

GRAND CENTRAL PALACE

The
**INLAND
PRINTER**

*The Leading Business and Technical Journal
of the World
in the Printing and Allied Industries*

Equipment Number

FOURTH
EDUCATIONAL
GRAPHIC ARTS
EXPOSITION
SEPTEMBER 5-17
1927

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of the title for a book all the words equal importance and given uniform as been stated, that is the preferable. There are other words common on title smaller. And the name of the author never be as large as the title of the of it, as in Fig. 1. This is even a worse wholly undue emphasis given the word

above contemplates a design that is with particular emphasis upon design. e weakened through improper display,

THOUGHTS ON PRESENT TRENDS

By
L. ROSENBERG



PITTSBURGH
TYPE PRINTED
1927

FIG. 3

of improper emphasis is greater in a e, because the latter does not have the rance to help it "over."
ood design. Indeed, the improper dis-
ted design and form. Squaring up is
sistent, when all lines of a group are
Furthermore, a consistent, perfectly
more pleasing than an imperfectly
leasing than one in which there is a
rm of the group as a whole affected
th of the lines and their position with
that means, adjacent lines should not
One of the awkwardest forms of all,
part of the lines are even length with
in this case. Such forms are particu-
en, as in Fig. 1, the shorter lines are
making a group of five lines of only

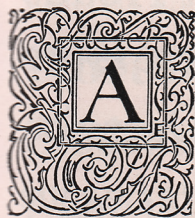
We are showing two optional arrangements of the copy on the opposite page. Each is more satisfactory in design and display than Fig. 1 and illustrates our points more effectively than any words. In Fig. 2, it will be noted, all words of the title are of uniform size; in Fig. 3, illustrating one of the points mentioned, the key words, answering the "what" question, are larger than the others. In both examples the name of the author is smaller than any part of the title, which is essential. A comparison of the three in view of what has been said should prove illuminating.

It should be noted particularly that none of the words or lines is as large as "Thoughts" in Fig. 1, a point which, perhaps, should have been mentioned before. There is no need of such emphasis in the title page of a book, particularly one on a dignified subject; in fact, it is improper. As size increases dignity decreases, and when such size is out of proportion to the size of the page, as in Fig. 1, appearance is also sacrificed.

In conclusion, let us remember the main point of this item: Typography has two dimensions, Proper Design and Proper Display. It must be good in both respects to be really good.

The Types of a Quarter Century

By THE EDITOR



AS the typographer visualizes the job before him, his first and foremost concern is type faces and sizes. If he has plenty of type to choose from, the job as completed will be satisfactory, at least esthetically, even though the copy may not always be as good as could be wished. The type founders of the country have done a lot to solve this problem; even in the first years of the century, when the branches of the American Type Founders Company were operating separately in creative effort, many type faces of beauty and dignity were produced. But the record of these productions was a scattered one; in no place could a single record be found that would show at a glance what type faces were to be had, when and where produced, and where they could be obtained, if desired. As such a record is a matter of much importance to the up-to-date typographer, we decided to publish it in this, our equipment number.

We therefore asked assistance from the specimen departments of the two remaining creative type foundries, the American and Barnhart Brothers & Spindler. The assistance was cheerfully given; the result is a pleasing and instructive one, as you see it before you in the following six pages; Mr. Parker of the specimen department of the American Type Founders Company and Mr. Gast of the specimen department of Barnhart Brothers & Spindler have done a job that they well may be proud of, and the typographers of America may, through this valued assistance, for the first time in the history of American type founding and American typography, reap the benefit of a comprehensive type record that will show at a glance what type faces have been produced in American foundries in the first quarter of the twentieth century. For the idea we are indebted to *Archiv für Buchgewerbe und Gebrauchsgraphic*. This excellent German trade journal used the scheme in its recent review of "Fifty Years of Printing in Leipzig."

As will be noticed from the type specimens, all set in eighteen-point, the first three and one-quarter pages represent type faces produced by the American Type Founders Company, the Inland Type Foundry, Bruce Type Foundry, Keystone Type Foundry, and A. D. Farmer & Sons, while all the type faces of the remaining pages are productions of Barnhart Brothers & Spindler. The reason for this seemingly great variation in production is that in the record of the American Type Founders production many type faces not now in constant demand have been left out, while the record of the productions of Barnhart Brothers & Spindler is practically complete. In the record of the American sections the name of the producing foundry, the name of the type face, and the year of

production is given; in the record of Barnhart Brothers & Spindler the name of the designer also is given.

