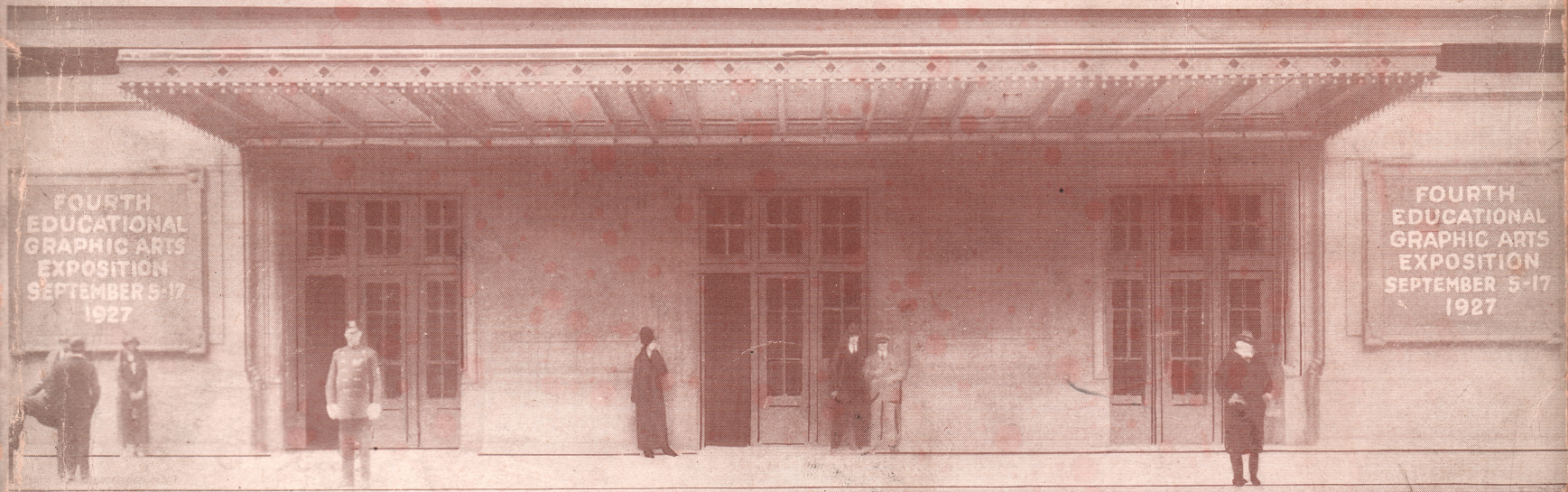


GRAND CENTRAL PALACE

*The*  
**INLAND  
PRINTER**

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

*Equipment Number*



**AUGUST-1927**

Volume 79

Number 5



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. 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

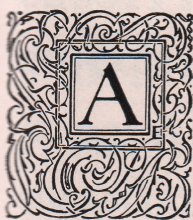
We are showing two optional arrangements of the copy on the opposite page. Each is more satisfactory in design and display than Fig. 1 and illustrates our points more effectively than any words. In Fig. 2, it will be noted, all words of the title are of uniform size; in Fig. 3, illustrating one of the 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. 1900<br>Century Expanded                 | Expect Big Attendance During Conventions               |
| Inland Type Foundry 1900<br>Blair                                   | ORGANIZED NEW BUSINESS                                 |
| American Type Founders Co. 1901<br>Engravers Old English            | Illuminated Manuscripts Loaned Book Exhibition         |
| Bruce Type Foundry 1902<br>Typo Text                                | Downtown Stationers Specialized in Engraved Work       |
| Keystone Type Foundry 1902<br>Washington Text                       | Modify Original Plan for New Publishing Center         |
| American Type Founders Co. 1902<br>Engravers Bold                   | EXECUTIVE BOARD ROOM                                   |
| Bruce Type Foundry 1902<br>Bookman Oldstyle                         | Merchants Endorse Retail Credit Association            |
| Bruce Type Foundry 1902<br>Bookman Italic                           | Financial Chief Shifts Department Heads                |
| American Type Founders Co. 1902<br>Cloister Black                   | Envelope Manufacturers Suggest Different Sizes         |
| American Type Founders Co. 1903<br>Cheltenham Oldstyle              | Sensational Cover Design Causes Interesting Discussion |
| American Type Founders Co. 1903<br>Cheltenham Italic                | Magazine Art Directors Encourage Students League       |
| Bruce Type Foundry 1903<br>Della Robbia                             | Newspaper Editor Reorganizes Reportorial Staff         |
| Keystone Type Foundry 1903<br>John Hancock                          | Timely Ideas from Advertising Folders                  |
| American Type Founders Co. 1903<br>Light Copperplate Gothic         | ARTISTIC SPECIMENS EXHIBITED                           |
| American Type Founders Co. 1903<br>Heavy Copperplate Gothic         | REWARDS MECHANICAL GENIUS                              |
| American Type Founders Co. 1904<br>Heavy Copperplate Gothic Cond.   | ENTERPRISING BUSINESS MEN SELECTED                     |
| A. D. Farmer 1904<br>Scotch Roman                                   | Superior Advertising Brings Splendid Results           |
| A. D. Farmer 1904<br>Scotch Roman Italic                            | Stimulates Business With Better Printing               |
| American Type Founders Co. 1904<br>Pabst Oldstyle                   | Experts Select Color Booklet as Best on Display        |
| American Type Founders Co. 1904<br>Pabst Italic                     | Educational Board Offers Additional Scholarship        |
| American Type Founders Co. 1904<br>Cheltenham Bold                  | Eastern Agency Secures Chain Store Account             |
| American Type Founders Co. 1904<br>Cheltenham Bold Italic           | Eastern Salesmen Organize Branch Society               |
| American Type Founders Co. 1904<br>Light Copperplate Gothic Conden. | BRILLIANT YOUTH EARNED SCHOLARSHIP                     |
| American Type Founders Co. 1905<br>Heavy Copperplate Gothic Extend. | BOLD EXTENDED GOTHICS                                  |
| American Type Founders Co. 1905<br>Light Copperplate Gothic Extend. | NICEST EXAMPLES SHOWN                                  |
| Keystone Type Foundry 1905<br>Caslon Bold                           | English Book Exhibit Considered Finest                 |
| Keystone Type Foundry 1906<br>Caslon Bold Italic                    | French Graphic Arts Magazine Issued                    |

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| Invents Chemi            |
| Established New          |
| SPLENDID S               |
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| Graphic Arts Exhibition  |
| Finest Specimen          |
| Encourage Simp           |
| Correct Letter on Sta    |
| Northern Lit             |
| Students Hold M          |
| Publishers Anno          |
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| Start Estimati           |
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| Engravers Recomm         |
| Newspaper Readers        |
| Nice Characteristi       |
| Invent Halfton           |
| Direct Mail Broadside    |
| Illustrators H           |
| Sales Manager            |
| Fine Edition Prim        |
| House Organ Edit         |
| Start Industrial Ad      |
| Designed Especially for  |
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 gazine Issued

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



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

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

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**Avoids Usual Plainness of Gothics**  
**Note in This the Non-descending Lowercase Letters**  
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 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**

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