 42, 62, 83, **125**, 144, 146



129



134



138, 141



86, 101, **110**, 127, 137, 145



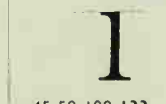
8



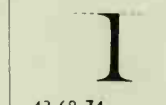
29, **128**



21



45, 58, 108, **133**, 148-9



43, 68, **74**



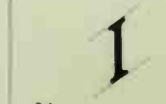
104



18, 33, 55



1



34



82, **123**-4, 126

(non-lining)



14



19



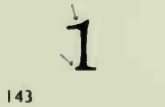
102



46



48



143



81



32

(all lining)



173

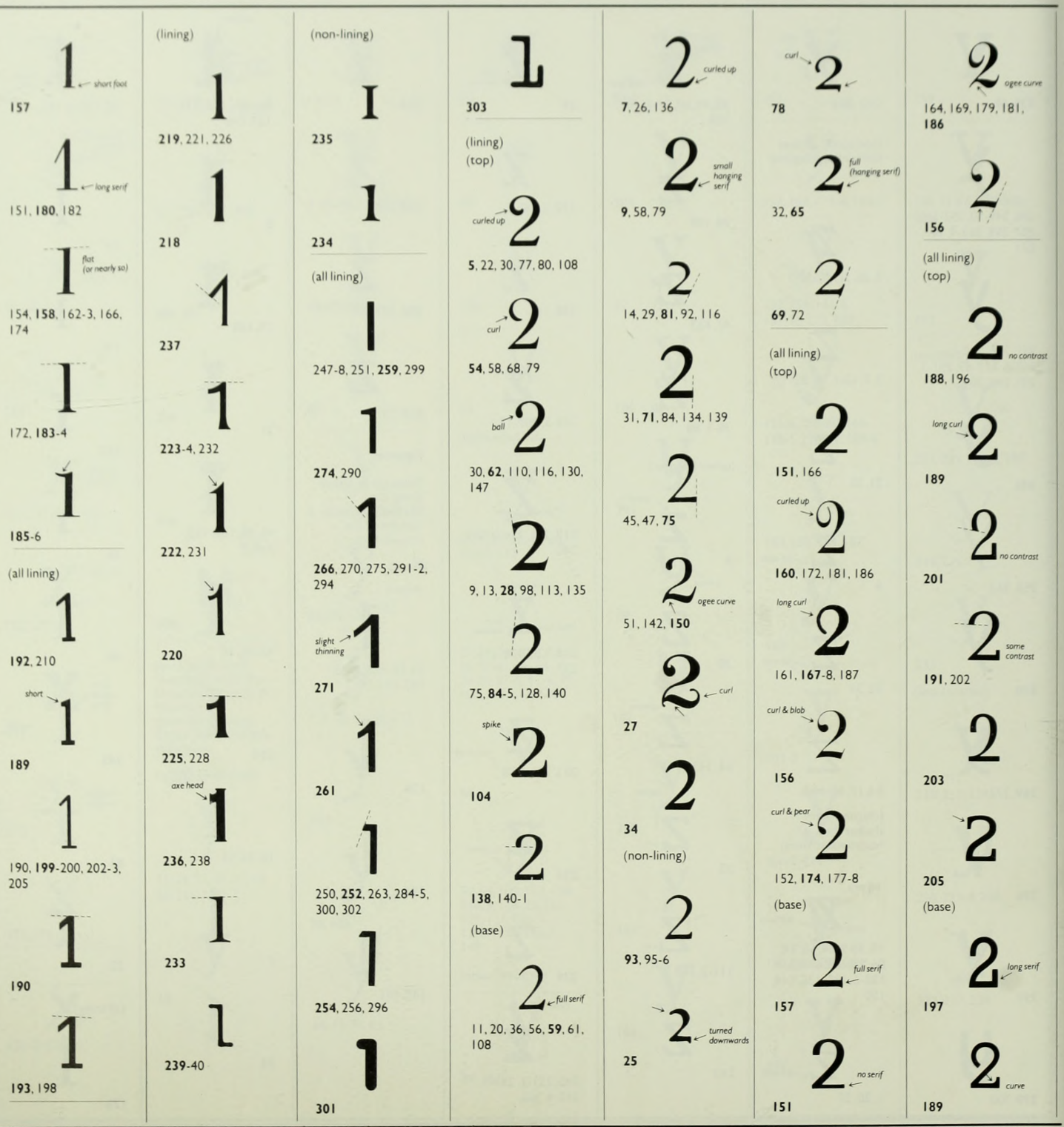
'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefoces with the same 'earmark' may vary. The figures refer to specimen numbers.

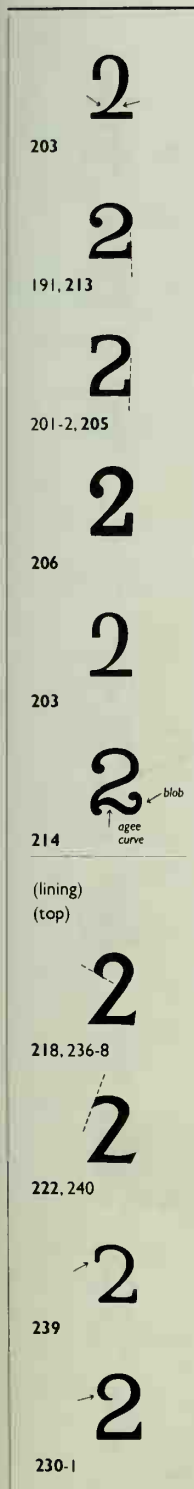
***NB.** Bold figures indicate the specimen illustrated above.*

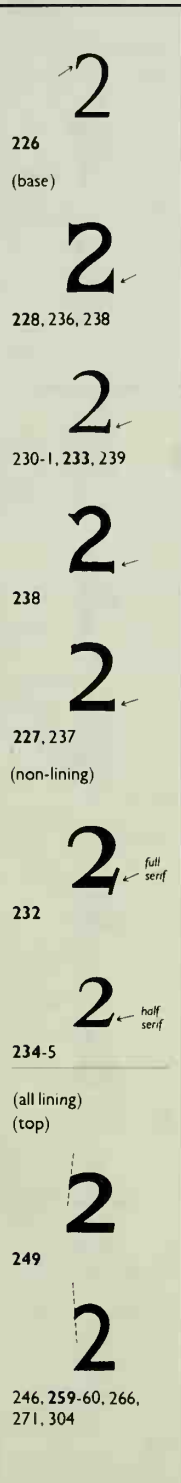
'Special Earmarks'

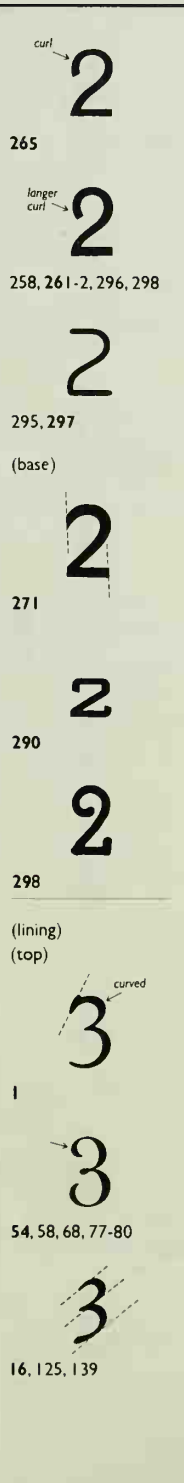
The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

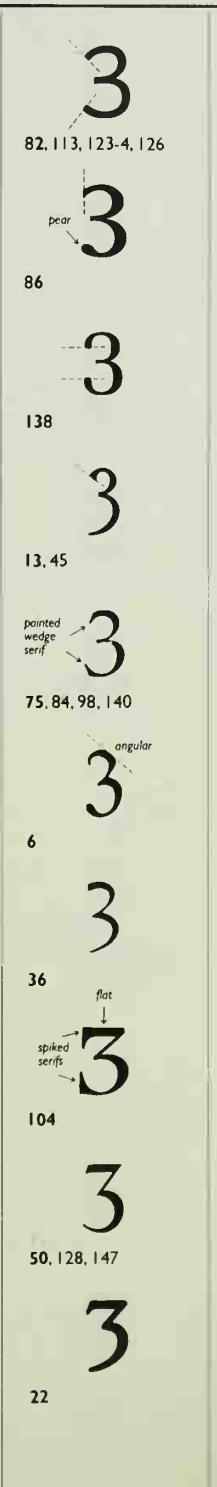


NB. *Bold figures indicate the specimen illustrated above.*

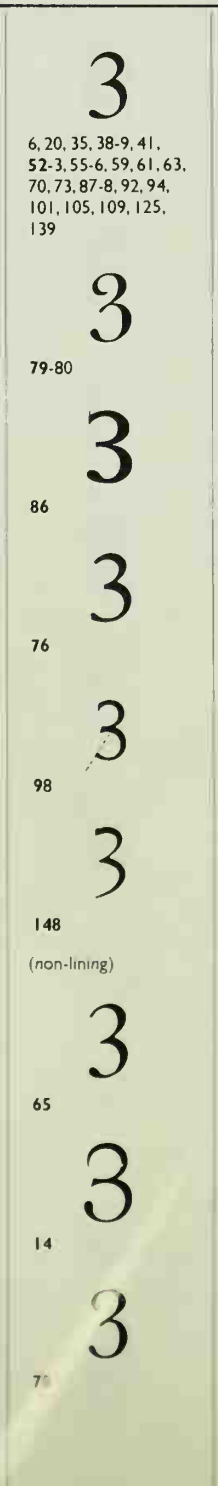














'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

***NB.** Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

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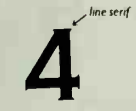


NB. *Bold figures indicate the specimen illustrated above.*

(lining)
(top)



227

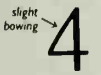


236, 238

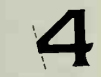


230

(diagonal)



226, 239-40

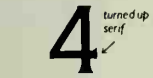


225, 237

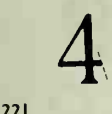
(crossbar terminal)



218, 231, 236



228

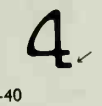


221



230, 240

(foot serif)



239-40

(non-lining)



232



234



235

(all lining)



272, 296



251, 274

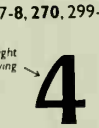
(diagonal)



303-4



247-8, 270, 299-300

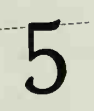


269, 297

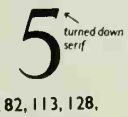
(lining)
(top)



6, 117



12, 87, 125-6



2, 33, 82, 113, 128, 130



75, 134-5



27-8



34

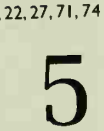
(base)



9, 28, 42, 45, 75, 84-5, 104

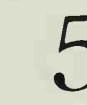


5, 22, 27, 71, 74

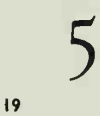


140-1

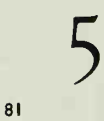
(non-lining)



14



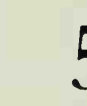
19



81



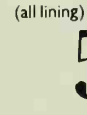
40, 107



60, 65

78

(all lining)

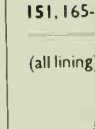


152, 155, 184



151, 165-6, 183

(all lining)



191, 194-5



201

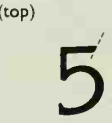


189



206-9, 211-7

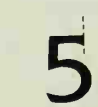
(lining)
(top)



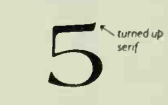
218, 224



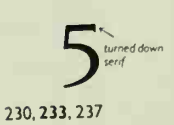
223, 226, 239



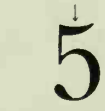
222, 225



219, 240

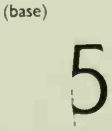


230, 233, 237

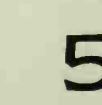


220, 227, 229

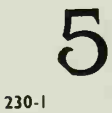
(base)



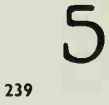
220, 223-4



222, 225, 240

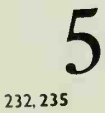


230-1

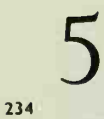


239

(non-lining)

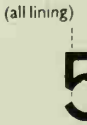


232, 235



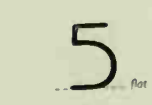
234

(all lining)

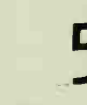


299

(base)



290, 296-7, 303

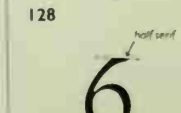


304

(lining)
(top)



128



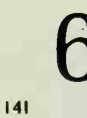
85



86, 101, 147



45, 104, 140

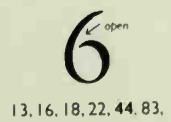


141



5

(bowl)



13, 16, 18, 22, 44, 83, 90, 108, 125, 135

(non-lining)



46

(all lining)



166



181

(all lining)



189, 194-5

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

NB. *Bold figures indicate the specimen illustrated above.*

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general style of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.



NB. Bold figures indicate the specimen illustrated above.



82, **85**-6, 98, 113



100



112, 141



128



138, **140**

(non-lining)



4, 8, **65**-6, 81, 107



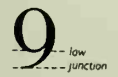
19, 89, 91, **93**, 95, 102, 143



78



32



157



181



169

(lining)



205



189, 194-5



201



202-3, **210**, 215

(lining)



218



222, 239



239



230-1

(non-lining)



235

(all lining)



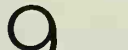
295-6



251-2, **254**, 256, 258-9, 262, 290



246, **266**, 270-2



297, 299



303

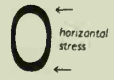
(lining)



140



44, 82, 110, 125, **138**



92



10, 49, 134-5

(non-lining)



4, 19



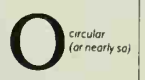
8, **81**

(lining)



169, 182-3

(all lining)



213



194-6, 204

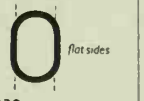


192

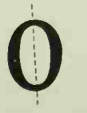
(all lining)



225



237, 239



240

(non-lining)



232, 235

(lining)



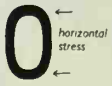
245, **247**-8, 299-300



250, 255, 274, 283, 296



304



271



290-2, 294



303

'Special Earmarks'

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***NB.** Bold figures indicate the specimen illustrated above.*

pt.2:

(non-continuous text)

Deco

rative]
typefaces



DECORATIVE TYPEFACE CATEGORIES

THIS PART OF the book contains a cross-section of decorative typefaces, i.e. those not normally used for continuous text setting. Instead, they are used for headings and titling or in limited quantities and situations for display purposes. The characteristic features of each of the eight typeface categories are described below and are illustrated on the opposite page.

As with *Text* typefaces **the classification system and terminology is entirely new and does not follow established type classifications.** Categories are based on specific design features.

Each category is further divided into smaller groups according to more specific design features which are explained at the beginning of each section. Typeface specimens are then arranged alphabetically within each group and have an individual specimen number which is cross-referenced to the index.

NB. There is inevitably a small overlap between the *Text* and *Decorative* parts of the book. For instance, some *Decorative* typefaces in special circumstances may be used for continuous text setting and vice-versa.

Categories are as follows:

1. Flowing Scripts *Nos. 305-322*

This category includes script typefaces which, when typeset, give a 'joined up' script effect so that words appear to be 'flowing' as in handwriting. The category is divided into smaller groups of quill pen, felt or graphic pen and brush script effects. A further division is made into sloping, upright, rounded and angular forms.

2. Non-Flowing Scripts (including Blackletter & Uncial)

Nos. 323-381

As the term describes, this category includes script typefaces in which the letters remain unjoined when typeset and are, therefore, 'non-flowing'. As in the 'flowing' category there are groups for quill pen, felt or graphic pen and brush. This category includes blackletter and uncial typefaces together with a small group of roman italic typefaces based on pen scripts.

3. Unmodified (Formal Text Shape)

Nos. 382-428

This category contains typefaces that generally adhere to the formal and traditional letter shapes normally associated with continuous text typefaces but which are usually used for decorative applications. However, it excludes those typefaces which, though conforming to this criteria, are either very bold or very thin. These will be found in the next category Fat & Thin Face. The category is arranged in groups according to whether the design is roman, slab, wedge or sans serif in origin and within each of these divisions there are separate groups for outline, inline, shaded, or with background versions.

4. Fat Face & Thin Face (Unmodified & Modified)

Nos Fat 429-515, Thin 516-536

This category is divided into two parts and contains a selection of typefaces which represent the extremes in weight – very bold (Fat Face) and very light (Thin Face). As with the Unmodified Section, arrangement is by roman, slab, wedge and sans serif groups. The substantial roman serif group is further sub-divided depending on whether the typefaces have thin, medium or thick serifs. The sans serif group is also divided into typefaces of wide, medium or narrow design or of a special rounded shape. *NB. A small number of typefaces with Fat Face characteristics are to be found in the Modified Serif and Sans Serif categories as they were felt better placed there.*

5. Ornamental *Nos. 537-563*

Grouped here are typefaces of a particularly elaborate (often 'floriated') and highly decorated nature. In addition, those with 'swash style' characteristics or flourishes have been included. Consistent with the previous two sections, typefaces are arranged into roman, slab, wedge and sans serif groups. There is also a small group of script-based typefaces.

6. Modified Serif *Nos. 564-603*

The term 'modified' means non-formal or non-traditional letter shapes. Modification is by distortion, added or other subtracted elements (such as, for example, stencil letters) or by axis (sloping backwards). Arrangement is by roman, slab, wedge and sans serif groups. *NB. This category includes some typefaces with Fat Face characteristics that were felt better placed here.*

7. Modified Sans Serif *Nos. 604-665*

This section covers all 'modified' typefaces without serifs. Due to the varied and unusual nature of this typeface category new explanatory group headings have been created such as: vertical and horizontal thick and thin stress, electronic, cut, stencil or stencil effect, and striped or inline. *NB. This category includes some typefaces with Fat Face characteristics which were felt better placed here.*

8. Modified Outrageous *Nos. 666-700*

This final category includes both 'modified' serif and sans serif typefaces that are of a particularly unusual or 'way out' nature. They are highly stylised and often humorous and intended for special, very limited use only. Typeface groups include: heavy, inline or striped, dot-formed, shaded and 3D, with backgrounds and pictorial.

NB. A very small number of typeface specimens in this part of the book do not include an ampersand.

The Typefinding Process

1. To identify a typeface, first decide into which one of main categories shown opposite the typeface specimen you wish to identify belongs.

2. Using the thumb index on the edge of the page turn to the appropriate category introduction page.

3. From the listings there select the specific group within the category to which the specimen relates.

4. Read off the specimen numbers given for this group and find them in the following listings of typeface specimens.

5. Decide which of the typefaces in the group it equates to by 'scanning' the alphabetical listings until you find a typeface to which your specimen matches.