Of the productions of the American Type Founders the Century Expanded as produced in 1900 proved a great success, especially in newspaper offices in the smaller towns; it also found much favor in commercial printing offices, although its popularity in these plants was overshadowed by the Caslon Oldstyle soon after the printers of the country discovered its beauty and availability for practically all classes of work. The Engravers Old English, produced in 1901, is a dependable stand-by for ecclesiastical work; so is also the Cloister Black. The Bookman Oldstyle and Bookman Italic are practically the only representatives left from the old Bruce Type Foundry; but their popularity is founded on merit and is a lasting one, extending the fame of the producing foundry even to our time. Other versions of Bookman have been produced by Barnhart Brothers & Spindler and by the Lanston Monotype Company. Both of these versions are as acceptable to the typographer as the Bruce version.

The Scotch Roman and Italic, produced by A. D. Farmer & Sons in 1904, is another excellent type face that won immediate favor. It is sharp and snappy and adaptable to many uses. Even at this date it has numerous friends among high-grade typographers.

Of the productions of the American Type Founders Company in later years none can compare with the Cloister Oldstyle. It is an adaptation by Morris F. Benton of Nicolas Jensen's original roman of 1470 and is without doubt one of the three most popular type faces available today. With this type face a typographer worthy of his salt may build type forms of exceeding beauty and dignity. It reflects great credit on Mr. Benton as type designer and the American Type Founders Company as producer.

Other creations of the American Type Founders Company in later years deserving all the credit we can give them are the different Goudy types and the Bodoni series. The Goudy type faces have been given adequate mention in other articles in this issue; therefore only a few words here about the Bodoni types. Our Mr. Frazier, one of the foremost typographers in this country, in his "Type Lore" says about this type face: "The use of the Bodoni face is often desirable where color and ornamentation appear to be advantageous, indeed, notably beautiful display printing is often done in Bodoni with decoration and in colors."

The Barnhart Brothers & Spindler type foundry has produced a number of excellent faces that have made their own way into the printer's favor, as for instance the Munder series, the Cooper series, the Pencraft series, and the Adcraft series. The Cooper Bold has won a permanent place for itself.

American Type Founders Co. Century Expanded	1900	Expect Big Attendance During Conventions
Inland Type Foundry Blair	1900	ORGANIZED NEW BUSINESS
American Type Founders Co. Engravers Old English	1901	Illuminated Manuscripts Loaned Book Exhibition
Bruce Type Foundry Typo Text	1902	Downtown Stationers Specialized in Engraved Work
Keystone Type Foundry Washington Text	1902	Modify Original Plan for New Publishing Center
American Type Founders Co. Engravers Bold	1902	EXECUTIVE BOARD ROOM
Bruce Type Foundry Bookman Oldstyle	1902	Merchants Endorse Retail Credit Association
Bruce Type Foundry Bookman Italic	1902	Financial Chief Shifts Department Heads
American Type Founders Co. Cloister Black	1902	Envelope Manufacturers Suggest Different Sizes
American Type Founders Co. Cheltenham Oldstyle	1903	Sensational Cover Design Causes Interesting Discussion
American Type Founders Co. Cheltenham Italic	1903	Magazine Art Directors Encourage Students League
Bruce Type Foundry Della Robbia	1903	Newspaper Editor Reorganizes Reportorial Staff
Keystone Type Foundry John Hancock	1903	Timely Ideas from Advertising Folders
American Type Founders Co. Light Copperplate Gothic	1903	ARTISTIC SPECIMENS EXHIBITED
American Type Founders Co. Heavy Copperplate Gothic	1903	REWARDS MECHANICAL GENIUS
American Type Founders Co. Heavy Copperplate Gothic Cond.	1904	ENTERPRISING BUSINESS MEN SELECTED
A. D. Farmer Scotch Roman	1904	Superior Advertising Brings Splendid Results
A. D. Farmer Scotch Roman Italic	1904	Stimulates Business With Better Printing
American Type Founders Co. Pabst Oldstyle	1904	Experts Select Color Booklet as Best on Display
American Type Founders Co. Pabst Italic	1904	Educational Board Offers Additional Scholarship
American Type Founders Co. Cheltenham Bold	1904	Eastern Agency Secures Chain Store Account
American Type Founders Co. Cheltenham Bold Italic	1904	Eastern Salesmen Organize Branch Society
American Type Founders Co. Light Copperplate Gothic Condens.	1904	BRILLIANT YOUTH EARNED SCHOLARSHIP
American Type Founders Co. Heavy Copperplate Gothic Extend.	1905	BOLD EXTENDED GOTHICS
American Type Founders Co. Light Copperplate Gothic Extend.	1905	NICEST EXAMPLES SHOWN
Keystone Type Foundry Caslon Bold	1905	English Book Exhibit Considered Finest
Keystone Type Foundry Caslon Bold Italic	1906	French Graphic Arts Magazine Issued

