

DESIGN.

M. ROSENOW & J. SCHMOHL.  
FONT OF PRINTING TYPE.

No. 24,699.

Patented Sept. 24, 1895.

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

N O P Q R S T U V W X Y Z

3 & \$ ? . : ; ! 1 2 3 4 5 6 7 8 9 0

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

Witnesses,

E. T. Wray.  
Jean Elliott.

Inventors:

Max Rosenow  
Julius Schmoehl  
by *Ray* *Ray*  
their attys

# UNITED STATES PATENT OFFICE.

MAX ROSENOW AND JULIUS SCHMOHL, OF CHICAGO, ILLINOIS, ASSIGNORS  
TO THE BARNHART BROS. & SPINDLER, OF SAME PLACE.

## DESIGN FOR A FONT OF PRINTING-TYPE.

SPECIFICATION forming part of Design No. 24,699, dated September 24, 1895.

Application filed June 27, 1895. Serial No. 564,268. Term of patent 7 years.

*To all whom it may concern:*

Be it known that we, MAX ROSENOW and JULIUS SCHMOHL, citizens of the United States, residing at Chicago, county of Cook, and State of Illinois, have invented and produced a certain new and original Design for a Font of Printing-Type, which is fully set forth in the following specification, reference being had to the accompanying drawing, forming a part thereof.

This design comprises upper-case letters of the entire alphabet with two forms of the capital J, lower-case letters of the entire alphabet, the character "&," dollar-mark, Arabic numerals, and points.

The general characteristics of the design are that the letters are very extended, being round or swollen in general appearance. All strokes, with the exception of mere characteristics, such as the cross on F and H, are swell-shaded, but are not produced to hair-lines or acute terminations, being in general rude in finish. The tendency to roundness or swollen appearance is carried out by developing spirals in a large proportion of the oval or closed elements, as in capitals A C E, the initial elements of capitals L M N, the characteristic of P, both terminals of capital S, the lower element of capital Z, and in figures 2, 3, 6, 8, 9, and 0. A characteristic observable throughout the font wherever the form of the characters affords opportunity for it is that the shading is erratic—that is to say, although the general character of the letter is a script or imitation of penwork the shades are such as cannot be produced by continuous movement of the pen without reversing its position. The erratic appearance and impression produced to the eye by this font due to this characteristic it is impossible to characterize by any mere statement of appearance; but it will be best understood by a few instances. For example, consider the spiral element of the capital A. If the stroke were made in a direction to end at the lower point of the spiral where it joins the stem, the swell-shades of the outer and next to the outer curves could be produced; but the shade with which the spiral terminates at the center or inner end could not be produced by the movement of the pen in the

same direction as that which would produce the other two swell-shades. This appearance is contrary to that which the eye is trained to expect, and gives the erratic appearance to the letter. Considering the two scrolls of capital B, the lower scroll, if struck downward from the junction with the upper scroll, would have the larger swell-shade formed as it appears; but the terminal swell-shade of this lower scroll could not be formed in the same stroke. The upper scroll of this letter has a swell-shade at each side of the stem, each of which requires a downward or outward stroke from the center but with the pen reversed, so that both strokes cannot be made in the same direction or continuously. To produce this scroll, therefore, two movements are necessary—viz., commencing at a point between the swells, first a movement outward and downward to produce one swell, and, then the pen being lifted and returned to the starting-point, an outward stroke in the opposite direction to form the other swell. Here, again, the eye accustomed to the forms which are produced by a continuous movement of the pen, finds this scroll erratic by reason of the unusual relation of the two shades. Similarly capital C requires two independent strokes to produce the one continuous spiral. The outer curve may be produced by a stroke commencing at the center of the top and continuing around the spiral to the lower terminal. To complete the single element which constitutes the letter, the pen must return to the same starting-point and move thence in the opposite direction and with an opposite inclination, or must take up the letter at the inner terminal and make the spiral stroke meet the first stroke at the point where the latter commenced, but with the pen inclined in the opposite direction from that which was necessary to make the first swell-shade. Similar analysis might be made of almost every letter and character, from which it may be understood that the singular appearance of the letters is in large part due to what we term "erratic shading," meaning shading which cannot be produced by the continuous movement of the pen even upon the elements which are in form continuous, so that such continuous strokes have apparently inconsist-

ent shades which surprise the eye. Special characteristics of form other than shading may be noticed harmonizing with this general feature. Capital A, having the oval element  
5 in the form of a triply-shaded spiral, has already been mentioned. Capitals M and N, having the first element in the form of a spiral culminating at the upper part and in contrast with the general vertical form of the  
10 next element, are other instances of somewhat similar features. The general character of rudeness which is noticeable throughout is marked in the excessively-swollen form of capital B and the excessive contraction of  
15 capital H at the center where the characteristic is applied, the latter being a rigidly-straight line, contrary to the prevailing character of the strokes. The same rudeness is manifest in the grotesquely-yawning form of  
20 capital Y and in the general abruptness of

the strokes in the lower-case letters, which are never reduced to hair-lines or acute terminals. This generally-noticeable abruptness in the lower-case letters, rudeness in the terminations, and tendency toward grotesque exaggeration in the swell of the capitals harmonizes with the erratic mode of shading and produces to the eye a general impression as of untechnical or "sport" workmanship.

We claim—

The design for a font of type herein shown and described.

In testimony whereof we have hereunto set our hands, in the presence of two witnesses, at Chicago, Illinois, this 8th day of June, 1895.

MAX ROSENOW.  
JULIUS SCHMOHL.

Witnesses:

ALSON E. BARNHART,  
CHAS. R. MURRAY.