Type categories	*General characteristics*				
1. Flowing Scripts. *Nos 305-322* e.g. **310** Palace Script, **316** ITC Zapf Chancery, **319** Kaufmann and **322** Mistral.	*Groups include: quill pen sloping and rounded*	*quill pen upright and rounded*	*felt or graphic pen sloping*	*felt or graphic pen upright*	*brush*
2. Non-Flowing Scripts. (including Blackletter & Uncial) *Nos 323-381* e.g. **323** Bernhard Tango, **333** Bologna, **372** Old English Text and **380** Blado Italic.	*Groups include: quill pen*	*felt or graphic pen*	*brush*	*blackletter*	*unciol*
3. Unmodified. *Nos 382-428* e.g. **385** Engravers Roman, **392** Castellar, **412** Latin Antique No 9 and **422** Helvetica Outline.	*roman serif*	*slab serif*	*wedge serif*	*sans serif*	
4. Fat Face & Thin Face. *Nos 429-536* **(Modified & Unmodified)** e.g. **434** Falstaff, **467** Cooper Black, **514** Harry Fat and **536** Harry Thin.	*ramon serif*	*slob serif*	*wedge serif*	*sons serif*	
5. Ornamental. *Nos 537-563* e.g. **540** Fry's Ornamented, **548** Lettres Ornées **554** Davida and **561** Ballé Initials.	*romon serif*	*slab serif*	*wedge serif*	*sans serif*	*script*
6. Modified Serif. *Nos 564-603* e.g. **566** Belwe, **575** Stencil Bold,**579** Profil and **585** Charleston.	*raman serif*	*slab serif*	*wedge serif*	*wedge serif (sloping backwards)*	
7. Modified Sans Serif. *Nos 604-665* e.g. **608** Peignot, **619** Frankfurter Medium, **626** Countdown and **646** Neon.	*Groups include: thick and thin stress (vertical)*	*raunded*	*electronic*	*cut*	*shaded or 3D*
8. Modified Outrageous. *Nos 666-700* e.g. **668** Litzenburg, **679** Shatter, **682** Pinball and **688** Calypso.	*Groups include: heavy distorted*	*inline or striped*	*dot-formed*	*shaded or 3D*	*pictorial*

1. FLOWING SCRIPTS

Specimen nos		Basic characteristics	Secondary characteristics	
305-315	Flow	quill pen	sloping and rounded	e.g. **310** Palace Script
316	Flow	,,	sloping and angular	e.g. **316** ITC Zapf Chancery
317-318	Flow	,,	upright	e.g. **318** Linoscript
319	Flow	felt pen or graphic pen	sloping	e.g. **319** Kaufmann
320	Flow	,,	upright	e.g. **320** Jiffy
321-322	Flow	brush		e.g. **322** Mistral

NB. *Typefaces in each group are arranged in alphabetical order.*

FLOWING SCRIPTS

Scr

Ariston Light Script
Bank Script
Commercial Script
Diskus
Künstler Schreibschrift
Palace Script
Park Avenue
Shelley Allegro Script
Shelley Andante Script
Snell Roundhand

305 Ariston Light Script

306 Bank Script

307 Commercial Script

308 Diskus

309 Künstler Schreibschrift

310 Palace Script

311 Park Avenue

312 Shelley Allegro Script

313 Shelley Andante Script

314 Snell Roundhand

FLOWING SCRIPTS
Scr
Ariston Light Script
Bank Script
Commercial Script
Diskus
Kunstler Schreibschrift
Palace Script
Park Avenue
Shelley Allegro Script
Shelley Andante Script
Snell Roundhand

Ariston Light Script **305**

abcdefghijklmnopqrstuvwxyz1234567890

Bank Script **306**

abcdefghijklmnopqrstuvwxyz1234567890

Commercial Script **307**

abcdefghijklmnopqrstuvwxyz 1234567890

Diskus **308**

abcdefghijklmnopqrstuvwxyz1234567890

Künstler Schreibschrift **309**

abcdefghijklmnopqrstuvwxyz1234567890

Palace Script **310**

abcdefghijklmnopqrstuvwxyz 1234567890

Park Avenue **311**

abcdefghijklmnopqrstuvwxyz1234567890

Shelley Allegro Script **312**

abcdefghijklmnopqrstuvwxyz1234567890

Shelley Andante Script **313**

abcdefghijklmnopqrstuvwxyz1234567890

Snell Roundhand **314**

abcdefghijklmnopqrstuvwxyz 1234567890

FLOWING SCRIPTS

Scr

Yale Script
ITC Zapf Chancery
Gando Ronde Script
Linoscript
Kaufmann
Jiffy
Brush Script
Mistral

315 Yale Script



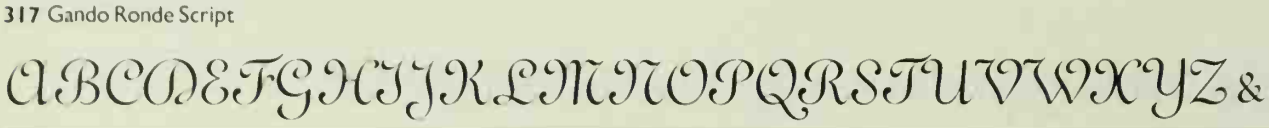
quill pen sloping and angular

316 ITC Zapf Chancery

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

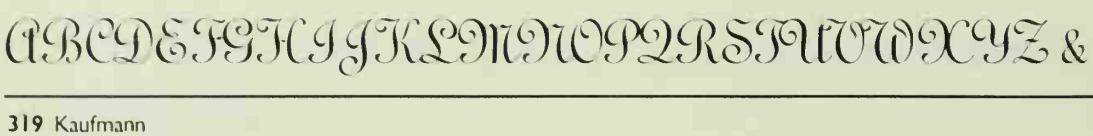
felt or graphic pen upright

317 Gando Ronde Script



quill pen upright rounded

318 Linoscript

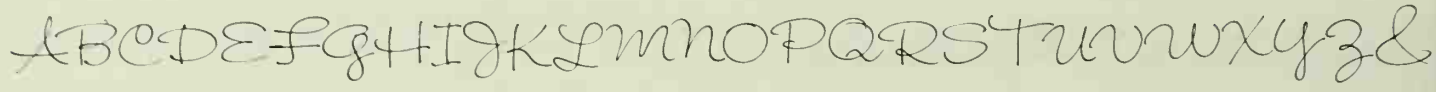


felt or graphic pen sloping

319 Kaufmann



320 Jiffy

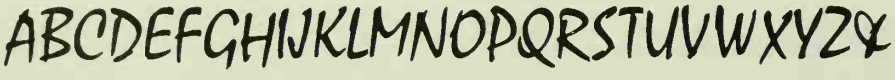


brush

321 Brush Script



322 Mistral



Yale Script **315**



ITC Zapf Chancery **316**

abcdefghijklmnopqrstuvwxyz1234567890

Gando Ronde Script **317**

abcdefghijklmnopqrstuvwxyz1234567890

Linoscript **318**

abcdefghijklmnopqrstuvwxyz1234567890

Kaufmann **319**

abcdefghijklmnopqrstuvwxyz1234567890

Jiffy **320**

abcdefghijklmnopqrstuvwxyz1234567890

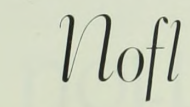
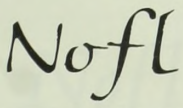
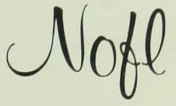
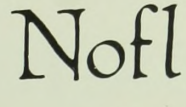
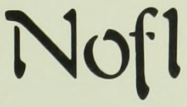
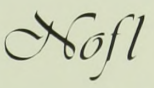
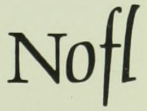
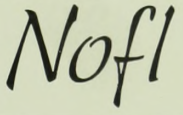
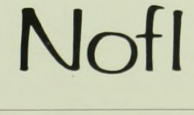
Brush Script **321**

abcdefghijklmnopqrstuvwxyz1234567890

Mistral **322**

abcdefghijklmnopqrstuvwxyz1234567890

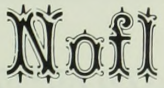
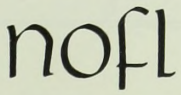
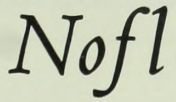
2. NON-FLOWING SCRIPTS
(INCLUDING BLACKLETTER & UNCIAL)

Specimen nos		Basic characteristics	Secondary characteristics	
323-326		*quill pen*	*sloping and rounded*	e.g. **323** Bernhard Tango
327-331		,,	*sloping and angular*	e.g. **330** Noris Script
332		,,	*upright and rounded*	e.g. **332** Murray Hill Bold
333-336		,,	*upright and angular*	e.g. **333** Bologna
337-338		,,	*'oriental'*	e.g. **337** Auriol
339-343		,,	*decorative sloping*	e.g. **343** Vivaldi
344-345		,,	*decorative upright*	e.g. **344** Delphin No 1
346-352		*felt or graphic pen*	*sloping*	e.g. **350** Sallwey Script
353-356		,,	*upright*	e.g. **353** Artic
357-362		*brush*		e.g. **359** Flash

NB. *Typefaces in each group are arranged in alphabetical order.*

continued on next page

continued from previous page

Specimen nos				
363-374		*blackletter*	*text*	e.g. **372** Old English Text
375-376		,,	*decorative*	e.g. **376** St. Clair
377-378		*uncial*		e.g. **378** Libra
379-381		*roman italic (based on pen scripts)*		e.g. **380** Blado Italic

NB. *Typefaces in each group are arranged in alphabetical order.*

NON-FLOWING SCRIPTS (INCLUDING BLACKLETTER & UNCIAL)

Scr

Bernhard Tango
Dorchester Script
Nuptial Script
Stradivarius
Cascade
Klang
Medici Script
Noris Script
Temple Script
Murray Hill Bold

quill pen sloping and rounded

323 Bernhard Tango

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

324 Dorchester Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

325 Nuptial Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

326 Stradivarius

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

quill pen sloping and angular

327 Cascade

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

328 Klang

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

329 Medici Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

330 Noris Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

331 Temple Script

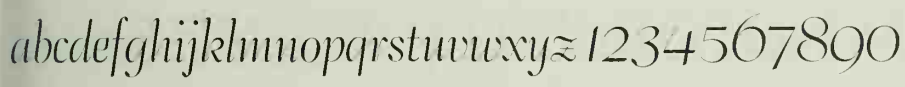
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

quill pen upright and rounded

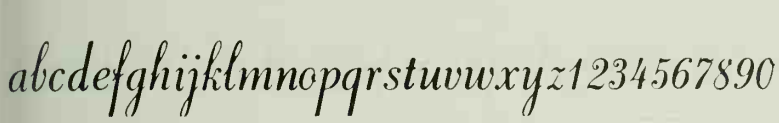
332 Murray Hill Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Bernhard Tango **323**



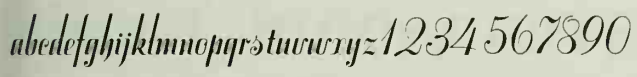
Dorchester Script **324**



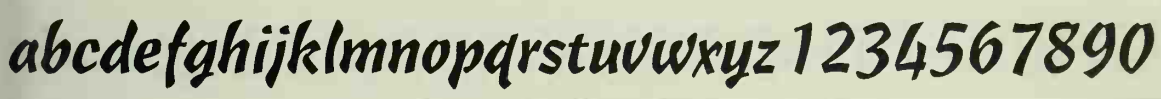
Nuptial Script **325**



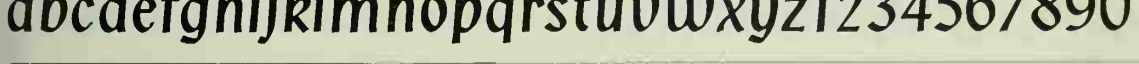
Stradivarius **326**



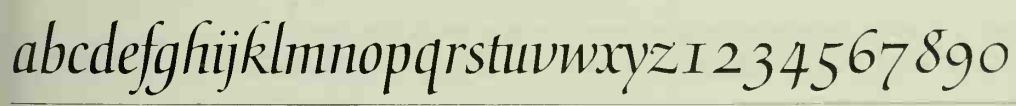
Cascade **327**



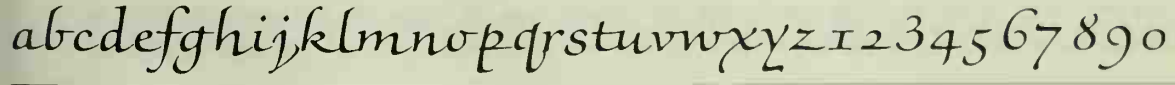
Klang **328**



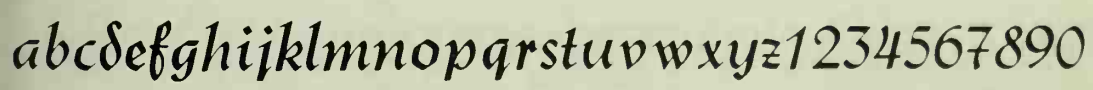
Medici Script **329**



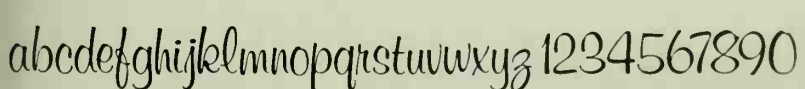
Noris Script **330**



Temple Script **331**



Murray Hill Bold **332**



Bernhard Tango
Dorchester Script
Nuptial Script
Stradivarius
Cascade
Klang
Medici Script
Noris Script
Temple Script
Murray Hill Bold

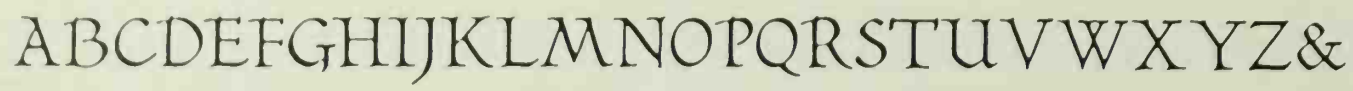
NON-FLOWING SCRIPTS (INCLUDING BLACKLETTER & UNCIAL)

Scr

Bologna
Codex
Lydian
Ondine
Auriol
Boutique
Crayonette
Kalligraphia
Le Griffe
Treasury Open

quill pen upright and angular

333 Bologna



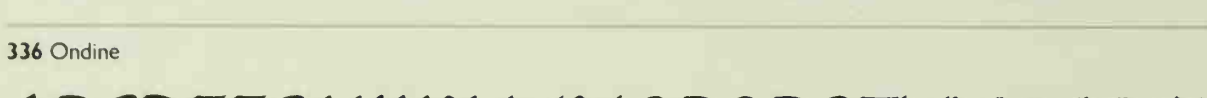
334 Codex



335 Lydian

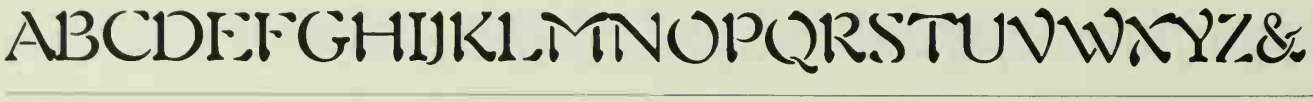


336 Ondine

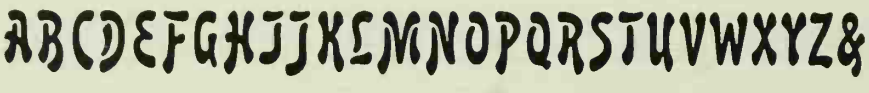


quill pen 'oriental'

337 Auriol



338 Boutique



quill pen decorative sloping

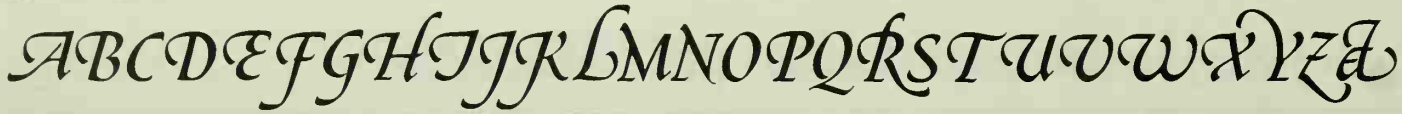
339 Crayonette



340 Kalligraphia



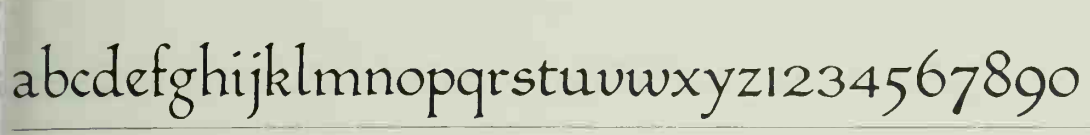
341 Le Griffe



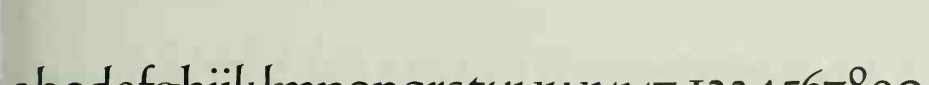
342 Treasury Open



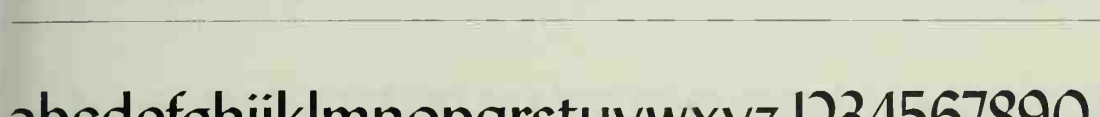
Bologna **333**



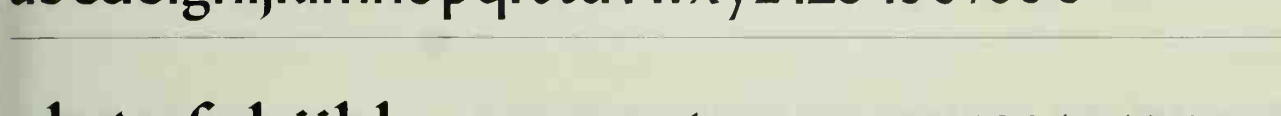
Codex **334**



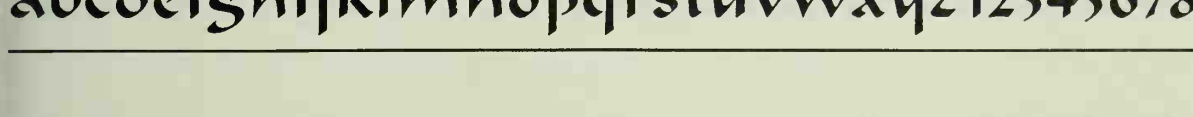
Lydian **335**



Ondine **336**



Auriol **337**



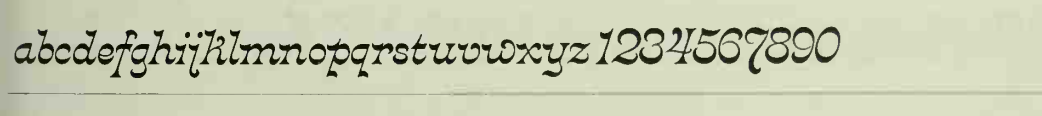
Boutique **338**



Crayonette **339**



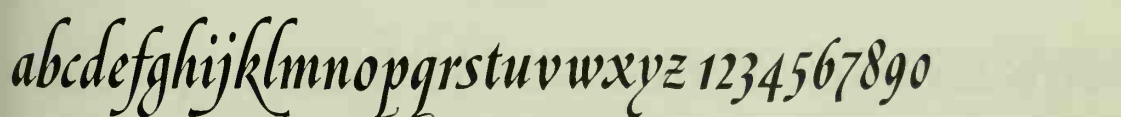
Kalligraphia **340**



Le Griffe **341**



Treasury Open **342**



NON-FLOWING SCRIPTS (INCLUDING BLACKLETTER & UNCIAL)

Scr

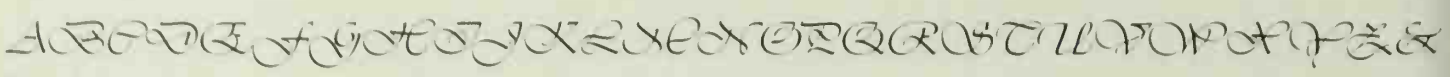
Bologna
Codex
Lydian
Ondine
Auriol
Boutique
Crayonette
Kalligraphia
Le Griffe
Treasury Open

NON-FLOWING SCRIPTS (INCLUDING BLACKLETTER & UNCIAL)

Scr

Vivaldi
Delphin No 1
Matura
Balloon Extra Bold
Caprice
Gillies Extra Bold
Lateinische Ausgangsschrift
Sallwey Script
Venture
Vertex