Invents Chem
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Graphic Arts Exhibition
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Newspaper Readers
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Invent Halfton
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Illustrators H
Sales Manager
Fine Edition Prim
House Organ Edit
Start Industrial Ad
Designed Especially for
Progressive Merchants De
Striking Effects Obtai

ring Conventions
BUSINESS
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 Publishing Center
RD ROOM
 redit Association
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 est Different Sizes
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 ge Students League
 s Reportorial Staff
rtising Folders
S EXHIBITED
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MEN SELECTED
 Splendid Results
Better Printing
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Branch Society
SCHOLARSHIP
GOTHICS
S SHOWN
 nsidered Finest
 gazine Issued

Invents Chemical Manufacturing Formula	Inland Type Foundry New Caslon	1906
<i>Established New Pigment Research Laboratory</i>	Inland Type Foundry New Caslon Italic	1906
SPLENDID SITUATIONS OFFERED	American Type Founders Co.	1906 Copperplate Gothic Bold
EXPERIENCED PRINTER WANTED	American Type Founders Co.	1906 Copperplate Gothic Italic
<i>Graphic Arts Exhibition Has Endorsement of Everyone in the Industry</i>	American Type Founders Co.	1906 Typo Upright Bold
Finest Specimens Selected by Contest Judges	American Type Founders Co.	1906 Century Oldstyle
<i>Encourage Simpler Method of Counting Paper</i>	American Type Founders Co.	1906 Century Oldstyle Italic
<i>Correct Letter on Stationery for Weddings and Social Events</i>	American Type Founders Co.	1907 Wedding Text
Northern Lithographers Consolidate	Inland Type Foundry Litho Roman	1907
Students Hold Mechanical Drawing Exhibition	American Type Founders Co.	1907 Clearface
<i>Publishers Announce Important Spring Book</i>	American Type Founders Co.	1908 Clearface Italic
New Branch Manufacturing Plant	American Type Founders Co.	1908 Cheltenham Inline Extended
Start Estimating Class for Apprentices	American Type Founders Co.	1909 Century Oldstyle Bold
Engravers Guild Elects Board	Inland Type Foundry Bold Litho	1909
Engravers Recommend New Photographic Methods	American Type Founders Co.	1909 Bodoni
<i>Newspaper Readers Enjoy Rotogravure Supplements</i>	American Type Founders Co.	1909 Bodoni Italic
Nice Characteristics Distinguish this Type Design	American Type Founders Co.	1910 Hobo
Invent Halftone Color Printing Process	American Type Founders Co.	1910 Engravers Old English Bold
Direct Mail Broadside Brought Back Numerous Orders	American Type Founders Co.	1911 Packard
Illustrators Have Their Annual Ball	American Type Founders Co.	1911 Antique Shaded
Sales Manager Increases Export Quota	American Type Founders Co.	1912 Cheltenham Extrabold
Fine Edition Printer Enlarges Plant Capacity	American Type Founders Co.	1912 Cheltenham Bold Shaded
House Organ Editors Planning Fall Convention	American Type Founders Co.	1912 Bodoni Bold
<i>Start Industrial Advertising Composition Service</i>	American Type Founders Co.	1913 Bodoni Bold Italic
Designed Especially for Use on Printing of the Better Grade	American Type Founders Co.	1913 Cloister Oldstyle
<i>Progressive Merchants Demand that Advertising Matter be Legible</i>	American Type Founders Co.	1913 Cloister Italic
Striking Effects Obtained with Members of this Family	American Type Founders Co.	1913 Cloister Bold

