

MUNDER VENEZIAN, BB&S 24-pt. & 18-pt. Special Characters (Rick von Holdt)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890\$& C R U ct st

MUNDER ITALIC, BB&S 24-pt.

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

MUNDER BOLD, BB&S (42-pt. at 57%) & 18-pt. Special Characters (Rick von Holdt)

ABCDEFGHIJKLMNOPQRSTUVWXYZ CRU
abcdefghijklmnopqrstuvwxyz 1234567890\$&

MUNDER BOLD ITALIC, BB&S (30-pt. at 80%) (Rick von Holdt)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678

MURRAY HILL, ATF 24-pt.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz...:~"!&)%\$1234567890c*

MURRAY HILL BOLD, ATF 24-pt.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz...:~"!&)%\$1234567890c*

NABISCO, Goudy 18-pt.

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

NARCISS, Lino 18-pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 (\$,,:;/'?!)

NATIONAL OLDSTYLE, ATF 18-pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ& .,:;!?'-\$
abcdefghijklmnopqrstuvwxyz fi ff fl ffi ffl I 2 3 4 5 6 7 8 9 0

MUNDER VENEZIAN was designed by Robert Wiebking and first shown as *Laclede Oldstyle* by the Laclede Type Foundry in St. Louis, in 1922. That foundry was acquired by BB&S shortly thereafter, and this face was recut under the Munder name, in honor of Norman T. A. Munder, Baltimore "dean of printers." It is a classic roman face, similar in some ways to *Forum*, *Goudy Oldstyle*, *Kennerley*, and other faces by Goudy. Wiebking had been the engraver of Goudy's designs since 1911 and of Bruce Rogers' *Centaur* in 1914. *Laclede* or *Munder* was probably the most elegant face of his own design.

In 1925-27 Wiebking added *Munder Italic*, *Munder Bold*, and *Munder Bold Italic*, all for BB&S. Together they form a handsome family, not copied by any other American manufacturer. However, Stephenson Blake in England copied *Munder Venezian* under the name *Verona*, but drew different italic and bold versions (see Imports in Appendix).

Munder Venezian, BB&S-ATF 1795 (6-72pt)
Munder Italic, BB&S-ATF 1794 (6-72pt)
Munder Bold, BB&S-ATF 1792 (6-72pt)
Munder Bold Italic, BB&S-ATF 1793 (6-72pt)

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

Murray Hill, ATF 711 (14-72pt)
Murray Hill Bold, ATF 713 (14-72pt)

NABISCO was designed by Frederic W. Goudy in 1921 as a private type for National Biscuit Company, based on hand-lettering of the company name he had done about twenty years earlier. As he had in the meantime drawn *National Oldstyle* (q.v.) for ATF, based on the same lettering, this face is consciously different although retaining the same general characteristics. Several sizes were cut by Robert Wiebking. The baking company was pleased, and used it frequently for several years.

Nabisco, Goudy, private

NARCISS is an adaptation by Linotype in 1925 of *Narcissus*, designed by Walter Tiemann in 1921 for the Klingspor foundry in Germany, based on a face which Fournier had cut about 1745. It is a fairly heavy shaded roman, very similar to *Cameo* and *Gravure*, and somewhat similar to *Caslon Shaded*, *Caslon Openface*, *Goudy Open*, etc. (q.v.). This face is rather wide, and the white line that gives the shaded effect is narrow. Each size is undersize, about as big as the next smaller size should be.

Narciss, Lino (10-36pt); APL (18-36pt)

NARROW SANS ITALIC—see Imports in Appendix.

NATIONAL OLDSTYLE was designed by Frederic W. Goudy for ATF in 1916. It is based on lettering he had done about fifteen years earlier for National Biscuit Company, hence the name. It was moderately popular for a while for publication and advertising display work, and for titles for silent motion pictures. Compare *Nabisco*.

National Oldstyle, ATF 472 (6-48pt)

NATIONAL ROMAN—see *Scotch Roman*.

NEON, Neon 24-pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ ,!?!&
«» () \$1234567890

NEPHI MEDIAEVAL, Rimmer 18-pt. (Jim Rimmer)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzffiffiffiffcttatitutt.,-:;!1234567890\$%&

NEULAND INLINE, Balto 24-pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&1234567890\$.,-:;!?'S/)+*☆

NEWPORT, ATF 18-pt. (Dave Churchman)

ABCDEFGHIJKLMNOPQRSTUVWXYZ MW&abcdefghijklmnopqrstuvwxyz\$1234567890.-:;!?