343 Vivaldi



quill pen decorative upright

344 Delphin No 1

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

345 Matura

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

felt or graphic pen sloping

346 Balloon Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

347 Caprice



348 Gillies Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

349 Lateinische Ausgangsschrift



350 Sallwey Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

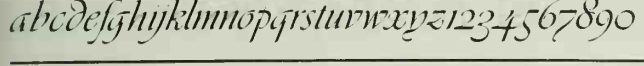
351 Venture

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

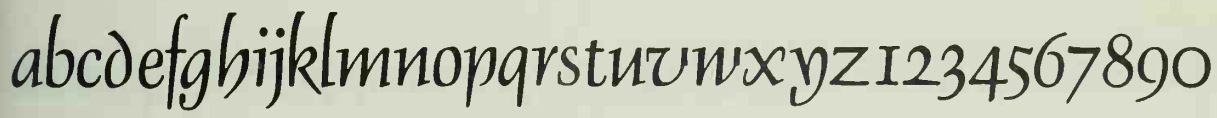
352 Vertex



Vivaldi **343**



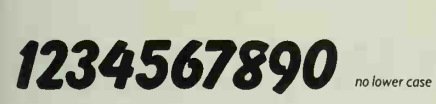
Delphin No I **344**



Matura **345**

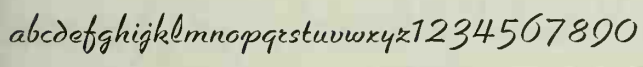


Balloon Extra Bold **346**



no lower case

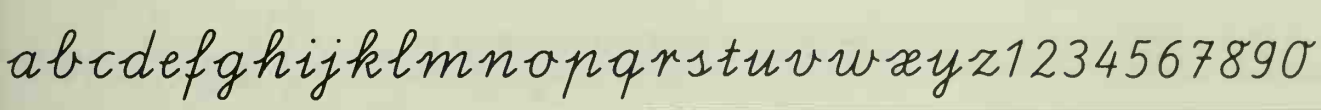
Caprice **347**



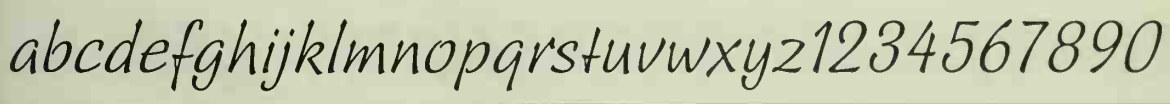
Gillies Extra Bold **348**



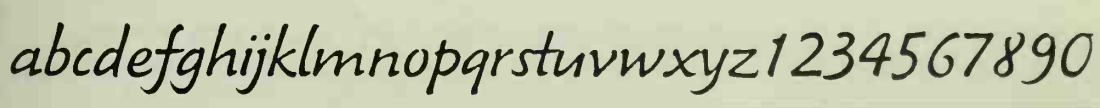
Lateinische Ausgangsschrift **349**



Sallwey Script **350**



Venture **351**



Vertex **352**



NON-FLOWING SCRIPTS (INCLUDING BLACKLETTER & UNCIAL)

Scr

Vivald
Delphin No
Matur
Balloon Extra Bol
Caprice
Gillies Extra Bol
Lateinisch
Ausgangsschrif
Sallwey Scrip
Ventur
Verte

NON-FLOWING SCRIPTS (INCLUDING BLACKLETTER & UNCIAL)

Scr

Artic
Dom Casual
Present
Studio
Ashley Script
Bison
Flash
Forte
Pepita
Reporter No 2

felt-tip graphic pen upright

353 Artic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

354 Dom Casual

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

355 Present

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

356 Studio

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

brush

357 Ashley Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

358 Bison

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

359 Flash

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

360 Forte

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

361 Pepita

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

362 Reporter No 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Artic **353**

abcdefghijklmnopqrstuvwxyz1234567890

Dom Casual **354**

abcdefghijklmnopqrstuvwxyz1234567890

Present **355**

abcdefghijklmnopqrstuvwxyz1234567890

Studio **356**

abcdefghijklmnopqrstuvwxyz1234567890

Ashley Script **357**

abcdefghijklmnopqrstuvwxyz1234567890

Bison **358**

abcdefghijklmnopqrstuvwxyz1234567890

Flash **359**

abcdefghijklmnopqrstuvwxyz1234567890

Forte **360**

abcdefghijklmnopqrstuvwxyz1234567890

Pepita **361**

abcdefghijklmnopqrstuvwxyz1234567890

Reporter No 2 **362**

abcdefghijklmnopqrstuvwxyz1234567890

NON-FLOWING SCRIPTS (INCLUDING BLACKLETTER & UNCIAL)

Scr

Caligra
Cloister Black
Fette Fraktur
Fraktur Bold
Gothique
Goudy Text
ITC Honda
Linotext
Luthersche Fraktur
Old English Text

blackletter text

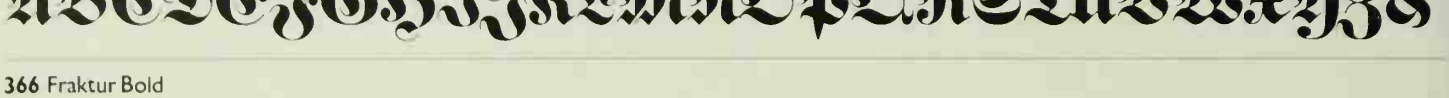
363 Caligra



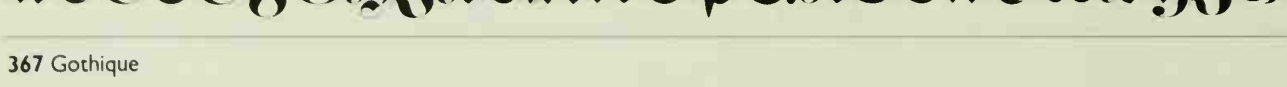
364 Cloister Black



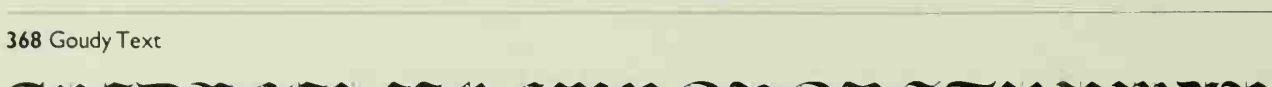
365 Fette Fraktur



366 Fraktur Bold



367 Gothique



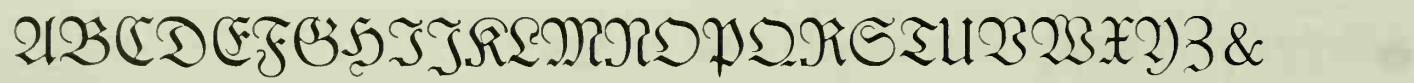
368 Goudy Text



369 ITC Honda



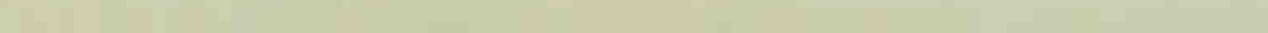
370 Linotext



371 Luthersche Fraktur



372 Old English Text



Caligra **363**

abcdefghijklmnopqrstuvwxyz1234567890

Cloister Black **364**

abcdefghijklmnopqrstuvwxyz1234567890

Fette Fraktur **365**

abcdefghijklmnopqrstuvwxyz1234567890

Fraktur Bold **366**

abcdefghijklmnopqrstuvwxyz1234567890

Gothique **367**

abcdefghijklmnopqrstuvwxyz1234567890

Goudy Text **368**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Honda **369**

abcdefghijklmnopqrstuvwxyz1234567890

Linotext **370**

abcdefghijklmnopqrstuvwxyz1234567890

Luthersche Fraktur **371**

abcdefghijklmnopqrstuvwxyz1234567890

Old English Text **372**

abcdefghijklmnopqrstuvwxyz1234567890

Caligra
Cloister Black
Fette Fraktur
Fraktur Bold
Gothique
Goudy Text
ITC Honda
Linotext
Luthersche Fraktur
Old English Text

NON-FLOWING SCRIPTS (INCLUDING BLACKLETTER & UNCIAL)

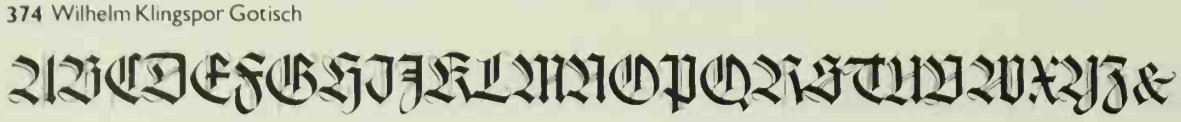
Scr

Venetian Text Condensed
Wilhelm Klingspor Gotisch
Pamela
St. Clair
American Uncial
Libra
Arrighi Italic (Centaur Italic)
Blado Italic
Cancelleresca Bastarda

373 Venetian Text Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

374 Wilhelm Klingspor Gotisch



blackletter decorative

375 Pamela



376 St. Clair



uncial

377 American Uncial



378 Libra

abcdefghijklmnopqrstuvwxyz

roman italic (based on pen scripts)

379 Arrighi Italic (Centaur Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

380 Blado Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

381 Cancelleresca Bastarda

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Venetian Text Condensed **373**

abcdefghijklmnopqrstuvwxyz 1234567890

Wilhelm Klingspor Gotisch **374**

abcdefghijklmnopqrstuvwxyz1234567890

Pamela **375**

abcdefghijklmnopqrstuvwxyz *no figures*

St. Clair **376**

abcdefghijklmnopqrstuvwxyz1234567890

American Uncial **377**

1234567890 *no lower case*

Libra **378**

1234567890 *no lower case*

Arrighi Italic (Centaur Italic) **379**

abcdefghijklmnopqrstuvwxyz 1234567890

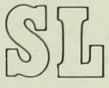
Blado Italic **380**

abcdefghijklmnopqrstuvwxyz 1234567890

Cancelleresca Bastarda **381**

abcdefghijklmnopqrstuvwxyz1234567890

3. UNMODIFIED
(FORMAL TEXT SHAPE)

Specimen nos		*Basic characteristics*	*Secondary characteristics*	
382-390		*roman serif*		e.g. **385** Engravers Roman
391-399		,,	*inline and outline*	e.g. **392** Castellar
400-402		,,	*shaded*	e.g. **402** Thorne Shaded
403		*slab serif*		e.g. **403** Hellenic Wide
404-405		,,	*inline and outline*	e.g. **405** Egyptian Outline
406-408		,,	*shaded*	e.g. **407** Gold Rush
409-415		*wedge serif*		e.g. **412** Latin Antique No 9
416-419		,,	*inline*	e.g. **417** Chisel
420-421		*sans serif*		e.g. **420** Fleet
422		,,	*outline*	e.g. **422** Helvetica Outline

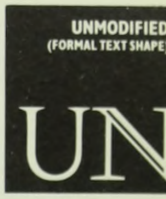
NB. *Typefaces in each group are arranged in alphabetical order.*

continued on next page

continued from previous page

423-426		*(sans serif)*	*inline and outline shaded*	e.g. **425** Gill Sans Shadow 408
427-428		,,	*with backgrounds*	e.g. **427** Gill Cameo

NB. *Typefaces in each group are arranged in alphabetical order.*



UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Bauer Classic Roman
Caslon Antique
Elizabeth Roman
Engravers Roman
Engravers Roman Bold
Felix Titling
Fleet Titling
Horizon
Victoria Titling
Caslon Open Face

roman serif

382 Bauer Classic Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

383 Caslon Antique

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

384 Elizabeth Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

385 Engravers Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

386 Engravers Roman Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

387 Felix Titling

ABCDEFGHIJKLMNOPQRSTUVWXYZ

388 Fleet Titling

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

389 Horizon

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

390 Victoria Titling

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

roman serif
inline and
outline

391 Caslon Open Face

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Bauer Classic Roman **382**

abcdefghijklmnopqrstuvwxyz1234567890

Caslon Antique **383**

abcdefghijklmnopqrstuvwxyz1234567890

Elizabeth Roman **384**

abcdefghijklmnopqrstuvwxyz 1234567890

small capitals (no lower case)

Engravers Roman **385**

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

small capitals (no lower case)

Engravers Roman Bold **386**

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

Felix Titling **387**

1234567890 *no lower case*

Fleet Titling **388**

1234567890 *no lower case*

Horizon **389**

abcdefghijklmnopqrstuvwxyz1234567890

Victoria Titling **390**

1234567890 *no lower case*

Caslon Open Face **391**

abcdefghijklmnopqrstuvwxyz1234567890

392 Castellar

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

393 Cloister Open Face

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

394 Goudy Handtooled

ABCDEFGHIJKLMNOPQRSTUVWXYZ

UNMODIFIED (FORMAL TEXT SHAPE)

UN

Castellar
Cloister Open Face
Goudy Handtooled
Hadriano Stonecut
Old Style Bold Outline
Times English Black Outline
Windsor Bold Outline
Windsor Elongated
Bank Note
Cheque

395 Hadriano Stonecut

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

396 Old Style Bold Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

397 Times English Black Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

398 Windsor Bold Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

399 Windsor Elongated

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

roman serif shaded

400 Bank Note

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

401 Cheque

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Castellar **392**

1234567890 *no lower case*

Cloister Open Face **393**

abcdefghijklmnopqrstuvwxyz1234567890

Goudy Handtooled **394**

abcdefghijklmnopqrstuvwxyz1234567890

Hadriano Stonecut **395**

1234567890 *no lower case*

Old Style Bold Outline **396**

abcdefghijklmnopqrstuvwxyz1234567890

Times English Black Outline **397**

abcdefghijklmnopqrstuvwxyz1234567890

Windsor Bold Outline **398**

abcdefghijklmnopqrstuvwxyz1234567890

Windsor Elongated **399**

abcdefghijklmnopqrstuvwxyz 1234567890

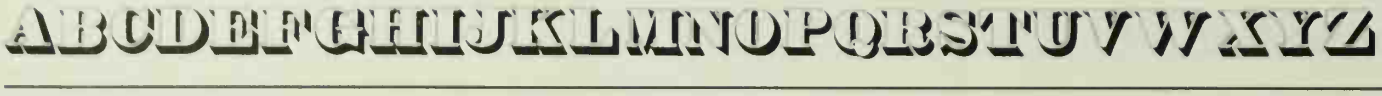
Bank Note **400**

1234567890 *no lower case*

Cheque **401**

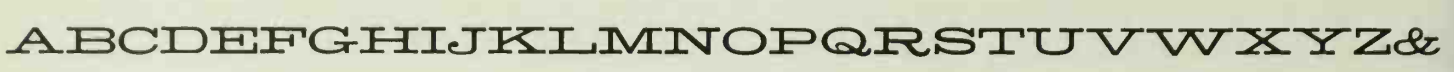
1234567890 *no lower case*

402 Thorne Shaded



slab serif
inline and outline

403 Hellenic Wide



slab serif

404 ITC American Typewriter Bold Outline



405 Egyptian Outline



UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Thorne Shaded
Hellenic Wide
ITC American Typewriter Bold Outline
Egyptian Outline
Egyptienne Filette
Gold Rush
Rockwell Shadow
Augustea Nova
Columna
Jana

slab serif
shaded or 3D

406 Egyptienne Filette



407 Gold Rush



408 Rockwell Shadow



wedge serif

409 Augustea Nova



410 Columna



411 Jana



Thorne Shaded **402**

1234567890 *na lower case*

Hellenic Wide **403**

abcdefghijklmnopqrstuvwxyz1234567890

ITC American Typewriter Bold Outline **404**

abcdefghijklmnopqrstuvwxyz1234567890

Egyptian Outline **405**

1234567890 *na lower case*

Egyptienne Filette **406**

no lower case or figures

Gold Rush **407**

1234567890 *no lower case*

Rockwell Shadow **408**

1234567890 *no lower case*

Augustea Nova **409**

abcdefghijklmnopqrstuvwxyz1234567890

Columna **410**

1234567890 *na lower case*

Jana **411**

abcdefghijklmnopqrstuvwxyz1234567890

412 Latin Antique No 9

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

413 Latin Condensed No 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

414 Latin Wide

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

UNMODIFIED (FORMAL TEXT SHAPE)

UN

Latin Antique No 9
Latin Condensed No 2
Latin Wide
Runic Condensed
Augustea Inline
Chisel
Contura
Crystal
Fleet
Hanseatic Bold

415 Runic Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

wedge serif, inline and outline

416 Augustea Inline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

417 Chisel

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

418 Contura

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

419 Crystal

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif

420 Fleet

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

421 Hanseatic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Latin Antique No 9 **412**

abcdefghijklmnopqrstuvwxyz1234567890

Latin Condensed No 2 **413**

abcdefghijklmnopqrstuvwxyz1234567890

Latin Wide **414**

abcdefghijklmnopqrstuvwxyz 1234567890

Runic Condensed **415**

abcdefghijklmnopqrstuvwxyz1234567890

Augustea Inline **416**

1234567890 *no lower case*

Chisel **417**

abcdefghijklmnopqrstuvwxyz1234567890

Contura **418**

abcdefghijklmnopqrstuvwxyz1234567890

Crystal **419**

1234567890 *no lower case*

Fleet **420**

abcdefghijklmnopqrstuvwxyz 1234567890

Hanseatic Bold **421**

abcdefghijklmnopqrstuvwxyz1234567890

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Latin Antique No 9
Latin Condensed No 2
Latin Wide
Runic Condensed
Augustea Inline
Chisel
Contura
Crystal
Fleet
Hanseatic Bold

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Helvetica Outline
Festival Titling
Gill Sans Shadow Line 290
Gill Sans Shadow 408
Sans Serif Shaded
Gill Cameo
Gill Cameo Ruled

sans serif outline

422 Helvetica Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif inline and outline shaded

423 Festival Titling

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

424 Gill Sans Shadow Line 290

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

425 Gill Sans Shadow 408

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

426 Sans Serif Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif with backgrounds

427 Gill Cameo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

428 Gill Cameo Ruled

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Helvetica Outline **422**

abcdefghijklmnopqrstuvwxyz1234567890

Festival Titling **423**

1234567890 *no lower case*

Gill Sans Shadow Line 290 **424**

abcdefghijklmnopqrstuvwxyzl234567890

Gill Sans Shadow 408 **425**

1234567890 *no lower case*

Sans Serif Shaded **426**

1234567890 *no lower case*

Gill Cameo **427**

1234567890 *no lower case*

Gill Cameo Ruled **428**

1234567890 *no lower case*

4. FAT & THIN FACE
(UNMODIFIED & MODIFIED)

FAT FACE

Specimen nos		*Basic characteristics*	*Secondary characteristics*	
429-443	R	*roman serif*	*thin serifs*	e.g. **434** Falstaff
444-449	R	,,	*medium weight serifs*	e.g. **445** Caslon Black
450-452	R	,,	*heavy serifs*	e.g. **451** Kompakt
453-458	SL	*slab serif*		e.g. **453** Figaro
459-466	W	*wedge serif*	*thin/medium serifs*	e.g. **459** Americana True
467-469	W	,,	*heavy serifs*	e.g. **467** Cooper Black
470-471	W	,,	*heavy serifs and outline*	e.g. **471** ITC Souvenir Bold Outline
472-481	SA	*sans serif*	*wide*	e.g. **472** Annonce Grotesque
482	SA	,,	*wide outline*	e.g. **482** Gill Kayo Outline
483-498	SA	,,	*medium width*	e.g. **493** Helvetica Heavy

NB. *Typefaces in each group are arranged in alphabetical order.*

continued on next page

continued from previous page

499-506	SA	*(sans serif)*	*narrow*	e.g. **501** Compacta Bold
507-509	SA	,,	*narrow outline*	e.g. **508** Impact Outline
510-514	SA	,,	*rounded shape*	e.g. **514** Harry Fat
515	SA	,,	*rounded shape outline*	e.g. **515** ITC Bauhaus Heavy Outline

THIN FACE

516-519	LS	*slab serif*		e.g. **519** ITC Stymie Hairline
520-521	W	*wedge serif*		e.g. **520** ITC Newtext Light
522-533	SA	*sans serif*		e.g. **530** Helvetica Ultra Light
534-536	SA	,,	*rounded shape*	e.g. **535** Churchward 70 Hairline

