

From the pen of an
Arts & Crafts main-
stay to the catalog of
the American Type
Founders Co., this is
a revival of **Bradley**
created for the Font
of the Month Club.

Splashed

Withdraw

Knockdown

Astrophysicist

Blasphemousness

Heavyheartedness
Redeployment
Typographic
Surcharge
Freehold



WHEN the
Crafts movement
emerging

attempt to reform decorative
decoration in mid-19th century
Britain. It was a reaction
against perceived declining
standards that the re-

The Legend of Sleepy Hollow



Washington
Irving

THE ANNUAL MEETING OF THE

Philadelphia Historical Society

SEPTEMBER 1, 2018

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The Spring

Graphic Artist Relocates to Mittineague

By Esther Collier

On Saturday, artist Will H. Bradley relocated from his studio in Springfield to a new home in Mittineague. His move across the Connecticut River was part of his latest strategy to expand The Wayside Press in the larger facilities of the Strathmore Mill, the same building which houses the paper mill's papermaking equipment. This is a fake article. With this move he will complete a lifelong

Armory Funding

By Henry Inland

Famous first as the States' American Revolutionary War a confrontation during the 19th and 20th centuries by technological innovations of global interchangeable parts, the assembly line and modern business practices, such as firearm models produced at the 1794 to 1968 were referred to as "Spr

the m
Spring
in the
World,
it is the
largest
western
Englan
there w
econom
and cu
capital



Default



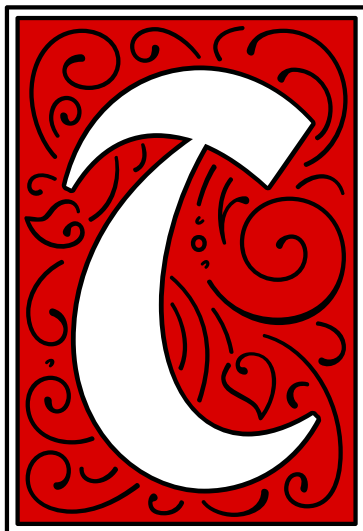
Black and White



Royal Purple



Bumble Bee



Classic Red



Lilac Blossom



Seafoam

Flockowner

Malignance

Archbeacon

Circumvent

Narwhalian

Aeromechanics

Winnipesaukee

Musicophysical

Technologically

Endomorphism

Opisthographical

Bradley DJR Regular, 24/24pt

Arts and Crafts ideals influenced architecture, painting, sculpture, graphics, illustration, book making, photography, design and the decorative arts, including furniture, woodwork, stained glass, leatherwork, lacemaking, embroidery, rug making and weaving, jewelry and metalwork, and enameling and ceramics. And by 1910, there was a fashion for “Arts and Crafts” and all things hand-made, as well as a proliferation of amateur handicrafts, of variable quality one might add.

Bradley DJR Small, 14/17pt

Chen he consulted for the American Type Founders and was working as an editor for Collier’s Weekly. He had some projects involving children’s books, and then was employed by William Randolph Hearst’s film division as a supervising art director and assistant director on the Wharton Brothers’ serial films Beatrice Fairfax (1916) and Patria (1917). After the latter, he founded his own production company, Dramafilms, and went on to do the writing, production and direction of his own films, including Bitter Fruit (1920), Moongold (1920) and The Tame Cat (1921). In 1954, The Typophiles published a memoir of Bradley’s

Bradley DJR Micro, 8/11pt

Conditions for the first few years were chaotic: while 12 foundries ceased separate operations immediately, some members continued to operate as if they were independent firms. Real consolidation did not begin until 1894, when Robert Wickham Nelson, principal owner of the Throne Typesetting Machine Company and a new stockholder in the company, became general manager. He immediately began to liquidate unprofitable ventures, eliminate duplications, and force the various branches to do business under the the company name instead of retaining their former ones. Linn Boyd Benton’s son, Morris Fuller Benton, was given the job of purging obsolete and duplicated type faces from the catalogs, and standardizing the point size and base-line of the types made. Nelson, realizing that display and advertising type (rather than the body type that was set so efficiently by the new line-casters) would be the mainstay of the

Bradley DJR Small, 12/15pt

Bradley was born 10 July 1868 in Boston, Massachusetts to Aaron Bradley and Sarah Rowland. At the age of 12 he obtained a job as an apprentice for a weekly newspaper – the Iron Agitator, later known as the Iron Ore – in Ishpeming, Michigan. He had moved there with his mother to be with family after the death of his father. At 17, he left for Chicago, where he held a few brief jobs as a wood engraver and typographer before dedicating himself to freelance graphic design. He moved back to Massachusetts and set up the Wayside Press, where he served as an illustrator, editor, typographer, designer, and press manager for a periodical aptly named Bradley: His Book. It usually contained compilations of poetry, stories, and sketches, and his work received a warm reception. He had achieved financial success, but the stress of managing so many projects