NEWS WITH CLARENDON, Lino 9-pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890 (\$ £ , . : ; ' ? ! *) 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890 (\$ £ , . : ; ' ? ! *) 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

NEON is a three-dimensional sans-serif alphabet of inline capitals with a deep shadow, designed in 1936 by Willy Schaefer for the C. E. Weber foundry in Germany and copied in this country by Pittsburgh's National Type Foundry, which later became Neon Type Foundry. Compare *Umbra*. The left-hand shadow is unusual.

Neon, Neon Type Foundry (18-54pt)

NEPHI MEDIAEVAL was designed and cut by Jim Rimmer in Vancouver in 1986, for private use. He says it "was inspired by the Subiaco type of the Ashendene Press and by its inspiration, the type of Sweynheim and Pannartz. My design breaks away from those types slightly in form and is softer in general feeling. In time I will cut other sizes."

Nephi Mediaeval, Rimmer (18pt) private

NEULAND and *Neuland Inline* were originally handcut by Rudolf Koch for Klingspor foundry in Germany, about 1923. Being handcut, each size differed somewhat from others, and the *Inline* differed from the regular. The copies cast by Baltimore Type were recut by pantagraph from one size of the regular, and thus are uniform from one size to another. The white inline was added to this same recutting, and is slightly wider than in the German version.

Neuland, Balto 703 (14-36pt)
Neuland Inline, Balto 704 (14-36pt)

NEW BOOKMAN, NEW CASLON, etc.—see *Bookman*, *Caslon*, etc.

NEW CAMBRIDGE—see *Cambridge*.

NEW GOTHIC CONDENSED—see under *Gothics*, *Condensed*.

NEW VILLAGE TEXT—see *Village Text*.

NEW YORK GOTHIC—see *Gothic No. 545*.

NEWPORT is an extra condensed novelty gothic, designed by Willard T. Sniffin for ATF in 1932. Caps occupy almost the entire body, and lowercase letters are tall, with short ascenders and very short descenders. In 48-, 60-, and 72-point sizes, descenders are cast on bodies 6 points larger. The round capitals *CDGPR* include arcs that are less than half a circle, joining stems at an acute angle. *AEFH* feature very low crossbars. The normal *M* is splayed, with the vertex ending short of the baseline, and is the *W* inverted. There are also an alternate *M* and *W*, consisting of three parallel lines with rounded top or bottom. In addition to characters shown in the specimen here, there are a cent mark and a small superior dollar mark, made only in 24-point and larger. Compare *Jefferson Gothic*, *Phenix*.

Newport, ATF 560 (6-72pt)

NEWS WITH CLARENDON is a typical newspaper text, but duplexed with an attractive version of *Clarendon* instead of the usual bold face. It was cut by Linotype, apparently only in 9-point, and was nicknamed *Cascade*.

News with Clarendon, Lino (9pt)

Comparison of Some Serif Styles

Hh Hh Hh Hh Hh Hh Hh Hh
1 2 3 4 5 6 7 8

Serifs are one of the most important factors in creating the character of a typeface and in recognizing the design. Some typical serif styles are shown here, but many others could be identified.

Venetian old style serifs, typified by Garamond (1), are bracketed, that is, joined to the stem with curves or fillets; top serifs on lowercase letters are inclined. Dutch-English old style serifs, represented by Caslon (2), are thinner and more pointed.

Transitional serifs, shown by Baskerville (3), are between old style and modern characteristics.

Modern serifs, characterized by Bodoni (4), are either

unbracketed or slightly bracketed on the hairlines, with top brackets on lowercase letters flat or nearly so.

Egyptian serifs, shown by *Craw Clarendon Book* (5), are bracketed, but are much heavier than old style serifs.

Square or slab serifs, as in *Stymie Medium* (6), are unbracketed but heavier than modern.

The Latin serifs of *Latin Bold Condensed* (7), are wedge-shaped.

News Gothic (8) and other serifless types have no serifs, of course. See *Gothic* and *Sans Serif* in the main text.

Other serifs are combinations or modifications of these forms, or vary otherwise.