NB. *Typefaces in each group are arranged in alphabetical order.*

429 Annlie Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

430 Brace Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

431 Carousel

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

432 ITC Didi

ABCDEFGHIJKLMMNOPQRSTUVWWXYZ&

433 Elongated Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

434 Falstaff

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

435 ITC Firenze

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

436 Normande

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

437 Orator

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

438 Perpetua Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE & THIN FACE
(UNMODIFIED & MODIFIED)

FT

Annlie Extra Bold
Brace Condensed
Carousel
ITC Didi
Elongated Roman
Falstaff
ITC Firenze
Normande
Orator
Perpetua Black

Annlie Extra Bold **429**

abcdefghijklmnopqrstuvwxyz1234567890

Brace Condensed **430**

abcdefghijklmnopqrstuvwxyz 1234567890

Carousel **431**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Didi **432**

abcdefghijklmnopqrstuvwxyz1234567890

Elongated Roman **433**

1234567890 *no lower case*

Falstaff **434**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Firenze **435**

abcdefghijklmnopqrstuvwxyz1234567890

Normande **436**

abcdefghijklmnopqrstuvwxyz1234567890

Orator **437**

abcdefghijklmnopqrstuvwxyz1234567890

Perpetua Black **438**

abcdefghijklmnopqrstuvwxyz1234567890

439 Pistilli Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

440 Poster Bodoni

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

441 Thorowgood

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

442 ITC Tiffany Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

443 ITC Zapf Book Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE & THIN FACE (UNMODIFIED & MODIFIED)

FT

roman serif with medium thickness serifs

Pistilli Roman
Poster Bodoni
Thorowgood
ITC Tiffany Heavy
ITC Zapf Book Heavy
Aetna
Caslon Black
ITC Century Ultra
ITC Galliard Ultra
ITC Garamond Ultra

444 Aetna

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

445 Caslon Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

446 ITC Century Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

447 ITC Galliard Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

448 ITC Garamond Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Pistilli Roman **439**

abcdefghijklmnopqrstuvwxyz1234567890

Poster Bodoni **440**

abcdefghijklmnopqrstuvwxyz1234567890

Thorowgood **441**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Tiffany Heavy **442**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Zapf Book Heavy **443**

abcdefghijklmnopqrstuvwxyz1234567890

Aetna **444**

1234567890 *no lower cose*

Caslon Black **445**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Century Ultra **446**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Galliard Ultra **447**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Garamond Ultra **448**

abcdefghijklmnopqrstuvwxyz1234567890

449 ITC Grouch

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

roman serifs with heavy serifs

450 ITC Cheltenham Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

451 Kompakt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

452 Whitin Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE & THIN FACE (UNMODIFIED & MODIFIED)

FT

slab serif

453 Figaro

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

454 Hidalgo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

455 Karnak Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

456 Memphis Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

457 Playbill

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

458 Rockwell Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ITC Grouch
ITC Cheltenham Ultra
Kompakt
Whitin Black
Figaro
Hidalgo
Karnak Black
Memphis Extra Bold
Playbill
Rockwell Extra Bold

ITC Grouch **449**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Cheltenham Ultra **450**

abcdefghijklmnopqrstuvwxyz1234567890

Kompakt **451**

abcdefghijklmnopqrstuvwxyz1234567890

Whitin Black **452**

abcdefghijklmnopqrstuvwxyz1234567890

Figaro **453**

abcdefghijklmnopqrstuvwxyz1234567890

Hidalgo **454**

1234567890 *no lower case*

Karnak Black **455**

abcdefghijklmnopqrstuvwxyz1234567890

Memphis Extra Bold **456**

abcdefghijklmnopqrstuvwxyz1234567890

Playbill **457**

abcdefghijklmnopqrstuvwxyz1234567890

Rockwell Extra Bold **458**

abcdefghijklmnopqrstuvwxyz1234567890

FAT FACE & THIN FACE (UNMODIFIED & MODIFIED)



Americana True
Hawthorn
Hess Neobold
Las Vegas
Macbeth
ITC Novarese Ultra
ITC Serif Gothic Heavy
Trooper Black
Cooper Black
Pabst

wedge serif with thin to medium serifs

459 Americana True

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

460 Hawthorn

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

461 Hess Neobold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

462 Las Vegas

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

463 Macbeth

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

464 ITC Novarese Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

465 ITC Serif Gothic Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

466 Trooper Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

wedge serif with heavy serifs

467 Cooper Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

468 Pabst

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Americana True **459**

abcdefghijklmnopqrstuvwxyz1234567890

Hawthorn **460**

abcdefghijklmnopqrstuvwxyz1234567890

Hess Neobold **461**

1234567890 *no lower case*

Las Vegas **462**

abcdefghijklmnopqrstuvwxyz1234567890

Macbeth **463**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Novarese Ultra **464**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Serif Gothic Heavy **465**

abcdefghijklmnopqrstuvwxyz1234567890

Trooper Black **466**

abcdefghijklmnopqrstuvwxyz1234567890

Cooper Black **467**

abcdefghijklmnopqrstuvwxyz1234567890

Pabst **468**

abcdefghijklmnopqrstuvwxyz1234567890

Americana True
Hawthorn
Hess Neobold
Las Vegas
Macbeth
ITC Novarese Ultra
ITC Serif Gothic Heavy
Trooper Black
Cooper Black
Pabst

469 ITC Souvenir Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

wedge serif with heavy serifs and outline

470 Cooper Black Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

471 ITC Souvenir Bold Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif wide

472 Annonce Grotesque

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE & THIN FACE (UNMODIFIED & MODIFIED)

FT

473 Antique Olive Nord

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

474 ITC Bolt Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

475 Fehrle Display

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

476 Gill Kayo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

477 Helvetica Bold Extended

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

478 Information Black Extended

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ITC Souvenir Bold
Cooper Black Outline
ITC Souvenir Bold Outline
Annonce Grotesque
Antique Olive Nord
ITC Bolt Bold
Fehrle Display
Gill Kayo
Helvetica Bold Extended
Information Black Extended

ITC Souvenir Bold **469**

abcdefghijklmnopqrstuvwxyz1234567890

Cooper Black Outline **470**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Souvenir Bold Outline **471**

abcdefghijklmnopqrstuvwxyz1234567890

Annonce Grotesque **472**

abcdefghijklmnopqrstuvwxyz1234567890

Antique Olive Nord **473**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Bolt Bold **474**

abcdefghijklmnopqrstuvwxyz 1234567890

Fehrle Display **475**

abcdefghijklmnopqrstuvwxyz1234567890

Gill Kayo **476**

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica Bold Extended **477**

abcdefghijklmnopqrstuvwxyz1234567890

Information Black Extended **478**

abcdefghijklmnopqrstuvwxyz1234567890

479 Koloss

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

480 Spartan Extra Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

481 Univers 83

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif wide outline

482 Gill Kayo Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE & THIN FACE (UNMODIFIED & MODIFIED)

FT

sans serif medium width

483 Antique Olive Compact

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

484 Broadway

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

485 Broadway Engraved

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

486 Bullion Solid

ABCDEFGHIJKLMNOPQRSTUVWXYZ &

487 Dynamo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

488 Folio Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Koloss
Spartan Extra Black
Univers 83
Gill Kayo Outline
Antique Olive Compact
Broadway
Broadway Engraved
Bullion Solid
Dynamo
Folio Extra Bold

Koloss **479**

abcdefghijklmnopqrstuvwxyz1234567890

Spartan Extra Black **480**

abcdefghijklmnopqrstuvwxyz1234567890

Univers 83 **481**

abcdefghijklmnopqrstuvwxyz1234567890

Gill Kayo Outline **482**

abcdefghijklmnopqrstuvwxyz1234567890

Antique Olive Compact **483**

abcdefghijklmnopqrstuvwxyz1234567890

Broadway **484**

abcdefghijklmnopqrstuvwxyz1234567890

Broadway Engraved **485**

abcdefghijklmnopqrstuvwxyz1234567890

Bullion Solid **486**

1234567890 *no lower case*

Dynamo **487**

abcdefghijklmnopqrstuvwxyz1234567890

Folio Extra Bold **488**

abcdefghijklmnopqrstuvwxyz1234567890

489 Frutiger 75 Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

490 Gothic No 16

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

491 ITC Grizzly

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

492 Haas Unica Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

493 Helvetica Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

494 Helvetica No 2 Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

495 Neil Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

496 Plak Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

497 Syntax Ultra Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

498 Univers 75

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE & THIN FACE (UNMODIFIED & MODIFIED)

Frutiger 75 Black
Gothic No 16
ITC Grizzly
Haas Unica Black
Helvetica Heavy
Helvetica No 2 Bold
Neil Bold
Plak Heavy
Syntax Ultra Black
Univers 75

Frutiger 75 Black **489**

abcdefghijklmnopqrstuvwxyz1234567890

Gothic No 16 **490**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Grizzly **491**

abcdefghijklmnopqrstuvwxyz1234567890

Haas Unica Black **492**

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica Heavy **493**

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica No 2 Bold **494**

abcdefghijklmnopqrstuvwxyz1234567890

Neil Bold **495**

abcdefghijklmnopqrstuvwxyz1234567890

Plak Heavy **496**

abcdefghijklmnopqrstuvwxyz1234567890

Syntax Ultra Black **497**

abcdefghijklmnopqrstuvwxyz1234567890

Univers 75 **498**

abcdefghijklmnopqrstuvwxyz1234567890



Frutiger 75 Blac
Gothic No 1
ITC Grizzl
Haas Unica Blac
Helvetica Heav
Helvetica No 2 Bol
Neil Bol
Plak Heav
Syntax Ultra Blac
Univers 7

FAT FACE & THIN FACE (UNMODIFIED & MODIFIED)



Anzeigen Grotesque
Block Black Condensed
Compacta Bold
Futura Display
Headline Bold
Impact
ITC Machine
Placard Extra Bold Condensed
Compacta Bold Outline
Impact Outline

sans serif narrow

499 Anzeigen Grotesque

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

500 Block Black Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

501 Compacta Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

502 Futura Display

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

503 Headline Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

504 Impact

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

505 ITC Machine

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

506 Placard Extra Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif narrow outline or inline

507 Compacta Bold Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

508 Impact Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Anzeigen Grotesque **499**

abcdefghijklmnopqrstuvwxyz1234567890

Block Black Condensed **500**

abcdefghijklmnopqrstuvwxyz1234567890

Compacta Bold **501**

abcdefghijklmnopqrstuvwxyz1234567890

Futura Display **502**

abcdefghijklmnopqrstuvwxyz1234567890

Headline Bold **503**

abcdefghijklmnopqrstuvwxyz1234567890

Impact **504**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Machine **505**

1234567890 *no lower case*

Placard Extra Bold Condensed **506**

abcdefghijklmnopqrstuvwxyz1234567890

Compacta Bold Outline **507**

1234567890 *no lower case*

Impact Outline **508**

abcdefghijklmnopqrstuvwxyz1234567890

509 Superstar

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif
rounded shape

510 ITC Bauhaus Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

511 Blippo Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

512 Cable Heavy (Klingspor)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

513 Churchward 70 Ultra Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

514 Harry Fat

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif
rounded shape
outline

515 ITC Bauhaus Heavy Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

slab serif

516 ITC American Typewriter Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

517 Glypha 35 Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

518 Serifa 35 Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE & THIN FACE
(UNMODIFIED & MODIFIED)

FT

Superstar
ITC Bauhaus Heavy
Blippo Black
Cable Heavy (Klingspor)
Churchward 70 Ultra Black
Harry Fat
ITC Bauhaus Heavy Outline
ITC American Typewriter Light
Glypha 35 Thin
Serifa 35 Thin

Superstar **509**

1234567890 *no lower cose*

ITC Bauhaus Heavy **510**

abcdefghijklmnopqrstuvwxyz1234567890

Blippo Black **511**

abcdefghijklmnopqrstuvwxyz1234567890

Cable Heavy (Klingspor) **512**

abcdefghijklmnopqrstuvwxyz1234567890

Churchward 70 Ultra Black **513**

abcdefghijklmnopqrstuvwxyz1234567890

Harry Fat **514**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Bauhaus Heavy Outline **515**

abcdefghijklmnopqrstuvwxyz1234567890

ITC American Typewriter Light **516**

abcdefghijklmnopqrstuvwxyz1234567890

Glypha 35 Thin **517**

abcdefghijklmnopqrstuvwxyz1234567890

Serifa 35 Thin **518**

abcdefghijklmnopqrstuvwxyz1234567890

519 ITC Stymie Hairline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

wedge serif

520 ITC Newtext Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

521 Virgin Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

slab serif

522 ITC Avant Garde Gothic Extra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

523 Cable Light (Klingspor)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

524 Empire

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

525 ITC Eras Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

526 Futura Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

527 Gill Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

528 Grotesque 126

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE & THIN FACE (UNMODIFIED & MODIFIED)

FT

ITC Stymie Hairline
ITC Newtext Light
Virgin Roman
ITC Avant Garde Gothic Extra Light
Cable Light (Klingspor)
Empire
ITC Eras Light
Futura Light
Gill Sans Light
Grotesque 126

ITC Stymie Hairline **519**

abcdefghijklmnopqrstuvwxyz 1234567890

ITC Newtext Light **520**

abcdefghijklmnopqrstuvwxyz1234567890

Virgin Roman **521**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Avant Garde Gothic Extra Light **522**

abcdefghijklmnopqrstuvwxyz1234567890

Cable Light (Klingspor) **523**

abcdefghijklmnopqrstuvwxyz1234567890

Empire **524**

1234567890 *no lower case*

ITC Eras Light **525**

abcdefghijklmnopqrstuvwxyz1234567890

Futura Light **526**

abcdefghijklmnopqrstuvwxyz1234567890

Gill Sans Light **527**

abcdefghijklmnopqrstuvwxyz1234567890

Grotesque 126 **528**

abcdefghijklmnopqrstuvwxyz1234567890

529 Helvetica Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

530 Helvetica Ultra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

531 L & C Hairline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

532 Penny Bee

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

533 Stark Debonair

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE & THIN FACE (UNMODIFIED & MODIFIED)

FT

sans serif rounded shape

534 ITC Busorama Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

535 Churchward 70 Hairline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

536 Harry Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Helvetica Thin
Helvetica Ultra Light
L & C Hairline
Penny Bee
Stark Debonair
ITC Busorama Light
Churchward 70 Hairline
Harry Thin

Helvetica Thin **529**

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica Ultra Light **530**

abcdefghijklmnopqrstuvwxyz1234567890

L & C Hairline **531**

abcdefghijklmnopqrstuvwxyz1234567890

Penny Bee **532**

1234567890 *no lower case*

Stark Debonair **533**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Busorama Light **534**

1234567890 *no lower case*

Churchward 70 Hairline **535**

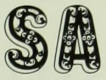
abcdefghijklmnopqrstuvwxyz1234567890

Harry Thin **536**

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica Thin
Helvetica Ultra Light
L & C Hairline
Penny Bee
Stark Debonair
ITC Busorama Light
Churchward 70 Hairline
Harry Thin

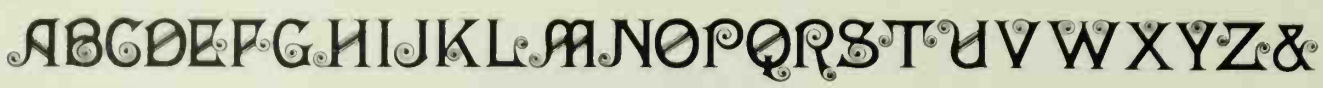
5. ORNAMENTAL

Specimen nos		*Basic characteristics*	*Secondary characteristics*	
537-546		*roman serif*		e.g. **540** Fry's Ornamented
547		,,	*sloping*	e.g. **547** Goudy Fancy
548-551		*slab serif*		e.g. **548** Lettres Ornées
552-559		*wedge serif*		e.g. **554** Davida
560		*sans serif*		e.g. **560** Abramesque
561-563		*script*		e.g. **561** Ballé Initials

NB. *Typefaces in each group are arranged in alphabetical order.*



537 Flirt



538 Floriated Capitals



539 Fontanesi



540 Fry's Ornamented



541 Gallia



542 Lexington



543 Modernistic



544 Mole Foliate



545 Nymphic



546 Sapphire



ORNAMENTAL



Flirt
Floriated Capitals
Fontanesi
Fry's Ornamented
Gallia
Lexington
Modernistic
Mole Foliate
Nymphic
Sapphire

Flirt **537**

abcdefghijklmnopqrstuvwxyz1234567890

Floriated Capitals **538**

no lower case or figures

Fontanesi **539**

1234567890 *no lower case*

Fry's Ornamented **540**

no lower case or figures

Gallia **541**

1234567890 *no lower case*

Lexington **542**

1234567890 *no lower case*

Modernistic **543**

1234567890 *no lower case*

Mole Foliate **544**

1234567890 *no lower case*

Nymphic **545**

abcdefghijklmnopqrstuvwxyz 1234567890

Sapphire **546**

1234567890 *no lower case*

Flirt
Floriated Capitals
Fontanesi
Fry's Ornamented
Gallia
Lexington
Modernistic
Mole Foliate
Nymphic
Sapphire

roman serif

shaded

547 Goudy Fancy



slab serif

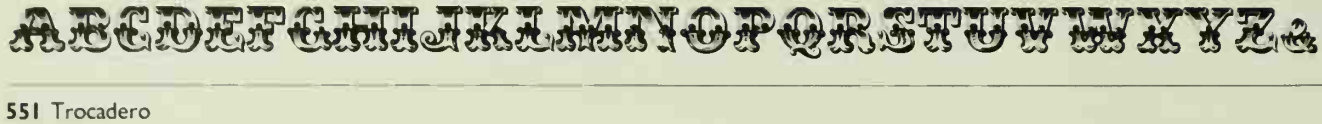
548 Lettres Ornées



549 Quentin



550 Romantiques No 5



551 Trocadero



wedge serif

552 Aesthetic Ornamented



553 Arnold Böcklin



554 Davida



555 Karnac



556 Kismet



ORNAMENTAL



Goudy Fancy
Lettres Ornees
Quentin
Romantiques No 5
Trocadero
Aesthetic Ornamented
Arnold Bocklin
Davida
Karnac
Kismet

Goudy Fancy **547**

abcdefghijklmnopqrstuvwxyz1234567890

Lettres Ornées **548**

no lower case or figures

Quentin **549**

1234567890 *no lower case*

Romantiques No 5 **550**

1234567890 *no lower case*

Trocadero **551**

1234567890 *no lower case*

Aesthetic Ornamented **552**

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 *small capitals (no lower case)*