American Type Founders Co. 1914 Goudy Oldstyle	Employing Printers Demand Men of Experience
American Type Founders Co. 1914 Goudy Italic	<i>Original Italic Design of Unusual Beauty and Utility</i>
American Type Founders Co. 1914 Souvenir	Newspaper Presses Made Bigger and Speedier
American Type Founders Co. 1915 Motto	Use Quick Drying Ink for Certain Kinds of Work
American Type Founders Co. 1915 Century Schoolbook	Sales Department Contests Increase Orders
American Type Founders Co. 1915 Cloister Bold Italic	<i>Exceptional Opportunities for Apprentices with Ambition</i>
American Type Founders Co. 1916 Goudy Bold	Effective Type Faces for Display Advertising
American Type Founders Co. 1916 Invitation Shaded	Business Men Organize New Sporting Club
American Type Founders Co. 1917 National Oldstyle	Lithographers Organize Several Educational Classes
American Type Founders Co. 1917 Sterling	Manufacturing Company Appoints Foreign Manager
American Type Founders Co. 1917 Freehand	Direct Advertising Agent Organized Publicity Campaign
American Type Founders Co. 1917 Invitation	Many Dinner Invitations Sent Out by Hostess
American Type Founders Co. 1917 Colwell Handletter	Good Faces Always Create a Favorable Impression
American Type Founders Co. 1917 Colwell Handletter Italic	<i>Beauty of Design Always Gets Unqualified Respect</i>
American Type Founders Co. 1917 Garamond	Beautifully Printed Book Secured Institute Gold Medal
American Type Founders Co. 1918 Garamond Italic	<i>Handmade Papers Imported from Many European Countries</i>
American Type Founders Co. 1918 Cloister Lightface	Desirable Type Face for Fine Class of Book and Job Printing
American Type Founders Co. 1919 Sterling Italic	<i>Decorative Schemes Admired by Canadian Publisher</i>
American Type Founders Co. 1919 American Caslon	Modern French Illustrations Show Strong Originality
American Type Founders Co. 1919 Century Schoolbook Italic	<i>Simple Layout Designs Give Pleasing Effects</i>
American Type Founders Co. 1919 Goudy Bold Italic	Install Modern Composing Room Equipments
American Type Founders Co. 1920 Garamond Bold	Advertising Often Called the Sunlight of Business
American Type Founders Co. 1921 Typo Roman Shaded	Magnificent Holiday Entertainments Planned by Reception Committee
American Type Founders Co. 1922 Cloister Cursive	<i>Cursive Capitals Afford Opportunity for Creating Nice Effects</i>
American Type Founders Co. 1922 Civillite	<i>Discard Old Types and Substitute Modern Faces and Ornaments</i>
American Type Founders Co. 1922 Goudy Cursive	<i>Ambitious Craftsmen Emphasize the Quality Element</i>
American Type Founders Co. 1922 Schoolbook Oldstyle	Craftsmen Endorse Educational Programme

Superior Design

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Successful Business

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Men of Experience
 Beauty and Utility
 Stronger and Speedier
 Main Kinds of Work
 Increase Orders
 Ambition
 Display Advertising
 New Sporting Club
 Educational Classes
 Foreign Manager
 Publicity Campaign
 Out by Hostess
 Favorable Impression
 Unqualified Respect
 Institute Gold Medal
 European Countries
 Book and Job Printing
 Canadian Publisher
 Strong Originality
 Pleasing Effects
 Room Equipments
 Light of Business
 Reception Committee
 Creating Nice Effects
 Faces and Ornaments
 Quality Element
 Annual Programme