Bradley DJR Micro, 6/8pt

American Type Founders was a business trust created in 1892 by the merger of 23 type foundries, representing about 85% of all type manufactured in the United States. The new company, consisting of a consolidation of firms from throughout the United States, was incorporated in New Jersey. The company was the dominant American manufacturer of metal type from its creation in 1892 until at least the 1940s; it continued to be influential into the 1960s. Many fonts developed by American Type Founders in its period of dominance, including News Gothic, Century Schoolbook, Franklin Gothic, Hobo and Bank Gothic, are still in everyday use. By the beginning of the final decade of the nineteenth century type founding was in a state of crisis. With the introduction of the Linotype, which could cast whole lines of body type in-house, demand for hand-set type was down. Throughout the late 1880s prices were maintained by an informal cartel of foundries, but as the number of foundries increased and with the invention of hot metal type, prices dropped dramatically. Additionally, type at this time was not standardized, either to body size or to base line, and printers resented the incompatibility of types from different foundries. Leaders in the industry, notably Joseph W. Phinney of the Dickinson Type Foundry in Boston, set up a committee to address these problems, eventually recommending consolidation. By the late 1880s, there were some 34 foundries in the United States. In 1892, 23 foundries were brought together to form the American Type Founders Company. Key to the success of this merger was the inclusion of MacKellar, Smiths, & Jordan Co. of Philadelphia, with assets

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

60 Pack my box wi

24 Pack my box with five dozen liquor jug

12 Pack my box with five dozen liquor jugs. The quick brown fox ju

6 Pack my box with five dozen liquor jugs. The quick brown fox jumps over the lazy dog. A murky haze unvei

Optical Size variation axis
font-size: 6-60pt;

Minimalistic momentum

Minimalistic momentum

m with end stroke
Stylistic Set 1
font-feature-settings: 'ss01';

Hannibal Condominiums

Hannibal Condominiums

n without end stroke
Stylistic Set 2
font-feature-settings: 'ss02';

A one-of-a-kind deal

A one-of-a-kind deal

Single-stroke hyphen
Stylistic Set 3
font-feature-settings: 'ss03';

Glückliche Fachzeitschrift

Glückliche Fachzeitschrift

"Ihlenburg" German alternates
Historical Forms, Stylistic Set 4
font-feature-settings: 'hist', 'hlig';

Once Upon A Time...

Once Upon A Time...

Baseline caps
Stylistic Set 5
font-feature-settings: 'ss05';
Default in Micro size, disabled by Stylistic Set 6



Bradley DJR is a revival of Bradley, a typeface released by American Type Founders in 1895. It is based on Will H. Bradley's cover for the Christmas edition of *The Inland Printer* magazine, and most records show that it was Hermann Ihlenburg who completed the design. Its simplified forms make it more accessible to readers who aren't accustomed to blackletter, and this revival seeks to preserve its softness, descending caps, and distinctive storybook character.

Available formats:

Desktop	OpenType CFF (OTF)
Web	WOFF, WOFF2
App/E-book	OpenType TrueType (TTF)

Designer: David Jonathan Ross

DJR draws letters of all shapes and sizes for custom and retail typeface designs. A native of Los Angeles, he began drawing typefaces at Hampshire College and joined The Font Bureau in 2007 where he honed his bézier-wrangling skills. Now he publishes visually imaginative and technically advanced designs at his own foundry, including Fit, Manicotti, Input, Gimlet, and Bungee. You'll find him in Western Massachusetts with his partner Emily and their two dogs, Sophie and Lily.

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Supported Languages include:

Afrikaans, Albanian, Alsatian, Basque, Bislama, Bosnian (Latin), Breton, Catalan, Chamorro, Croatian, Czech, Danish, Dutch, English, Estonian, Faroese, Finnish, Flemish, Franco-Provençal, French, Frisian, Friulian, Galician, German, Greenlandic, Hungarian, Icelandic, Indonesian, Irish, Italian, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Luxembourgish, Malay, Manx Gaelic, Moldovan, Norwegian (Bokmål, Nynorsk), Occitan, Polish, Portuguese, Rhaeto-Romance, Romanian, Romansh, Sami (Inari, Lule, Northern, Skolt, Southern), Scottish Gaelic, Slovak, Sorbian, Slovenian, Spanish, Swahili, Swedish, Tagalog, Turkish, Uzbek (Latin), Vietnamese, Walloon, Welsh.

DJR

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Die Moderne Lehrbü

Schneeweiß Praktisch

Fünf Theoretische Stu

Americanische Transf

Die Aufführungen vo

Hamburger Schützen

Großartige Alpenhö

Neue Fachzeitschrift