Arnold Böcklin **553**

abcdefghijklmnopqrstuvwxyz1234567890

Davida **554**

1234567890 *no lower case*

Karnac **555**

abcdefghijklmnopqrstuvwxyz1234567890

Kismet **556**

abcdefghijklmnopqrstuvwxyz1234567890

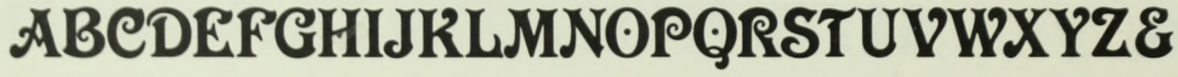
557 Recherche



558 Ringlet

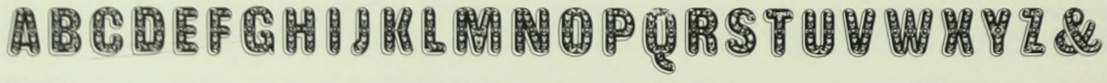


559 Victorian



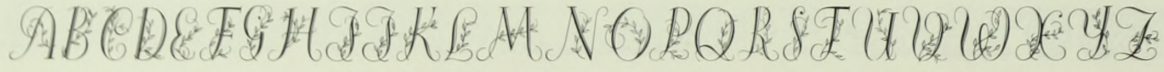
sans serif

560 Abramesque

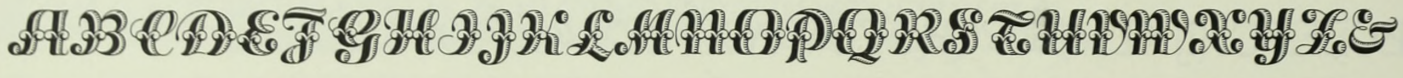


script

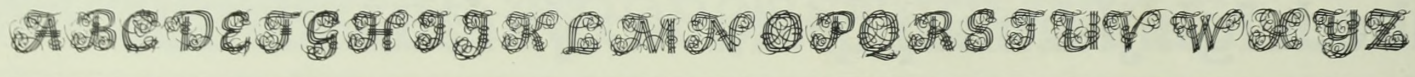
561 Ballé Initials



562 Lilith



563 Raffia Initials



ORNAMENTAL

Recherche
Ringlet
Victorian
Abramesque
Ballé Initials
Lilith
Raffia Initials

Recherche **557**

abcdefghijklmnopqrstuvwxyz1234567890

Ringlet **558**

abcdefghijklmnopqrstuvwxyz1234567890

Victorian **559**

abcdefghijklmnopqrstuvwxyz1234567890

Abramesque **560**

no lower case or figures

Ballé Initials **561**

no lower case or figures

Lilith **562**

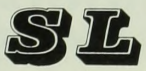
abcdefghijklmnopqrstuvwxyz1234567890

Raffia Initials **563**

1234567890 *no lower case*

Recherche
Ringlet
Victorian
Abramesque
Ballé Initials
Lilith
Raffia Initials

6. MODIFIED SERIF

Specimen nos		*Basic characteristics*	*Secondary characteristics*	
564-574		*roman serif*		e.g. **566** Belwe
575-576		,,	*stencil or stencil effect*	e.g. **575** Stencil Bold
577-579		*slab serif*		e.g. **579** Profil
580-601		*wedge serif*		e.g. **585** Charleston
602-603		,,	*sloping backwards*	e.g. **602** Alfereta

NB. *Typefaces in each group are arranged in alphabetical order.*

564 Abbott Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

565 Antikva Margaret

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

566 Belwe

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

567 Bernhard Antique

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

568 Greco Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

569 Koch Antiqua

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

570 Milton

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

571 Packhard

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

572 Richmond

ABCDEFGHIJKLMNOPQRSTUUVWXYZ&

573 Skyjald

ABCDEFGHIJKLMNOPQRSTUVWWXYZ&

MODIFIED SERIF

MS

Abbott Old Style
Antikva Margaret
Belwe
Bernhard Antique
Greco Bold
Koch Antiqua
Milton
Packhard
Richmond
Skyjald

Abbott Old Style **564**

abcdefghijklmnopqrstuvwxyz1234567890

Antikva Margaret **565**

abcdefghijklmnopqrstuvwxyz1234567890

Belwe **566**

abcdefghijklmnopqrstuvwxyz 1234567890

Bernhard Antique **567**

abcdefghijklmnopqrstuvwxyz1234567890

Greco Bold **568**

abcdefghijklmnopqrstuvwxyz1234567890

Koch Antiqua **569**

abcdefghijklmnopqrstuvwxyz1234567890

Milton **570**

abcdefghijklmnopqrstuvwxyz1234567890

Packhard **571**

abcdefghijklmnopqrstuvwxyz1234567890

Richmond **572**

abcdefghijklmnopqrstuvwxyz1234567890

Skyjald **573**

abcdefghijklmnopqrstuvwxyz1234567890

574 University Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

roman serif

stencil or stencil effect

575 Stencil Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

576 Teachest

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

slab serif

577 Antiqua Pointed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

578 Nubian

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

579 Profil

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

wedge serif

580 Algerian

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

581 Blackfriars Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

582 Brutus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

583 Bullfinch

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

MODIFIED SERIF

MS

University Roman
Stencil Bold
Teachest
Antiqua Pointed
Nubian
Profil
Algerian
Blackfriars Roman
Brutus
Bullfinch

University Roman **574**

abcdefghijklmnopqrstuvwxyz1234567890

Stencil Bold **575**

abcdefghijklmnopqrstuvwxyz1234567890

Teachest **576**

1234567890 *no lower case*

Antiqua Pointed **577**

1234567890 *no lower case*

Nubian **578**

abcdefghijklmnopqrstuvwxyz1234567890

Profil **579**

1234567890 *no lower case*

Algerian **580**

1234567890 *no lower case*

Blackfriars Roman **581**

abcdefghijklmnopqrstuvwxyz1234567890

Brutus **582**

abcdefghijklmnopqrstuvwxyz1234567890

Bullfinch **583**

abcdefghijklmnopqrstuvwxyz1234567890

University Roman
Stencil Bold
Teachest
Antiqua Pointed
Nubian
Profil
Algerian
Blackfriars Roman
Brutus
Bullfinch

584 Chantrey

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

585 Charleston

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

586 Columbus

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

587 Croydon

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

588 Desdemona

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

589 Eckmann

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

590 Edda

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

591 Fantail

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

592 Hermosa

ABCDEFGHIJKLMNOPQRSTUVWXYZ

593 Hobo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

MODIFIED SERIF

MS

Chantrey
Charleston
Columbus
Croydon
Desdemona
Eckmann
Edda
Fantail
Hermosa
Hobo

Chantrey **584**

abcdefghijklmnopqrstuvwxyz1234567890

Charleston **585**

abcdefghijklmnopqrstuvwxyz1234567890

Columbus **586**

abcdefghijklmnopqrstuvwxyz1234567890

Croydon **587**

1234567890 *no lower case*

Desdemona **588**

1234567890 *no lower case*

Eckmann **589**

abcdefghijklmnopqrstuvwxyz1234567890

Edda **590**

1234567890 *no lower case*

Fantail **591**

abcdefghijklmnopqrstuvwxyz1234567890

Hermosa **592**

abcdefghijklmnopqrstuvwxyz1234567890

Hobo **593**

abcdefghijklmnopqrstuvwxyz1234567890

594 Hogarth

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

595 Lafayette

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

596 Mikado Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

597 Neptune

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

598 Pretorian

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

599 Tango

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

600 Thalia

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

601 Tip Top

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

MODIFIED SERIF

MS

Hogarth
Lafayette
Mikado Black
Neptune
Pretorian
Tango
Thalia
Tip Top
Alfereta
Blanchard

wedge serif
sloping backwards

602 Alfereta

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

603 Blanchard

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Hogarth **594**

abcdefghijklmnopqrstuvwxyz1234567890

Lafayette **595**

abcdefghijklmnopqrstuvwxyz1234567890

Mikado Black **596**

abcdefghijklmnopqrstuvwxyz1234567890

Neptune **597**

abcdefghijklmnopqrstuvwxyz1234567890

Pretorian **598**

abcdefghijklmnopqrstuvwxyz1234567890

Tango **599**

abcdefghijklmnopqrstuvwxyz1234567890

Thalia **600**

abcdefghijklmnopqrstuvwxyz1234567890

Tip Top **601**

abcdefghijklmnopqrstuvwxyz1234567890

Alfereta **602**

abcdefghijklmnopqrstuvwxyz1234567890

Blanchard **603**

abcdefghijklmnopqrstuvwxyz1234567890

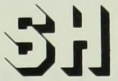
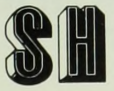
7. MODIFIED SANS SERIF

Specimen nos		*Basic characteristics*	
604-609	TH	*thick and thin stress (vertical)*	e.g. **608** Peignot
610	TH	*thick and thin stress (horizontal)*	e.g. **610** Sintex I
611-612	B	*heavy bow-shaped*	e.g. **611** Becket
613-614	SQ	*square-shaped*	e.g. **613** Tamil
615	*SL*	*sloping*	e.g. **615** Condensa
616-623	RO	*rounded shape*	e.g. **619** Frankfurter Medium
624	RO	*rounded shape outline*	e.g. **624** Helvetica Rounded Outline
625-629	EL	*electronic*	e.g. **626** Countdown
630-633	CU	*cut*	e.g. **632** Neuland
634-642	ST	*stencil or stencil effect*	e.g. **636** Futura Black

NB. *Typefaces in each group are arranged in alphabetical order.*

continued on next page

continued from previous page

643-654	 *inline or striped*	e.g. **646** Neon
655-662	 *shaded or 3D*	e.g. **659** Superstar Shadow
663-665	 *shaded or 3D inline or patterned*	e.g. **663** Baby Arbuckle

NB. *Typefaces in each group are arranged in alphabetical order.*



thick and thin stress (vertical)

604 Britannic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

605 Florentine

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

606 Inga

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

607 Parisian

ABCDEEFGHIJKLMNOPQRSTUVWXYZ&

608 Peignot

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

609 Radiant

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Britannic
Florentine
Inga
Parisian
Peignot
Radiant
Sintex I
Becket
Revue
Tamil

MODIFIED SANS SERIF

MSS

thick and thin stress (horizontal)

610 Sintex I

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

heavy bow-shaped

611 Becket

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

612 Revue

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

square-shaped

613 Tamil

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Britannic **604**

abcdefghijklmnopqrstuvwxyz1234567890

Florentine **605**

abcdefghijklmnopqrstuvwxyz1234567890

Inga **606**

abcdefghijklmnopqrstuvwxyz1234567890

Parisian **607**

abcdefghijklmnopqrstuvwxyz1234567890

Peignot **608**

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

Radiant **609**

abcdefghijklmnopqrstuvwxyz1234567890

Sintex I **610**

abcdefghijklmnopqrstuvwxyz1234567890

Becket **611**

abcdefghijklmnopqrstuvwxyz1234567890

Revue **612**

abcdefghijklmnopqrstuvwxyz1234567890

Tamil **613**

abcdefghijklmnopqrstuvwxyz1234567890

614 Topic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sloping

615 Condensa

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

rounded shape

616 Capone

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

617 Dempsey Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

618 Formula 1

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

619 Frankfurter Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

620 Helvetica Rounded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

621 Horatio Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

622 Octopuss

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

623 Pump

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Topic
Condensa
Capone
Dempsey Medium
Formula 1
Frankfurter Medium
Helvetica Rounded
Horatio Medium
Octopuss
Pump

MODIFIED SANS SERIF

MSS

Topic **614**

abcdefghijklmnopqrstuvwxyz1234567890

Condensa **615**

abcdefghijklmnopqrstuvwxyz1234567890

Capone **616**

abcdefghijklmnopqrstuvwxyz1234567890

Dempsey Medium **617**

abcdefghijklmnopqrstuvwxyz1234567890

Formula 1 **618**

abcdefghijklmnopqrstuvwxyz1234567890

Frankfurter Medium **619**

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica Rounded **620**

abcdefghijklmnopqrstuvwxyz1234567890

Horatio Medium **621**

abcdefghijklmnopqrstuvwxyz1234567890

Octopuss **622**

abcdefghijklmnopqrstuvwxyz1234567890

Pump **623**

abcdefghijklmnopqrstuvwxyz1234567890

Topic
Condensa
Capone
Dempsey Medium
Formula 1
Frankfurter Medium
Helvetica Rounded
Horatio Medium
Octopuss
Pump

MODIFIED SANS SERIF

MSS

624 Helvetica Rounded Outline



625 Amelia



626 Countdown



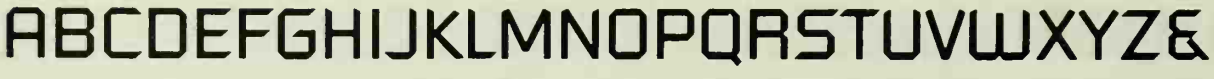
627 Data 70



628 Digital



629 Russell Square



630 Ad Lib



631 Kino



632 Neuland



633 Othello



Helvetica Rounded Outline
Amelia
Countdown
Data 70
Digital
Russell Square
Ad Lib
Kino
Neuland
Othello

MODIFIED SANS SERIF

MSS

Helvetica Rounded Outline **624**

abcdefghijklmnopqrstuvwxyz1234567890

Amelia **625**

abcdefghijklmnopqrstuvwxyz1234567890

Countdown **626**

abcdefghijklmnopqrstuvwxyz1234567890

Data 70 **627**

abcdefghijklmnopqrstuvwxyz1234567890

Digital **628**

1234567890 *no lower case*

Russell Square **629**

abcdefghijklmnopqrstuvwxyz1234567890

Ad Lib **630**

abcdefghijklmnopqrstuvwxyz1234567890

Kino **631**

abcdefghijklmnopqrstuvwxyz1234567890

Neuland **632**

1234567890 *no lower case*

Othello **633**

1234567890 *no lower case*

Helvetica Rounded Outline
Amelia
Countdown
Data 70
Digital
Russell Square
Ad Lib
Kino
Neuland
Othello

MODIFIED SANS SERIF

MSS

634 Braggadocio



635 Folio Stencil



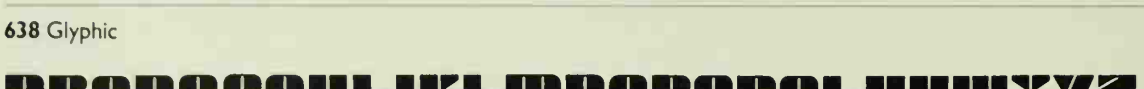
636 Futura Black



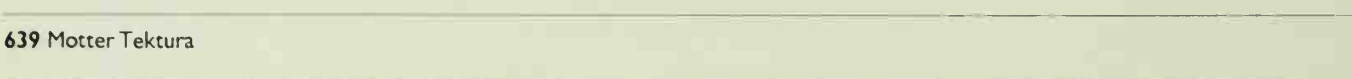
637 Glaser Stencil Bold



638 Glyphic



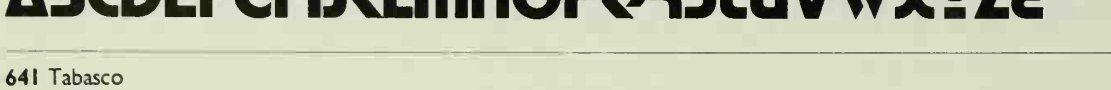
639 Motter Tektura



640 Stop



641 Tabasco



642 Traffic



no capital letters

643 Fatima



Braggadocio
Folio Stencil
Futura Black
Glaser Stencil Bold
Glyphic
Motter Tektura
Stop
Tabasco
Traffic
Fatima

MODIFIED SANS SERIF

MSS

Braggadocio **634**

abcdefghijklmnopqrstuvwxyz1234567890

Folio Stencil **635**

1234567890 *no lower case*

Futura Black **636**

abcdefghijklmnopqrstuvwxyz1234567890

Glaser Stencil Bold **637**

123-4567890 *no lower case*

Glyphic **638**

1234567890 *no lower case*

Motter Tektura **639**

abcdefghijklmnopqrstuvwxyz1234567890

Stop **640**

1234567890 *no lower case*

Tabasco **641**

abcdefghijklmnopqrstuvwxyz1234567890

Traffic **642**

abcdefghijklmnopqrstuvwxyz1234567890

Fatima **643**

1234567890 *no lower case*

Braggadocio
Folio Stencil
Futura Black
Glaser Stencil Bold
Glyphic
Motter Tektura
Stop
Tabasco
Traffic
Fatima

644 French Flash



645 Michel



646 Neon



647 Optex



648 Optex

no capital letters

649 Piccadilly



650 Pluto



651 Prisma



652 Pump Triline



653 ITC Uptight Neon



French Flash
Michel
Neon
Optex
Oxford
Piccadilly
Pluto
Prisma
Pump Triline
ITC Uptight Neon

MODIFIED SANS SERIF

MSS

French Flash **644**

1234567890 *no lower case*

Michel **645**

abcdefghijklmnopqrstuvwxyz1234567890

Neon **646**

1234567890 *no lower case*

Optex **647**

abcdefghijklmnopqrstuvwxyz1234567890

Oxford **648**

abcdefghijklmnopqrstuvwxyz1234567890

Piccadilly **649**

1234567890 *no lower case*

Pluto **650**

abcdefghijklmnopqrstuvwxyz1234567890

Prisma **651**

1234567890 *no lower case*

Pump Triline **652**

abcdefghijklmnopqrstuvwxyz1234567890

ITC Uptight Neon **653**

abcdefghijklmnopqrstuvwxyz 1234567890

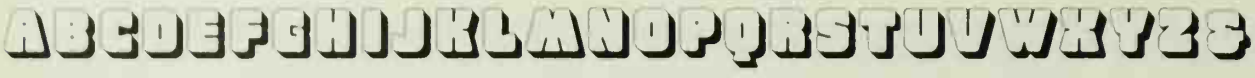
French Flash
Michel
Neon
Optex
Oxford
Piccadilly
Pluto
Prisma
Pump Triline
ITC Uptight Neon

654 Zeppelin



shaded or 3D

655 Bullion Shadow



656 Old Bowery



657 Pioneer Shadow



658 Premier Shaded

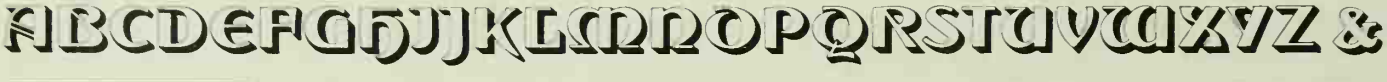


659 Superstar Shadow



Zeppelin
Bullion Shadow
Old Bowery
Pioneer Shadow
Premier Shaded
Superstar Shadow
Tintoretto
Umbra
Uncle Bill
Baby Arbuckle

660 Tintoretto



661 Umbra



MODIFIED SANS SERIF

MSS

662 Uncle Bill



shaded or 3D
inline or
patterned

663 Baby Arbuckle



Zeppelin **654**

abcdefghijklmnopqrstuvwxyz1234567890

Bullion Shadow **655**

1234567890 *no lower case*

Old Bowery **656**

no lower case or figures

Pioneer Shadow **657**

1234567890 *no lower case*

Premier Shaded **658**

1234567890 *no lower case*

Superstar Shadow **659**

1234567890 *no lower case*

Tintoretto **660**

abcdefghijklmnopqrstuvwxyz 1234567890

Umbra **661**

1234567890 *no lower case*

Uncle Bill **662**

1234567890 *no lower case*

Baby Arbuckle **663**

1234567890 *no lower case*

Zeppeli
Bullion Shadow
Old Bower
Pioneer Shadow
Premier Shade
Superstar Shadow
Tintoretto
Umbra
Uncle Bi
Baby Arbuckl

664 Jim Crow

ABCDEFGHIJKLMNOPQRSTUWVXYZ

665 Quicksilver

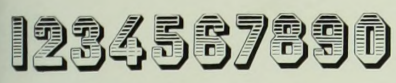
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Jim Crow
Quicksilver

MODIFIED SANS SERIF

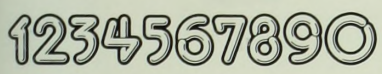
MSS

Jim Crow **664**



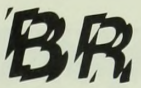
no lower case

Quicksilver **665**



no lower case

8. MODIFIED OUTRAGEOUS

Specimen nos		*Basic characteristics*	
666-671		*heavy / distorted*	e.g. **668** Litzenburg
672-678		*inline or striped*	e.g. **672** ITC Aki Lines
679		*broken-surfaced and distorted*	e.g. **679** Shatter
680-684		*dot-formed*	e.g. **682** Pinball
685-694		*shaded or 3D*	e.g. **688** Calypso
695-698		*with backgrounds*	e.g. **697** Process
699-700		*pictorial*	e.g. **700** Zip

NB. *Typefaces in each group are arranged in alphabetical order.*



heavy decorative

666 Bottleneck



667 Florist



668 Litzenburg



669 Pierrot



670 Starvation



671 Talbot



outline or striped

672 ITC Aki Lines



673 Groove



674 Horseman Sidesaddle



675 Matra



Bottleneck
Florist
Litzenburg
Pierrot
Starvation
Talbot
ITC Aki Lines
Groove
Horseman Sidesaddle
Matra