Superior Design Suggests Lettering by Hand

American Type Founders Co. 1923
Goudy Handtooled

Quaint Lines Instantly Recognized by Readers

American Type Founders Co. 1923
Goudy Handtooled Italic

Successful Business Men Require Foresight and Energy

American Type Founders Co. 1923
Garamond Bold Italic

Artistic Touch is the Basis of Attractive Typography

American Type Founders Co. 1923
Cloister Cursive Handtooled

Romantic Characters Drawn with Delicacy yet Firmness of Line

American Type Founders Co. 1924
Cloister Lightface Italic

Printing Industry Very Rapidly Increasing

American Type Founders Co. 1925
Goudy Extrabold

Historic Concerns Modernized Equipment

American Type Founders Co. 1925
Goudy Extrabold Italic

JOIN MUTUAL BENEFIT SOCIETY

American Type Founders Co. 1927
Gallia

The type faces listed below are productions of the foundry
of Barnhart Brothers & Spindler

Plain People Perform Work of Enduring Worth

Authors Roman
Sidney Gaunt 1902

Expressive of Strength and Durableness

Authors Roman Wide
Sidney Gaunt 1902

The Common Tasks Must Be Done Efficiently

Authors Italic
Sidney Gaunt 1902

Is Better Suited for Some Forms of Printing Than Any Other Type

Wedding Plate Script
Sidney Gaunt 1904

The Graphic Arts Exhibit Displayed Beautiful Specimen

Stationers Semi-Script
Inland Type Foundry 1904

A Delicate Treatment Has Exceptional Appeal to the Feminine Taste

French Plate Script
Sidney Gaunt 1904

The True Craftsman Is Ever Striving for Improvement

Mission Series
Sidney Gaunt 1905

Advertiser Created Distinctive Style

Bizarre Bold
Inland Type Foundry 1905

Medium Weight Plus Even Tone Equals Legibility

Barnhart Oldstyle
Sidney Gaunt 1907

Plenty of Hest to Print Well on Enameled Stock

Barnhart Oldstyle Italic
Sidney Gaunt 1907

Conservative in Design and Easy to Read

Old Roman
H. W. Caslon & Co., London 1907

Types for the Narrow Measure Must Be Provided

Old Roman Condensed
Sidney Gaunt 1907

Preserve for Posterity Wisdom of the Ages

Old Roman Italic
H. W. Caslon & Co., London 1907

Varying Degrees of Emphasis Are Employed

Old Roman Bold
Sidney Gaunt 1908

Simplicity in Design Evokes the Admiration of the Critics

Old Roman Bold Condensed
Sidney Gaunt 1908

The Well Modulated Voice Is Much Admired

Old Roman Semitone
Sidney Gaunt 1908

Embodies More Weight for Heavier Duty

Old Roman Black
Sidney Gaunt 1909

Powerful Ideas Stimulate Great Interest

Old Roman Black Italic
Sidney Gaunt 1909

Authors Roman Bold Sidney Gaunt 1909	Sturdy Characteristics Engender Confidence
Engravers Old Black Sidney Gaunt 1910	They Admired the Gothic Spires of Medieval Origin
Adstyle Black Outline Sidney Gaunt 1910	The Outlines Suggest Color Combinations
Adcraft Medium Inland Type Foundry 1910	Irregularity of Line That Adds Liveliness
Adcraft Lightface Western Type Foundry 1911	Striking Displays with Clarity Are Made Possible
Artcraft Series Edmund C. Fischer 1911	Modern Achievements in the Art Preservative
Artcraft Italic Edmund C. Fischer 1912	Redeemed the Horrors of Nineteenth Century
Artcraft Bold Edmund C. Fischer 1912	Self-respect Is Reward of Worthy Endeavor
Caslon Clearface Robert Wiebking 1913	Many Are the Later Distinctive Creations
Caslon Clearface Italic Robert Wiebking 1913	Clean-cut Member of a Distinguished Family
Cardstyle Sidney Gaunt 1914	STATIONERY PRINTERS REQUIRE DIVERSE MEDIUMS
Engravers Litho Bold Cond. Robert Wiebking 1914	Professional Stationery of Dignified Appeal
Engravers Roman Shaded Sidney Gaunt 1914	ENGRAVED EFFECTS ARE POSSIBLE
Chester Text Sidney Gaunt 1914	FOR THOSE WHO LIKE A FLOURISH
Adstyle Shaded Sidney Gaunt 1914	Subdued Effects in Their Time and Place
Waldorf Text 1914	Announcements Should Imply a High Degree of Gentility and Good Taste
Invitation Text Robert Wiebking 1914	Practical and Popular Old English for Business Stationery
Pencraft Oldstyle Sidney Gaunt 1914	Simulates the Effectiveness of Drawn Letters
Pencraft Italic Sidney Gaunt 1914	Vivacity Adds Enjoyment at Any Gathering
Pencraft Bold Sidney Gaunt 1915	The Dashing Bold Fellow Made Conquests
Engravers Litho Bold Robert Wiebking 1915	Printing is a Stimulant to Business
Caslon Openface G. Peignot & Son, Paris 1915	Impressive Dignity Everywhere Attains Respect
Authors Roman Condensed Sidney Gaunt 1915	Those Able to Stand Strain of Hard Work Reap the Profits
Authors Roman Bold Cond. Sidney Gaunt 1916	Faithful Service Always Deserving of Marked Regard
Publicity Gothic Sidney Gaunt 1916	Superb Virility Begets Admiration
Pencraft Text Sidney Gaunt 1916	Novelty Dies for a Place on the Beaten Path of Conventionality
Pencraft Shaded Sidney Gaunt 1916	An Atmosphere of Refinement Impressive