MODIFIED OUTRAGEOUS



Bottleneck **666**

abcdefghijklmnopqrstuvwxyz 1234567890

Florist **667**

1234567890 *no lower case*

Litzenburg **668**

1234567890 *no lower case*

Pierrot **669**

abcdefghijklmnopqrstuvwxyz1234567890

Starvation **670**

1234567890 *no lower case*

Talbot **671**

1234567890 *no lower case*

ITC Aki Lines **672**

1234567890 *no lower case*

Groove **673**

1234567890 *no lower case*

Horseman Sidesaddle **674**

1234567890 *no lower case*

Matra **675**

1234567890 *no lower case*

676 Old Glory



677 Sinaloa



678 Stripes



broken surfaced and distorted

679 Shatter



dot formed

680 Astra



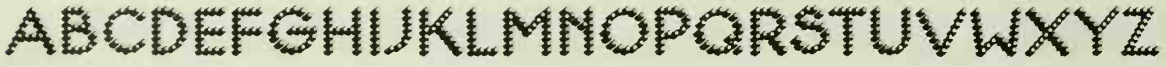
681 Chequered



682 Pinball



683 Spangle



684 Spotty Face



shaded or 3D

685 Block up



Old Glory
Sinaloa
Stripes
Shatter
Astra
Chequered
Pinball
Spangle
Spotty Face
Block up

MODIFIED OUTRAGEOUS



Old Glory **676**



no lower case

Sinaloa **677**



no lower case

Stripes **678**



no lower case

Shatter **679**



Astra **680**



no lower case

Chequered **681**

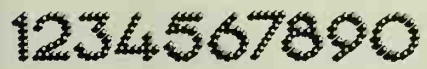


no lower case

Pinball **682**



Spangle **683**



no lower case

Spotty Face **684**



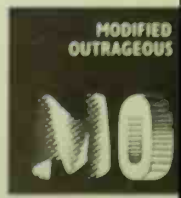
no lower case

Block up **685**



no lower case

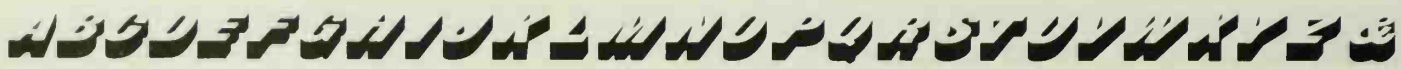
Old Glory
Sinaloa
Stripes
Shatter
Astra
Chequered
Pinball
Spangle
Spotty Face
Block up



686 Bombere



687 Buster



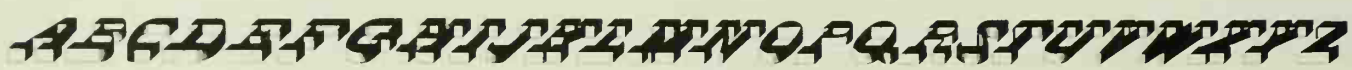
688 Calypso



689 Italiennes Ombrees



690 Perspective Italic



691 Speed Caps



692 Stack



693 Sunshine

no capitals

694 Talbot's Rocky Mountain



695 Good Vibrations



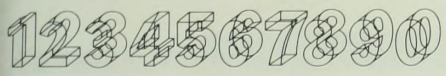
Bombere
Buster
Calypso
Italiennes Ombrees
Perspective Italic
Speed Caps
Stack
Sunshine
Talbot's Rocky Mountain
Good Vibrations

MODIFIED OUTRAGEOUS

with backgrounds

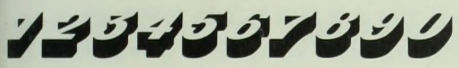


Bombere **686**



no lower case

Buster **687**



no lower case

Calypso **688**

no lower case or figures

Italiennes Ombrees **689**

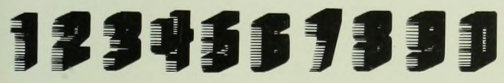


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Perspective Italic **690**

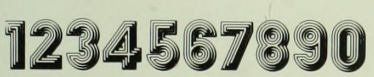
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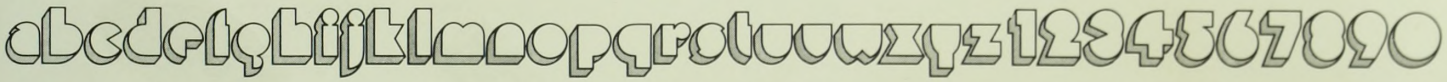
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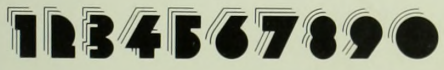


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Sunshine **693**



Talbot's Rocky Mountain **694**



no lower case

Good Vibrations **695**

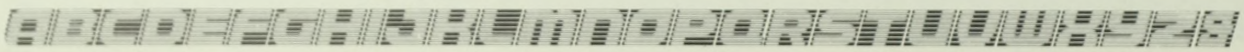


no lower case

Bombere
Buster
Calypso
Italiennes Ombrees
Perspective Italic
Speed Caps
Stack
Sunshine
Talbot's Rocky Mountain
Good Vibrations

MODIFIED OUTRAGEOUS

696 Phase Two



697 Process

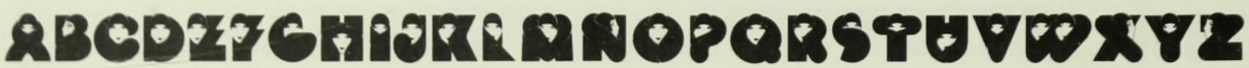
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698 Tonal

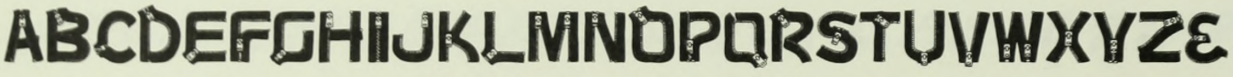


pictorial

699 Via Face Don Black



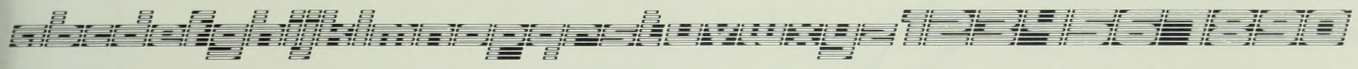
700 Zip



Phase Two
Process
Tonal
Via Face Don Black
Zip



Phase Two **696**



Process **697**

1234567890 *no lower case*

Tonal **698**

 *no lower case*

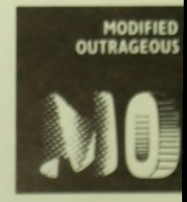
Via Face Don Black **699**

no lower case or figures

Zip **700**

1234567890 *no lower case*

Phase Two
Process
Tonal
Via Face Don Black
Zip



'TYPEFINDER' CLASSIFICATION SYSTEM

TEXT TYPEFACE CATEGORIES

1. Sloping e-Bar (Venetian Serif). *Nos 1-34*

Includes all roman, slab and wedge serif faces with a sloping bar on the lower case e, a traditional feature of 'Venetian' typefaces. The mixture of serif-style typefaces in this category means that other characteristics are mixed – for example, typefaces may have either vertical or angled stress and oblique or straight serifs.

e.g. Kennerley, Centaur, ITC Souvenir.

2. Angled Stress/Oblique Serifs (Old Style Serif). *Nos 35-53*

Includes 'Old Style' or 'Old Face' typefaces providing they have the above characteristics and do not possess a sloping bar on the lower case e.

e.g. Bembo, Plantin, Times New Roman.

3. Vertical Stress/Oblique Serifs (Transitional Serif). *Nos 54-110*

Includes 'Transitional' typefaces providing they have these characteristics and do not have a sloping bar on the lower case e. 'Transitional' typefaces with horizontal serifs or abrupt contrast will be found in either Categories 4 or 5.

e.g. Caslon Old Face, Baskerville 169 (Monotype), Garamond (Stempel).

4. Vertical Stress/Straight Serifs (New Transitional Serif). *Nos 111-150*

Contains 'Transitional' typefaces which have straight (horizontal) serifs or nearly so, as well as 'Twentieth Century Roman' typefaces with the same characteristics.

e. g. Joanna, Century Schoolbook, Cheltenham

5. Abrupt Contrast/Straight Serifs (Modern Serif). *Nos 151-187*

Contains 'Modern', 'Transitional' and 'Twentieth Century Romans' with good contrast and straight (horizontal) serifs.

e.g. Bauer Bodoni, Caledonia, Scotch Roman.

6. Slab Serif. *Nos 188-217*

Typefaces of a generally heavy appearance, either with square or bracketed slab serifs. Also includes rounded slab typefaces (typewriter designs).

e.g. Rockwell, Clarendon, ITC American Typewriter

7. Wedge Serif (Hybrid Serif). *Nos 218-240*

Includes some 'Glyphic' typefaces used for continuous text setting plus typefaces with wedge-ended, or wedge-shaped serifs. The category also includes 'hybrid' typefaces which are neither clearly serif nor sans serif in origin.

e.g. Albertus, Meridien, Copperplate Gothic

BRITISH STANDARDS CLASSIFICATION OF TYPEFACES (BS 2961: 1967)

Category No.	Category Name	Description	Examples
I	Humanist	Typefaces in which the cross stroke of the lower case e is oblique; the axis of the curves is inclined to the left; there is no great contrast between thin and thick strokes; the serifs are bracketed; the serifs of the ascenders in the lower case are oblique. NOTE. This was formerly known as 'Venetian', having been derived from the 15th century minuscule written with a varying stroke thickness by means of an obliquely-held broad pen.	Verona, Centaur, Kennerley
II	Garalde	Typefaces in which the axis of the curves is inclined to the left; there is generally a greater contrast in the relative thickness of the strokes than in Humanist designs; the serifs are bracketed; the bar of the lower case e is horizontal; the serifs of the ascenders in the lower case are oblique. NOTE. These are types in the Aldine and Garamond tradition and were formerly called 'Old Face' and 'Old Style'.	Bembo, Garamond, Caslon, Vendôme
III	Transitional	Typefaces in which the axis of the curves is vertical or inclined slightly to the left; the serifs are bracketed, and those of the ascenders in the lower case are oblique. NOTE. This typeface is influenced by the letter-forms of the copperplate engraver. It may be regarded as a transition from Garalde to Didone, and incorporates some characteristics of each.	Fournier, Baskerville, Bell, Caledonia, Columbia
IV	Didone	Typefaces having an abrupt contrast between thin and thick strokes; the axis of the curves is vertical; the serifs of the ascenders of the lower case are horizontal; there are often no brackets to the serifs. NOTE. These are typefaces as developed by Didot and Bodoni. Formerly called 'Modern'.	Bodoni, Corvinus, Modern Extended
V	Slab-serif	Typefaces with heavy, square-ended serifs, with or without brackets.	Rockwell, Clarendon, Playbill

Extracts from BS 2961:1967. Reproduced by permission of the British Standards Institutions, 2 Park Street, London W1A 2BS from whom complete copies of the Standard can be obtained.

'Typefinder' Classification System devised by Christopher Perfect & Eiichi Kono.

BRITISH STANDARDS CLASSIFICATION OF TYPEFACES (BS 2961: 1967)

Category No.	Category Name	Description	Examples
VI	Lineale	Typefaces without serifs. NOTE. Formerly called 'Sans-serif'.	
	a Grotesque	Lineale typefaces with 19th century origins. There is some contrast in thickness of strokes. They have squareness of curve, and curling close-set jaws. The R usually has a curled leg and the G is spurred. The ends of the curved strokes are usually horizontal.	SB Grot. No. 6, Cond. Sans No. 7, Monotype Headline Bold
	b Neo-grotesque	Lineale typefaces derived from the grotesque. They have less stroke contrast and are more regular in design. The jaws are more open than in the true grotesque and the g is often open-tailed. The ends of the curved strokes are usually oblique.	Edel/Wotan, Univers, Helvetica
	c Geometric	Lineale typefaces constructed on simple geometric shapes, circle or rectangle. Usually monoline, and often with single-storey a.	Futura, Erbar, Eurostyle
	d Humanist	Lineale typefaces based on the proportions of inscriptional Roman capitals and Humanist or Garalde lower-case, rather than on early grotesques. They have some stroke contrast, with two-storey a and g.	Optima, Gill Sans, Pascal
VII	Glyphic	Typefaces which are chiselled rather than calligraphic in form.	Latin, Albertus, Augustea
VIII	Script	Typefaces that imitate cursive writing.	Palace Script, Legend, Mistral
IX	Graphic	Typefaces whose characters suggest that they have been drawn rather than written.	Libra, Cartoon, Old English (Monotype)

'TYPEFINDER' CLASSIFICATION SYSTEM

TEXT TYPEFACE CATEGORIES *continued*

8. Sans Serif. *Nos 245-304*

Includes 'Lineale' designs used for continuous text setting arranged according to the width of the capital G and whether or not it has a spur. There are additional groups for square, sloping, rounded and electronic designs.

e.g. Futura, Gill Sans, Unvers.

DECORATIVE (NON-CONTINUOUS TEXT) TYPEFACE CATEGORIES

3. Unmodified (Formal Text Shape). *Nos 382-428*

'Glyphic' typefaces not usually used for continuous text setting will be found here. The category contains serif or sans serif typefaces of a traditional letter shape normally used for titling or headings but not for continuous text setting.

e.g. Engravers Roman, Castellar, Latin Antique No. 9

1. Flowing Scripts *Nos 305-322* and
2. Non-Flowing Scripts *Nos 323-381*

'Script' and 'Graphic' typefaces are to be found in one of these two categories according to whether their letters are joined when typeset and therefore appear 'flowing' like handwriting. The Non-Flowing category includes blackletter and uncial typefaces as well as roman italic typefaces based on pen scripts.

e.g. **1.** Palace Script, Kaufmann, Mistral.
e.g. **2.** Bernhard Tango, Old English Text, Libra.

4. Fat & Thin Face (Modified & Unmodified). *Nos. 429-536*

Includes serif or sans serif typefaces of the extremes in weight – very bold or very light.

e.g. Falstaff, Cooper Black, Harry Thin.

5. Ornamental. *Nos 537-563*

Serif, sans serif or script typefaces of a very elaborately patterned or 'floriated' design.

e.g. Fry's Ornamented, Lettres Ornées, Ballé Initials.

6. Modified Serif. *Nos 564-603*

Serif typefaces of a 'non-formal/traditional' shape.

e.g. Belwe, Profil, Charleston.

7. Modified Sans Serif. *Nos 604-665*

Sans serif typefaces of a 'non-formal/traditional' shape.

e.g. Peignot, Frankfurter Medium, Countdown.

8. Modified Outrageous. *Nos 666-700*

Serif and sans serif typefaces of a highly unusual or 'way out' nature.

e.g. Shatter, Pinball, Calypso.

BIOGRAPHICAL NOTES ON LEADING TYPE DESIGNERS

by Sarah Rookledge

The information that makes up this section has been compiled from sources too numerous to list here. Major ones include D.B. Updike; *Printing Types, Their History, Forms, and Use*, Sebastian Carter; *Twentieth Century Type Designers*, and Geoffrey Dowding; *An Introduction to the History of Printing Types*.

Ludovico degli Arrighi da Vincenzia, d.c1527
Blado italic, 380

Ludovico degli Arrighi, who lived in Rome, was a professional calligrapher, and later a printer of fine editions, who also designed type. In 1524 he started a small press with Lautitius Perusinus, a printer but also an engraver and as such probably the cutter of the types. They printed fine editions of short contemporary works using type based on Arrighi's formal cursive script. The type was later acquired by Antonio Blado who gives his name to its contemporary version.

Richard Austin and John Bell, 1746-1831
Bell, 172
Scotch Roman, 185/186

In 1788, inspired by Fournier's types, John Bell, a newspaper publisher and pioneer of cheap editions of the classics, started The British Letter Foundry and issued his first type specimen, cut by Richard Austin. A skilful cutter, Austin produced a very sharp letter which Stanley Morison called the first English modern face. Actually the type retains some old style characteristics and should more properly be called a late transitional. Austin went on to cut true moderns, though in 1819 when he had started a foundry of his own he outlined the dangers of such designs being taken to extremes.

The British Letter Foundry closed in 1798. Between this date and Austin's setting up The Imperial Letter Foundry in Worship Street, London he cut types for the Wilson Foundry in Glasgow and for William Miller in Edinburgh. The Miller & Richards types known as the Scotch Romans are probably his work. Austin also worked as a cutter of typographical ornaments.

John Baskerville, 1706-1775
Baskerville, 77-80

John Baskerville's contribution to printing is enormous. He adapted the old face roman to produce highly influential new types; he recognised the important role of typography in book design; he modified inks and the printing press to give blacker, sharper letters on the page and may also be responsible for the introduction of wove paper (though he sold it for writing not printing). Baskerville's work influenced Continental printers like Didot and Bodoni but in his native England it was frequently derided.

Like Caslon, John Baskerville was born in Worcestershire but in 1725 he moved to Birmingham where he worked as a writing master and did some stone engraving. He cut inscriptions on gravestones. Later, when he was to design his own types, he could use the knowledge of lettering he acquired in this period. He taught writing for ten years, then decided to take advantage of the fashion for japanned ornaments (japanning is a method of decorating which gives a glossy finish). The business prospered and made Baskerville a prominent figure in Birmingham society.

In 1750, he set up a printing press but the pace of work and the exacting standards he set himself were such that it was to take him seven years before that press produced its first book. Existing types, inks and presses did not meet his standards. Despite lacking any printing background he determined to create his own. By 1752 he had cut fourteen letters. By 1753 he had enough type to produce an advertisement for his first book, a fine edition of Virgil. The book itself appeared in 1757, as did another specimen sheet, this time showing four sizes of roman.

Baskerville's type was much criticised in England and compared unfavourably to Caslon's. People said it was difficult to read, even that it would damage the sight, but it also had its advocates, notably Benjamin Franklin. The Bible which Baskerville printed (on special dispensation from the Cambridge University Press) brought him great acclaim on the Continent. The appearance of Baskerville's books, unlike those of most of his contemporaries, did not depend on illustrations. He achieved his effects through good types cleanly printed, and a judicious use of leading and letter spacing. Other printers, most notably Bodoni, followed his lead in this.

Baskerville died in 1735 and his wife Sarah sold his remaining stock to Beaumarchais for an edition of the works of Voltaire. His punches eventually came into the hands of Deberny & Peignot who made new matrices from them for their version of Baskerville. In 1953 they presented the punches to the Cambridge University Press.

John Bell, see Richard Austin

Morris Fuller Benton, 1872-1948
Century Schoolbook, 119
Franklin Gothic, 276
News Gothic, 287

Morris Fuller Benton was the son of Linn Boyd Benton, inventor of the pantographic punchcutting machine and cutter of Century for Theodore De Vinne's magazine *The Century*. Like his father, Morris Benton worked for American Typefounders (ATF); he joined Linn Boyd Benton as his assistant in ATF's type design department. This was the first department of its kind in a foundry and had been set up by his father at the instigation of ATF's director Robert Nelson. Benton has been credited with inventing the concept of the type family, and although this is not the case he did do his best work expanding faces into families and adapting existing type styles. Between 1900 and 1928 he designed eighteen variations on Century, including the popular Century Schoolbook (1924). Other Benton types include: Franklin Gothic (1903) and News Gothic (1980).

Giovanni Battista Bodoni, 1740-1813
Bodoni, 154/162/163

Bodoni is one of the first cutters of a modern face; that is, a typeface which has hairline serifs at right angles to the uprights, vertical stress and abrupt contrast between thick and thin strokes. He took French types, such as Fournier's and those of the Didot's as his models. Bodoni was, in his day, the best known printer in Europe.

Bodoni was born in Saluzzo in Piedmont in the north of Italy in 1740, the son of a printer. He was apprenticed to be a compositor at the press of Properganda Fide in Rome but left after the suicide of the Director. At 28 he was made Director of the press of the Duke of Parma, the last of the Ducal private presses.

His early types are based on those of Pierre Simon Fournier, whose work he admired, but he experimented with these letter forms to create his own. The roman letter he cut in 1798 is what we generally mean by a Bodoni. The contrast of light and shade in his types can produce a sparkling effect on the page. The books which he printed reveal a taste for large sizes of type, generous use of white space and few ornaments. In addition to his romans Bodoni also produced a great many script types.

Bodoni set out his principles of typography (although stated in vague and general terms) in

his *Manual Tipographico*. This book was completed by his wife and she published it in 1818, five years after his death.

Bodoni's faces appear today in two main recuttings: American Typefounders' and Bauer. The ATF version was cut by M. F. Benton and copied with minor variations by The Monotype Corporation, Haas, Linotype, Intertype, and Ludlow. The more delicate Bauer version is used by Bauer alone.

Margaret Calvert, see Jock Kinneir

Ron Carpenter, b.1950
Calisto, 53A
Cantoria, 240A

Ron Carpenter joined Monotype in 1968 where he trained as a type draftsman. His first experience of typeface design was working on the italic for Nimrod with Robin Nicholas. Since becoming Senior Type Designer in 1984 he has been responsible for designing Cantoria and Calisto and new weights for Times New Roman.

Matthew Carter, b.1937
Auriga, 151
Bell Centenial, 284
Galliard, 74
Olympian, 71
Video, 283

Matthew Carter is the son of printing historian Harry Carter who was archivist to the Oxford University Press. He was taught by Jan Van Krimpen's assistant and worked for Crossfield Electronics and Mergenthaler Linotype, designing Bell Centenial for the latter in 1978. Also in 1978, he designed Galliard with Mike Parker and in 1981 they set up Bitstream to supply new type designs in digital form. Bitstream Charter is the first new design they have issued.

William Caslon, 1692-1766
Caslon, 59-61/99/383/391/445

Worcestershire-born William Caslon began his career engraving and chasing gun barrels (occasionally also cutting brass letters for bookbinders) until a printer called William Bowyer who had seen some of his letters encouraged him to try punchcutting. Bowyer was so confident Caslon would succeed at it he, and two other printers, lent him £500 to start his own foundry which opened in about 1716.

Caslon was the first British typefounder of any reknown. Previously British printers were dependent mainly on imported types, chiefly Dutch and French. In 1722 he produced his second type, a roman based on Dutch models. With the publication of his first specimen sheet in 1734 he became immediately successful. Unlike those of John Baskerville Caslon's designs were not innovative; similar types were in use a hundred years earlier; but it was his skills as an engraver that distinguished him. His roman quickly established itself as a popular book face.

In 1766 the Oxford University Press bought Caslon type to supplement the Fell types. He published further sheets and, later, books of his types. His work found particular favour in America and Caslon type was used by Mary Katherine Goddard of Baltimore for the printing of the Declaration of Independence.

The Caslon foundry continued under the directorship of successive William Caslons until the death of the last male Caslon in 1873. The company remained in existence, for much of the time in the same Chiswell Street premises in London, until 1936. Its stock was bought up by Stephenson Blake and Company.

Thomas J. Cobden Sanderson, 1840-1922, and Emery Walker, 1851-1933

Thomas Cobden Sanderson, an important member of the Arts and Crafts movement in the late nineteenth and early twentieth centuries founded The Doves Press in 1901, with the typographer Emery Walker. Emery Walker had also worked for William Morris, as his typographical consultant. (The name Doves came from a local inn.)

Unfortunately an initially productive relationship degenerated into bitter quarrels, mainly over Doves, the press's own type, which was based on a Jenson type of 1476. Both partners had worked on Doves and each claimed authorship for himself. In 1912 as a result of this dispute, Cobden Sanderson smashed the matrices and dropped the type into the River Thames over Hammersmith Bridge.

François-Ambroise Didot, 1730-1804
Pierre-François Didot, 1732-95
and Firmin Didot, 1766-1836
Didot, 156

The Didot family of Paris dominated the French book world in the late eighteenth and early nineteenth centuries. Its members were involved in printing, publishing, type-founding, punchcutting and paper manufacture. Among their contributions were what is generally agreed to be the first modern face and a reform of the point system of type measurement.
Its most notable members are François-Ambroise, Pierre-François and François-Ambroise's younger son Firmin. Didot's roman types were the standard book types used in France during the nineteenth century and are still in general use today.

F-A Didot initially printed with Garamond types but began to produce his own in about 1775. In 1784 the first modern face appeared in an edition of Tasso's *Gerusalemme Liberata*. It is characterised by thin serifs, vertical stress and abrupt shading from thick strokes to thin. By this time the Didots were using wove paper and an improved printing press which allowed the fine details of such type to be reproduced. This important type was cut in 1783 by F. A. Didot's son Firmin, then 19. Firmin took over from his father's previous punchcutter Pierre Louis Wafflard. François-Ambroise was also the Director of the *Imprimerie National* and in this capacity he revised Fournier's point system. His name survives in the Continental didot point.

William Addison Dwiggins, 1880-1956
Caledonia, 174
Electra, 148
Metro, 263

Dwiggins had a varied career that took in illustration, printing, advertising and book design. He began designing types when he was 44 at the invitation of Mergenthaler Linotype. His first type was a sans serif, Metro. His best known face is Caledonia which fuses aspects of the Scotch Romans and the types cut for Bulmer by William Martin.

He wrote widely on design matters; Mergenthaler Linotype's idea for a Dwiggins sans serif came from reading him on sans serif faces in one of his books *Layout in Advertising* (Harper, 1928). In 1929 he was awarded the American Institute of Graphic Arts Gold Medal.

Dr. John Fell, 1625-86

Dr Fell was Bishop of Oxford, Dean of Christ Church and Vice Chancellor of Oxford University. With three others (and for an annual payment of £200) he took over the management of the University Press in 1671. Between 1667 and 1672 he imported types, punches and matrices which were bought in Holland on his behalf by Thomas Marshall. These included some Granjon types and some supplied by Van Dijck. In 1676 he set up a type foundry attached to the press and employed a Dutch typecutter, Peter Walpergen. A specimen sheet was issued by the press in 1693, and the types became known as the Fell Types.

Pierre Simon Fournier, 1712-1768
Barbou, 89
Fournier, 90

Pierre Simon Fournier, also known as Fournier le jeune, made several important contributions to the field of type design. He set up his own foundry in Paris where he cut and founded all the types himself, pioneered the concept of the type family and is said to have cut 60,000 punches for 147 alphabets of his own design. He created new printers flowers and ornaments that caught the mood of his age. He invented a point system for standardising type sizes and published it in its first version when he was only 25. (The Didot system used on the Continent today was developed from Fournier's and retained the name of his unit, the point, while fractionally increasing its size). Not surprisingly perhaps Fournier's death at 56 was attributed to overwork. He is probably best remembered as the designer of one of the earliest transitional faces. His St. Augustine Ordinair served as the model for Monotype's Fournier of 1925. Another, version, Barbou, was issued in 1968, the bicentenary of his death.

Adrian Frutiger, b.1928
Apollo, 133
Brueghel, 113
Egyptienne, 210
Frutiger, 266/489
Icone, 223
Iridium, 149
OCR-B, 304
Ondine, 336
Serifa, 198/518
Univers, 267/481/498

Adrian Frutiger is one of the most important type designers to emerge since World War II. Now living just outside Paris, he was born near Interlaken in Switzerland. He was apprenticed as a compositor and later studied wood-cutting and calligraphy before coming to the attention of Charles Peignot of Deberny and Peignot who asked him to adapt Futura.

Finding Futura too geometric, and wanting to design a sans serif with a large, matched, family of weights, Frutiger designed the twenty-one weights of Univers which was issued in 1955. Many founders and designers have followed this idea and have since produced large sans serif families of their own.

Frutiger's other designs do not confine themselves to sans serifs. Apollo is new transitional, Serifa is a slab serif, and OCR-B could be termed experimental.

The face, named after him, Frutiger, was developed from a design he used at Roissy Airport near Paris. While its weights follow the numbered form of Univers, it is much more humanistic in feel.

Aside from type design, Frutiger also designs books and periodicals, and lectures. Among his writings is *Type, Sign, Symbol* (ABE Editions, Zurich).

In 1986 he received the Gutenberg Prize for technical and aesthetic achievement in type.

Joseph Fry; 1728-1787, and Isaac Moore
Fry's Baskerville, 54

Joseph Fry was a Birmingham man by birth who, like Baskerville, came to typefounding relatively late in his career and was also successful in other fields (among his numerous business ventures he started Fry's chocolates).

In 1764, while living in Bristol, Fry decided to go into partnership with a local printer, William Pine, and set up a foundry attached to Pine's print works. Isaac Moore, previously a whitesmith (that is, a metal finisher) was taken on to cut types for them and later became a partner. Moore cut his types after Baskerville's (though they're not close copies) and the foundry's early types are all of this kind.

In 1770 they published their second specimen sheet which shows a much more extensive selection of type sizes than their first and a number of ornaments. In 1776 Moore retired and the foundry produced Caslon style types in preference to Baskerville's.

Claude Garamond, c1480-1561
Garamond, 91-94
Garamont, 96

Claude Garamond was the first person to specialise in the design and cutting of type on a large scale. The roman letters he designed at his Paris foundry took the Aldine (see Aldus Manutius, and the introduction to category 2, p24) roman as their model, but improved upon it; the 'fit' of the letters together was better and the capitals, lower case and italic were better balanced to give a comprehensive and harmonious fount of type.

These types were much copied; by the end of the sixteenth century they had become the standard European type and they were still in use in the eighteenth century. Garamond cut the Grecs du roi letters for Francois I of France but other printers could use them with the King's permission. He is credited with the roman types used by the publishers Estienne from 1532 onwards. Three other French publishers also used related founts around this time. The *caractères de l'université* at the *Imprimerie Royale* were attributed to him until Beatrice Warde proved them to be a later type in the Garamond style cut by Jean Jannon.

In 1545 Garamond began publishing on his own account using types of his own design including a new italic cut in two sizes. His first book was the *Pia et religiosa meditatio* of David Chambellan. After Garamond's death in 1561 his stock was sold off. Among those buying type from the foundry was Christopher Plantin of Antwerp.

Arthur Eric Rownton Gill, 1882-1940
Bunyan/Pilgrim, 183
Floriated Capitals, 538
Gill Sans, 259/425/427-8/476/482
Joanna, 111
Perpetua, 116/438

Gill was born in Brighton, the son of a nonconformist minister. He studied at Chichester School of Art before being apprenticed to the ecclesiastical architect W. D. Caröe in London. While in London he attended classes taught by the calligrapher Edward Johnston at the Central School of Arts and Crafts. Gill was greatly inspired by Johnston's work and the two men became good friends. Gill cut inscriptions for Caröe but also fulfilled commissions from members of the Art Workers Guild and eventually ended his apprenticeship to pursue this work. During his career he also created woodcuts and engravings for Harry Kessler's Cranach Press in Weimar, the St Dominic's Press, owned by Hilary Peplar, and Robert and Moira Gibbins's Golden Cockerel Press.

Gill left London in 1907 to live in Ditchling, Sussex; later he moved to Capel-y-Ffin in the Welsh mountains and finally Piggotts near High Wycombe.

He designed his first typeface at the invitation of Stanley Morison of the Monotype Corporation. The drawings for this type, Perpetua, were begun in 1925. Morison had made the request because he felt Gill's background in cutting stone inscriptions would give him an understanding of serifs. Charles Malin, punchcutter of the French foundry Deberny and Peignot converted Gill's drawings into type.

Gill Sans was influenced by Edward Johnston's Railway Type though Gill distinguished the two faces by saying that his own was designed to be read as a text face whereas Johnston's was intended purely for signs. Gill had used sans serif lettering for signs at Capel-y-Ffin and for the lettering on a Bristol bookshop owned by Douglas Cleverdon, which Gill painted in 1927. It was this bookshop sign which suggested the idea of a Gill sans serif to Morison.

Joanna, a much praised face, was named after his daughter Joan and designed for Hague and Gill, the printing partnership formed by Gill himself and Joan's husband René Hague. It was first used in 1931. In 1938 J. M. Dent bought the exclusive rights to Joanna and the face was not issued to the trade until 1958.

Bunyan, 1934, was Gill's last roman face. An adaptation by American Linotype was issued in 1953 and called Pilgrim.

In 1935 Gill was made an Associate of the Institute of British Architects. Two years later he was made an Associate of the Royal Academy. In 1939 he was among the first group to be given the title Royal Designer for Industry. He died at home the following year after a lung operation.

Frederick W. Goudy, 1865-1947
Goudy Catalogue, 49
Goudy Fancy, 547
Goudy Handtooled, 394
Goudy Modern, 132
Goudy Old Style, 37
Goudy Text, 368
Kennerly Old Style, 6

Frederick Goudy, one of the best known and most prolific of type designers, was born in Bloomington, Illinois in 1865. He became interested in type through the work of the English private presses.

His Kennerly Old Style, produced for New York publishers Mitchell Kennerly in 1911 and a set of titling, Forum, produced at the same time established his reputation and were particularly popular in England. American Type Founders commissioned him to design a face for them and the result was Goudy Old Style. In 1920 Lanston Monotype appointed Goudy as Art Advisor and it was in this capacity that he worked on the revival Garamond.

Goudy had a particular interest in blackletter. His best known such type is Goudy Text. He designed over 100 faces, by his own reckoning (though he counts each italic as a separate face),

and perhaps as a result his output was uneven in quality. One of his favourite faces was his last major one; California Old Style (now Berkley Old Style). Goudy died at his home, a water-mill on the Hudson River, in 1947.

Phillippe Grandjean, 1666-1714

Philippe Grandjean de Fouchy was born of an old Mâcon family, and became interested in type design after a chance visit to a Parisian printers. He was recommended to Louis XIV and began working for the Royal Printing Office, the *Imprimerie Royal*, under its director Jean Anisson.

In 1792 Louis XIV appointed a committee from the *Acadêmie des Sciences* to draw up plans for a new typeface which would be the exclusive property of the *Imprimerie Royal*. The committee studied types then in current use, historical manuscripts and principles of geometry. The letter designs it then drew up were based on divisions of the circle. The type was to be called the Romains du Roi (the King's roman). Philippe Grandjean was assigned as punch-cutter and created types which were based on the drawings but did not follow them rigidly.

The Romains du Roi is a significant development in the history of typography because it was the first real departure from the old style faces in use in Europe at the time of its creation. It is thus the first transitional face.

Robert Granjon, 1513-1589

Robert Granjon was the son of Jean Granjon, a Paris printer. His principal work was the design and supply of type but he also printed, going into partnership with Michael Fezendat in 1549.

Granjon began supplying types while in Paris in the 1540s; moved to Lyon in 1557; later to Antwerp and finally to Rome where his clients included the New Vatican Press.

Many of Granjon's types were adopted enthusiastically by European printers, most notably Christopher Plantin. In recent times they have provided the model for Monotype's Plantin 1913 and Times New Roman 1932 as well as Matthew Carter's Galliard, however Granjon, the face that was named after him in a 1924 Linotype revival, is based on a Garamond type.

Chauncey H. Griffiths, 1879-1956

Bell Gothic, 285
Corona, 120
Excelsior, 115
Paragon, 144

In his position as Vice-President of Typographic Development for the Mergenthaler Company of New York, Chauncey H. Griffith was responsible for instigating many new designs. He is best known for the Legibility Group: Ionic, Excelsior, Paragon, Opticon and Corona, all newspaper types. Ionic, designed in 1922, was the first of the series and in 1930 it was adopted by the restyled *Daily Herald*. Excelsior has been described as one of the most influential newspaper faces of all time.

Two designers who worked under his direction were W. A. Dwiggins and Rudolph Ruzicka.

During his time with the company it issued revivals of Granjon, Baskerville, and Janson, and Griffiths also helped prepare Bell Gothic for the Bell Telephone Company. He retired in 1949 but continued to work for Linotype as a consultant.

Francesco Griffo, see Aldus Manutius

Johann Gutenberg, c 1394-1468

Johann Gutenberg of Mainz in Germany is generally believed to be the first European printer, though there are those who credit the invention to Laurents Coster of Haarlem. The invention, which probably took place around 1450, would have involved bringing together several existing techniques: the screw press, oil based pigments, the metal working skills of punch-cutting, and casting.

The principal work produced by Gutenberg's Mainz press was the *Forty-two-line Bible* in 1455, a Latin Bible which gets its name from the number of lines to a page.

The Textura typeface used in the Forty-two-line Bible was later the inspiration for Goudy's Goudy Text.

Jean Jannon, 1580-1658

Jean Jannon was a printer and punchcutter who worked in Sedan and Paris in the seventeenth century. He was the cutter of the *Imprimerie Nationale* Caractères de l'université which were once attributed to Garamond.

Nicholas Jenson, 1420-1480

Jenson, 16

Nicholas Jenson was one of the first printers to use type based on the model of traditional roman letter rather than the dark gothic type used in earlier German printed books.

Although known for his work in Venice, Nicholas Jenson was a Frenchman, born in Sommevoire in the district of Champagne around 1420. He served an apprenticeship in the Paris Mint and was promoted to be Master of the Mint at Tours. Apparently Charles VII sent Jenson to Mainz in 1458 in order that he should discover more about the new invention of printing. From his return to France in 1461 and his first publications in Venice in 1470, nothing is known of him.

In his first year of publishing, Jenson published Eusebius' *De evangelica praeparatione*, Justinus *Epitomata*, Cicero *Epistole ad atticum* and Cicero *Rheorica & De Inventione*. He continued to publish regularly until his death in September 1480. Around 155 editions exist known to be printed by Jenson or attributed to his press.

Jenson's faces had a great influence when a revival of interest in printing and typography took place in the late nineteenth and early twentieth centuries. Among the faces that took his as a model were Morris's Golden, Doves (of the Doves Press), Centaur, Cloister Old Style, Eusebius and Italian Old Style.

Edward Johnston, 1872-1944

Imprint, 67

Edward Johnston came to type designing from a background in calligraphy. He became interested in calligraphy as a young man, rapidly became a central figure in the Arts and Craft movement at the turn of the century and was instrumental in the revival of calligraphy. Among his notable designs are the initial capitals for the Doves Press Folio Bible.

In 1899 he began teaching writing and illuminating at the Central School of Arts and Crafts in London. Among his pupils were type designers Ernst F. Detterer and Eric Gill.
In 1915 Johnston was commissioned by Pick to design what has become his best known face: Johnston's Railway Type, for the exclusive use of London Underground. It is a sans serif face based on classical Roman forms rather than on the nineteenth century grotesques. This face was later to provide the inspiration for Gill's Gill Sans.

George W. Jones, 1860-1942

Granjon, 66

English Linotype made G.W. Jones their printing advisor in 1921 to help them plan a series of type revivals. They were the first British foundry to create such a position (Monotype were to follow with the appointment of Stanley Morison). Jones designed Granjon (1924) as a rival to Monotype Garamond, and named it in honour of Robert Granjon, the sixteenth century punchcutter. He also designed Venezia in 1928 and Estienne in 1930.
Jones lectured on letterpress in Britain and the United States. He was a founder of the British Typographia – an association for printing education, and helped found the journal, *British Printer*.

Jock Kinneir, b.1917, and Margaret Calvert, b.1936

Transport, 282

Jock Kinneir worked for the Design Research Unit and was involved with the Festival of Britain. In 1956 he began working alone and took on one of his students, Margaret Calvert, who became a partner in 1964.

They designed the sign system and lettering at Gatwick Airport in the mid 1950's using a highly legible sans serif face which they refined and used on the motorway and road networks, British Rail and the British Airports Authority.

Margaret Calvert designed the typeface that bears her name in the late 1970's, a slab-serif, it developed from lettering designed for the Tyne and Wear Metro.