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 ment Impressive

Avoids Usual Plainness of Gothics
Note in This the Non-descending Lowercase Letters
 This Design Is Larger Than Normal
 Upon Occasion One Must Enter the Zone of Quiet
 Seek Originality Tempered with Common Sense
Refreshingly Attractive Says An Able Critic
Verily Diversity Is the Piquant Spice of Life
THE DIGNITY OF SOUND FINANCE
 Clean-cut Legibility Lends An Unusual Charm
Dominant and Dignified Bold Letter
An Unusual Serif Treatment in the Lowercase
 Composite Oldstyle Roman of Jensonian Origin
Artful Swashy Clever & Having No Kerns
Grace Charm Vivacity ~ Smart Modish
 A Recent Modification of the Noble Caslon
 Graceful Bold Types Are Warmly Received
Typographers Must Have a Variety
Inviting Typography of Unusual Beauty and Charm
ORNAMENT CREATES LIVELY INTEREST
IMPORTED TYPE OF FRENCH ORIGIN
AND HERE A DECORATIVE TOUCH
Fits Narrower Spaces and Tighter Places
An Italic Type Face of Unique Weight
Better Types An Incentive to Better Printing
 Embodies a High Standard of Refinement and Culture
Milady Is Pleasurably Attracted to Things Dainty
A Bolder Treatment But One of Alluring Charm

Advertisers Gothic	Western Type Foundry	1917
Advertisers Gothic Condensed	Western Type Foundry	1917
Advertisers Gothic Outline	Western Type Foundry	1917
Adv. Gothic Condensed Outline	Western Type Foundry	1917
Parsons Series	Will Ransom	1918
Parsons Italic	Will Ransom	1918
Parsons Bold	Will Ransom	1918
Steelplate Gothic Shaded	Robert Wiebking	1918
Cooper Roman	Oswald Cooper	1919
Cooper Black	Oswald Cooper	1921
Cooper Italic	Oswald Cooper	1924
Munder Venezian	Robert Wiebking	1924
Caslon Italic Specials	Carl S. Junge	1924
Clearcut Shaded Capitals	Will Ransom	1924
Caslon Catalog	Robert Wiebking	1925
Munder Bold	Robert Wiebking	1925
Cooper Hilite	Oswald Cooper	1925
Munder Italic	Robert Wiebking	1926
Dresden	Schriftguss A.-G., Dresden	1926
Demeter	Schriftguss A.-G., Dresden	1926
Old Dutch	Richard N. McArthur	1926
Cooper Black Condensed	Oswald Cooper	1926
Cooper Black Italic	Oswald Cooper	1927
Munder Bold Italic	Robert Wiebking	1927
Trenholm Oldstyle	George F. Trenholm	1927
Trenholm Cursive	George F. Trenholm	1927
Trenholm Bold	George F. Trenholm	1927