Gunter Gerhard Lange, b.1921
Concorde, 100
Concorde Nova, 64
Imago, 274

Gunter Gerhard Lange, born in 1921, is artistic director of the foundry of H. Berthold AG. Under his direction the company has issued original typefaces at a rate as high as one new face a month. Many of those designs are by Lange himself and those he does not design he still corrects by hand. Lange has also adapted classic typefaces such as Baskerville, Caslon, Walbaum, Bodoni and Garamond for film setting.

Aldus Manutius; 1450-1515, and Francesco Griffo; d.1519
Bembo, 35
Poliphilus, 40

Aldus Manutius, the great Renaissance printer and publisher, was born in 1450 in the Duchy of Sermoneta. He spent the early part of his career working under the patronage of the Count Alberto Pio, Prince of Carpi, but left Carpi for Venice in 1489 to further his ambition of publishing Greek classics in the original. While the market for Latin editions in Italy was overcrowded the opposite was true of Greek works and in Venice he had access to collections of fine manuscripts. His types were cut and (it is now generally believed) designed for him by Francesco Griffo. His first publications came out in 1494: an edition of the *Galyeomyomachia* and Musaeus' *De Herone et Leandro*.

The first Aldine roman is the type used in Cardinal Bembo's *De Aetna*, published in 1495. Stanley Morison demonstrated that Claude Garamond used it as the basis for his types, and this makes it the first of the old face types. Monotype have produced two faces based on Manutius' designs. Poliphilus (1923) is a facsimile revival of the type used in the *Hypnerotomachia Poliphili* of 1499 whilst Bembo (1929) is based on the *De Aetna* type.

Aldus published on a large scale (a letter of his refers to a thousand or more volumes a month) and amassed a considerable fortune, aided by a number of copyrights and monopolies which the College of Venice had granted him. He helped to popularise many works by using an octavo format which made his books cheaper and more portable. Francesco Griffo had a dispute with Aldus, whom he claimed had not given him sufficient credit for the types and this dispute over authorship of the so-called Aldine types was later taken up by type scholars.

Aldus died at 65 in his house in the Venetian printing quarter of San Paternian and his body lay in state there surrounded by copies of his books. Francesco Griffo died some time around 1518/19. The cause and exact date of his death are not known but it seems likely that he was hanged as a punishment for killing his brother-in-law, which he did with an iron bar in May 1518 during a fight.

Dr. Hans (also Giovanni) Mardersteig, 1892-1977
Dante, 102
Fontana, 65

Hans Mardersteig was both a scholar and a printer. He researched in Renaissance printing, focusing particularly on the work of Francesco Griffo. He is best known for the work of the private press which he founded, the *Officina Bodoni*, but after World War II he added a commercial press, the *Stamparia Valdonega*.

Many of the types used at the Officina were of Mardersteig's design. They were cut for him by the Paris punchcutter Charles Malin, a productive collaboration, and although Mardersteig continued working until he was 86 his type designing ceased with Malin's death in 1955. Mardersteig's best known type are Fontana and Dante. The first was designed not for the Officina but for the publishers William Collins of Glasgow.

William Martin, d.1815
Bulmer, 58

William Martin was the brother of Robert Martin, Baskerville's punchcutter. William too trained under Baskerville, whose types clearly influenced his own. William Martin's types are cut more sharply than his teacher's and more closely approach the modern face. He is said to have cut the last of the transitionals.

Martin's types were cut for the printer William Bulmer (1757-1830), and being sharply cut were a good choice, since they combined well with engravings and appeared to advantage in the large formats he favoured.

M. F. Benton cut a replica of a Martin type cut for the Shakespeare Press around 1790. This replica, Bulmer, was cut for A.T.F. in 1928.

Max Miedinger,
Neu Haas Grotesque/Helvetica, 279/422/477/493-4/529-530/620/624

Max Miedinger of Zurich was an in-house designer with the Haas Foundry in Munchenstein, Switzerland. In 1956 he was asked to adapt the existing Haas Grotesk and bring it up to date, but the type which was produced from his china ink drawings seemed like a new design. Originally New Haas Grotesque, it became known as Helvetica when released by Stempel A.G. in 1961. It is the most widely available sans serif.

Isaac Moore, see Joseph Fry

Stanley Morison, 1889-1967
Times New Roman, 52/53

Morison was the typographical consultant to the Monotype Corporation and directed its programme of revivals. Monotype was not alone among foundries in reviving historic types and it had already begun to do so before Morison joined the Corporation. Nonetheless Morison, a largely self-taught scholar of printing and typographic history, brought an informed enthusiasm to the work. His interest in types also embraced contemporary designs and he was responsible for commissioning original faces from Eric Gill (whom he introduced to type design) and Jan Van Krimpen.

Stanley Morison designed only one type but that face, which he called Times New Roman, is more commonly used today than any other. It rose rapidly to this position after its launch in the redesigned *Times* newspaper which first appeared on 3rd October 1932.

William Morris, 1834-1896

William Morris was a key figure in the Arts and Crafts movement of the late nineteenth century but did not involve himself in printing and typography until he was approaching the end of his career. In 1890 Morris founded the Kelmscott Press and in 1891 it became established in its own premises. It was always intended as a small private press; he used type which was cut by a hand punchcutter and hand set; hand presses, and he also printed on dampened handmade paper.

Morris designed two types for the press. Golden was the result of his early drawings of Venetian types and it was the more influential. He planned to use it for an edition of *The Golden Legend*, hence the name. Golden sparked off the interest in Jenson revivals.

His other face is a Fere-humanisticas (an informal blackletter) for the Kelmscott Chaucer. This face came in two sizes known as Troy and Chaucer. Morris's punchcutter for the types was E. P. Prince, and Emery Walker, later of the Doves Press, worked as Morris's typographic consultant.

Robin Nicholas, b.1947
Nimrod, 122

Robin Nicholas has been the manager of the Monotype Corporation's type drawing office since 1982. Between 1978 and 1980 he designed Nimrod, a group of related roman faces designed for newspaper text, headlines and small ads. Nimrod has been widely praised for its legibility and is used by *The Guardian*, *Daily Telegraph* and *Today*. He has also supervised the redesign of many Monotype faces such as Bell, Centaur and Janson for the Lasercomp system.

Aldo Novarese, b.1920
Augustea, 171/409/416
Eurostile, 291-2
Microgramma, 294
Novarese, 226/264

Aldo Novarese has designed most of his types for the Nebolio Art Studio in Turin which he joined at 16. Augustea and Microgramma are among those he designed in partnership with Alessandro Butti (1893-1959), while the type that bears his name, Novarese, was designed for Haas. In Italy he is also known as a writer on type and he contributes to a number of design and graphics publications.

George Peignot, d.1914, and Charles Peignot, 1897-1983

George and Charles Peignot were father and son. George took over the Paris type foundry Deberny and Peignot from his father Gustave, and Charles took over in his turn when George and his brothers died in World War I. Both men had a policy of commissioning types from contemporary graphic artists. The Swiss designer Adrian Frutiger worked for Charles Peignot. The type that bears their name, Peignot (1936), was designed for the foundry by the poster artist A.M. Cassandre.

Charles Peignot was extremely active in the cause of typeface copyright and to this end he helped found the *Association Typographique International*.

Charles' son Remy is a type designer. He designed Cristal, a titling face, in 1957.

Frank Hinman Pierpont, 1860-1937
Plantin, 39

Although American, Frank Hinman Pierpont spent most of his career working for English Monotype as the manager of their Salford works in Surrey. He adapted existing type designs to suit Monotype machines, aided by the German Fritz Steltzer. In 1913 they designed Plantin which is based on a face from the Plantin Moretus Museum (although this face was never used by the great Antwerp printer of that name). Pierpont and Steltzer wanted a large-bodied face and they designed Plantin with ink-spread in mind so that it would print well on smooth and coated papers.

Pierpont, a founder executive of Monotype, had reservations about the Corporation's revivals programme. After Morison's appointment by Monotype as their advisor there was a certain amount of friction between the two men. Pierpont regarded the Salford works as his domain and he resented what he saw as Morison's interference.

Christopher Plantin, 1514/20-1589
Plantin, 39

Although Christopher Plantin was born in France it is his work in the Netherlands that made him famous. He began his working life as a bookbinder, first in Caen and then in Paris. It was probably during his time in Paris that he learnt how to print.

In 1548/9 he settled in Antwerp and was soon established as one of the foremost North European publishers and printers.

Although Plantin himself did not design type he was very interested in its selection. He collected type, punches and matrices, buying from, among others, Robert Granjon and Claude Garamond. He has given his name to Plantin, a face designed for Monotype by F. H. Pierpont.

Friedrich Poppl, 1923-1982
Poppl Laudatio, 227
Poppl Pontifex, 85

Friedrich Poppl became known as a calligrapher in the 1960's, when his work was shown in several important exhibitions, but not until the release of Poppl-Pontifex in 1976-9 did he achieve recognition as a type designer. His types were commissioned by Berthold at the instigation of its artistic director Gunter Gerhard Lange.

Paul Renner, 1878-1956
Futura, 254/502/526
Futura Black, 636
Topic, 614

Paul Renner was the designer of Futura: issued by the Bauer foundry in Frankfurt. It was the leading sans serif face for 25 years and still remains popular. Futura was conceived on geometrical principles which Renner modified as the design developed. It was originally cut with a number of experimental forms for some letters which were cut as alternative sorts. Their unfamiliar shapes were not taken up by the trade and were abandoned in later cuttings although Futura retains a single-bowled a.

Bruce Rodgers, 1870-1957
Centaur, 19

Born in Lafayette, Indiana, Bruce Rodgers was a book designer who occasionally designed type. His early work was influenced by William Morris's Kelmscott Press style, although he then developed his own.

At the Riverside Press, Boston, he designed his first type, the Jenson-based Montaigne, for a three-volume edition of the essays of Montaigne, published by the Press 1902-4. He is best known for Centaur which takes as its model the Jenson type used in Eusebius *De evangelica praeparatione* (1470).

A critical reportt Rodgers prepared for Cambridge University on the use of type in the University Press led to their eventual appointment of a type consultant – Stanley Morison.

Sumner Stone, b.1945

Sumner Stone is Director of Typography at Adobe Systems Incorporated in California. At college he studied mathematics and calligraphy (learning the latter from the calligrapher Lloyd Reynolds in Oregon). He has worked as lettering artist for Hallmark Cards but joined Adobe in 1984. Adobe are the originators of the computer page description language Postscript and it was for Adobe he designed Stone, a family consisting of a roman, a sans serif and an informal.

George Trump, 1896-1985
City, 192
Codex, 334
Schadow Antigua, 203
Trump Mediaeval, 44

George Trump was a teacher of graphics and a type designer with a particular interest in script types. He taught at the Advanced School of Book Printing in Berlin and just before World War II began designing type for the Weber Foundry in Stuttgart. He retired from teaching in 1953 but continued to design type. His most important typeface, Trump Mediaeval dates from this period.

Jan Tschichold, 1902-1974
Sabon, 88

The son of a sign writer, Jan Tschichold spent his teenage years studying calligraphy, typography and engraving. His work at this time was influenced by the types of the Italian Renaissance and blackletter but in 1923 he saw the Bauhaus Exhibition at Weimar. He became the best known publicist and practitioner of the 'new typography' that developed in Europe between the wars. He advocated assymmetric layouts and sans serif typefaces and rejected revivals of historic styles of type as 'fancy dress'.

Later in his career he was to revise such pronouncements, finding them too doctrinaire. Tschichold designed only one widely used type, Sabon. His views were popularised by his writings, particularly *Die neue Typographie* (The New Typography) and *Typographische Gestaltung* (Assymmetric Typography).

Later in his career he was to revise such pronouncements, finding them too doctrinaire. He worked for Penguin Books in London between 1947 and 1949 and was responsible for establishing design guidelines and series styles. In the 1960's he designed the Garamond-derived Sabon.

In 1958 he was awarded the Institute of Graphic Arts Gold Medal and was made an Honorary Royal Designer for Industry by the Royal Society of Arts in 1965.

Cristoffel Van Dijck, 1601-1672
Van Dijck, 107

Cristoffel Van Dijck (also Dyck) was a celebrated Dutch type founder whose work is associated with the golden age of Dutch printing. His type foundry was established in 1648. In 1937 Stanley Morison and Van Krimpen designed a face called Van Dijck for Monotype. This is based on a type used in a 1671 Ovid attributed to his foundry.

Jan Van Krimpen, 1892-1958
Cancelleresca Bastarda, 381
Lutetia, 25
Romulus, 105
Spectrum, 97

After studying at the Academy of Art in the Hague Jan Van Krimpen worked as a freelance designer and illustrator. At 31 his work was spotted by Dr Johannes Enschedé of the Joh. Enschedé en Zohen in Haarlem, Holland. Enschedé asked him to design a new type for his company, and was so pleased with the result he invited Van Krimpen to join them as one of their house designers. He was to stay with the company until his retirement.

Van Krimpen was a skilled calligrapher but believed calligraphy and type design to be essentially different and his types show little calligraphic influence. His letter forms have been

described as 'austerely restrained'. Although beautiful and influential they are not widely used.

Van Krimpen did not confine himself to type design but was also a notable book designer, working for Enschedé and fulfilling commissions from other presses.

Justus Erich Walbaum, 1768-1839
Walbaum, 161/167/168/187

Justus Erich Walbaum had his own letter foundry, first based in Goslar and later in Weimar. His faces were neo-classical, derived from the Didot roman.

The founders Berthold still own his original matrices which they bought (from F.H. Brockhaus) in 1918. Berthold's Walbaum was cast from these. Walbaum's types became available in Britain through the Curwen Press in 1925 and some Continental sizes of Monotype Walbaum were available after 1930.

Frederic Warde, 1894-1939
Arrighi, 379

Frederic Warde was the husband of Beatrice Warde, the type publicist and (as Paul Beaujon) type scholar.

In 1926 he published *The Calligraphic Models of Ludovico Degli Arrighi* a complete facsimile of a book by the sixteenth century writing master. The introduction to this book, by Stanley Morison, was set in a new italic modelled on Arrighi's and cut by Georges Plumet. The design of this italic, Arrighi, is generally attributed to Warde although James Moran, in his book on Morison, disputes this. He adapted this first Arrighi italic for Monotype to use with Bruce Rodger's Centaur in 1929, this version is called Centaur Italic.

Emery Walker, see Thomas J. Cobden Sanderson, p.269

Emil Rudolf Weiss, 1875-1943
Weiss, 98

Professor Emil Rudolf Weiss was interested in many aspects of art and design and had already established himself in other areas before the Bauer foundry encouraged him to turn his attention to typefaces. Bauer had a policy of commissioning types from graphic artists and all three of Weiss's types (plus a number of ornaments) were designed for them. The best known, Weiss Antiqua, evolved very slowly. It can be identified by its distinctive 'upside-down' S.

Alexander Wilson, 1714-1784

In 1742 Alexander Wilson set up a type foundry in St Andrews. This foundry, which later moved to Glasgow, ended the dependence of Scottish printers on types brought in from London and the Netherlands, indeed it was to become a serious rival to London foundries. While Alexander Wilson ran the foundry (originally with a partner) it produced types which were influenced by the work of Caslon and Baskerville.

Notable cutters to work for the Wilson foundry include Richard Austin, who cut a modern face for them, and Johann Bauer who was later to start his own foundry in Frankfurt. The Miller Foundry in Edinburgh was started by an ex-manager of Wilson's, and The Wilson Foundry itself was to open an Edinburgh branch (Bauer trained here and Alexander's grandson kept this branch open when he transferred the foundry's main operation to London in 1834).

In this century English Roman No. 1, a Wilson Foundry type though possibly not designed by Alexander Wilson himself, served as the model for Hans Mardersteig's Fontana, designed for Collins of Glasgow in 1936.

Berthold Wolpe, 1905-1989
Albertus, 218
Pegasus, 235

Berthold Wolpe, born in Offenbach near Frankfurt in 1905, spent the greater part of his working life in England. From 1941-1975 he designed book-jackets for the publishers Faber & Faber, creating as many as 1500 designs. His best known type is Albertus which was commissioned by Stanley Morison of the Monotype Corporation. He taught lettering to students at Camberwell College of Art and the Royal College of Art, London. A retrospective exhibition of his work was held at the Victoria and Albert Museum in London in 1980 to mark his 75th birthday.

Hermann Zapf, b.1918
Aldus, 75
Comenius, 125
Kompact, 451
Melior, 138
Optima, 268
Orion, 139
Palatino, 84
Sapphire, 546
Zapf Book, 169/443
Zapf Chancery, 316
Zapf International, 150

Hermann Zapf is a prolific type designer and a notable writer on type. He spent the early part of his career working for the Stempel foundry in Germany and his work helped to fill the shortage of designs for roman typefaces that existed in West Germany after the war (the main source of such types, Leipzig, having gone to the East).

Although he was to resign this post in 1956 to spend more time on other work this was to be a particularly productive time for him. Zapf faces of this period include Palantino, a design based on Renaissance forms which was much admired and quickly taken up by other foundries.

In 1958 Zapf designed Optima, at that time an unclassifiable face but one which Zapf himself called a serifless roman. It was inspired by inscriptional lettering he had seen in Florence, and is probably his best known typeface.

Since leaving Stempel Zapf has created typefaces for a number of other companies including Berthold, Hell Digiset, Mergenthaler Linotype, Hallmark Cards, and ITC. He has designed new faces for filmsetting and digitisation as well as overseeing the transfer of many of his older designs to the new systems. In 1977 he was made Professor of Typographic Computer Programming at Rochester Institute of Technology in New York.

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American Type Foundry
AM International Inc.
Amsterdam Foundry
Association Typographique Internationale (A. Typ.I)
H. Berthold AG
Bobst SA (Bobstgraphic Division)
Compugraphic Corporation
Harris Communications
International Typeface Corporation (ITC)
ITEK Corporation
Linotype-Paul Limited
Letraset UK Limited
Mecanorma
Mergenthaler, Linotype, Stempel, Haas
The Monotype Corportion
Mouldtype Foundry Limited
Stephenson, Blake & Company Limited
Tetterode-Nederland (Lettertypen)
Yendall & Company Limited (Riscatype)

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Foundry	Abbreviation
AM International	AM
American Type Founders	ATF
Alphatype Corp.	Alpha
Apple Computers, Inc.	Apple
Autologic, Inc.	Auto
Baltimore Type Foundry	Baltimore
Bauersche Giesserie (Germany)	Bauer
H. Berthold AG (Germany)	Berthold
Bitstream, Inc.	Bitstream
H.W. Caslon (England)	Caslon
Compugraphic Corp.	CG
Deberney & Peignot (France)	D&P
Dearborn Foundry	Dearborn
Fonts/Ingrama SA (Spain)	Fonts
Haas'sche Schriftgiesserei AG (Germany)	Haas
Harris Graphics Corp.	Harris
International Business Machines Corp.	IBM
Information International Inc.	III
International Typeface Corp.	ITC
Intertype Company	Intertype
ITEK Composition System	Itek
Klingspor	Klingspor
Ludwig & Meyer GmbH (Germany)	L&M
Lanston Monotype	Lanston
Letraset Ltd. (England)	Letraset
Linotype AG (Germany)	Lino
Ludlow Typography Company	Ludlow
Merganthaler Linotype Co.	Merg
Monotype Corporation, Ltd. (England)	Mono
Societa Nebiolo (Italy)	Nebiolo
Neufville, SA (Spain)	Neufville
Olive	Olive
Photon, Inc.	Photon
Quality Micro Systems, Inc.	QMS
Scangraphic Dr. Boger GmbH (Germany)	Scan
Simoncini (Italy)	Simoncini
D. Stempel AG (Germany)	Stempel
Stephenson & Blake (England)	Stephenson
TypeSpectra	Typespectra
Typoart (Germany)	Typoart
J. Wagner (Germany)	Wagner
Wang Graphic Systems, Inc.	Wang
C.E. Weber (Germany)	Weber
Xerox Corp.	Xerox

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