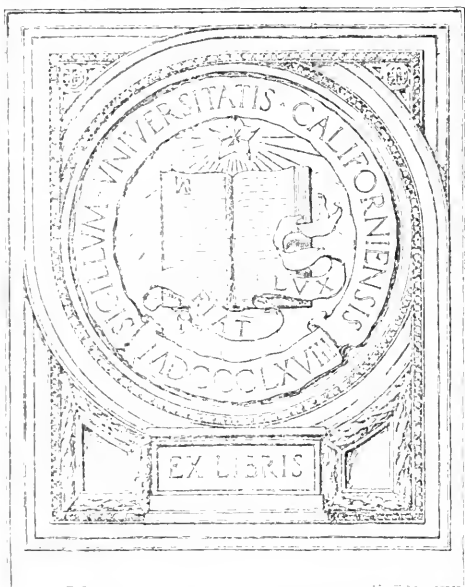


THE MONOTYPE Specimen Book of Faces



Standard Monotype Line

GIFT OF



T Y P E
N G
I N E
P E
R
Z E S
T O
N T

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The Monotype

Specimen Book of Type Faces



A COMPLETE CATALOG OF MATRICES MADE
FOR USE WITH THE MONOTYPE COMPOSING
MACHINE, AND WITH TYPE & RULE CASTER

Lanston Monotype Machine Company
Philadelphia

70 7000
ABSTRACT

Gift of Lanston Monotype Machine Co

Introduction to Monotype Specimen Book

1922

YOUR SPECIMEN BOOK is part of your sales organization—you use it to sell more printing or advertising space.

Your solicitors have to be up-to-the-minute in these days of keen competition—why “employ” a back-number Specimen Book?

Among the new specimens we send you with this revised “Table of Contents” you may find just the face for which you have been looking. You use type-faces to make money; there may be money for you in these new faces. Look them over:

And then? What will you do with these new sheets?

Suggestion No. 1: Have them put at once in their proper place in your loose-leaf book. You maintain your machinery in first-class order? Well, your Specimen Book is an important part of the machinery of your business.

Suggestion No. 2: If you do not want to be bothered with bringing your book up-to-date, bundle it up with these sheets and send it to us by Parcel Post at Twenty-fourth and Locust Streets, Philadelphia. We will do the rest, including paying charges on the return of your Specimen Book. Do whichever suits you best, but—*Do It Now!*

For your convenience this book is supplied with Index Tabs so that the sheets may be classified to bring similar faces together, thus:

MODERNS
OLD STYLES
64 FAMILY
ANTIQUES
TITLES
GOTHICS

PLATE-GOTHICS
LAW ITALICS
OUTLINES AND SHADED
TEXTS
TYPEWRITER and MAILING
LIST

FOREIGN
INITIALS
FIGURES and FRACTIONS
SIGNS
LEADERS, DASHES, SORTS
BORDERS and ORNAMENTS

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The Flexible Matrix System.....	16-17	Table of Accents.....	34
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ARRANGEMENT OF SPECIMEN SHEETS

Within the classifications given above, Modern Faces, Old Style Faces, etc., the specimen sheets are arranged as follows:

MODERNS		OLD STYLES		64 FAMILY		ANTIQUES	
SERIES NO.	POINT SIZES	SERIES NO.	POINT SIZES	SERIES NO.	POINT SIZES	SERIES NO.	POINT SIZES
1A	6, 8	15E	6, 7, 8, 9, 10, 11, 12	64J	6, 8, 10, 12	25J	5, 6, 7, 8, 9, 10, 11, 12
4A	10	16E	6, 7, 8, 9, 10, 11, 12	64	14, 18, 24, 30, 36	25	14, 18, 24, 30, 36
5A	5½, 6, 7, 8, 9, 11	21E	4½, 5, 5½, 6, 7, 8, 9, 10, 11, 12, 14, 18	64K	6, 8, 10, 12	25K	6, 7, 8, 9, 10, 11, 12
8A	4, 4½, 5, 6, 7, 8, 9, 10, 11, 12, 14, 18	21G	14, 18	64L	14, 18, 24, 30, 36	25L	14, 18, 24, 30, 36
8C	14, 18	21	14, 18, 24, 30, 36	164J	6, 7, 8, 10, 12, 14, 18	26J	5, 6, 7, 8, 9, 10, 12
13A	6, 7, 8	221E	9	164	14, 18, 24, 30, 36	76J	5, 6, 7, 8, 9, 10, 12
14A	8, 12	321E	5½	164K	6, 8, 10, 12	45J	6, 8, 10, 12
214A	12	22E	6, 8, 9, 10, 11, 12	164L	14, 18, 24, 30, 36	45	14, 18, 24, 30, 36
19A	6, 8	31E	6, 7, 8, 9, 10, 11, 12	264J	8, 10, 12	56J	5, 5½, 6, 7, 8
20A	6, 7, 8, 9, 10, 11, 12	37E	6, 7, 8, 9, 10, 11, 12, 14, 18	264	14, 18, 24, 30, 36	156J	5, 6
20	14, 18, 24, 30, 36	37	14, 18, 24, 30, 36	86J	5, 6, 7, 8, 9, 10, 11, 12, 14, 18	256J	6
201	14, 18, 24, 30, 36	371	14, 18, 24, 30, 36	86	14, 18, 24, 30, 36	58J	6, 8, 10, 12
34A	6, 8, 9, 10, 11, 12	137E	6, 8, 9, 10, 11, 12	86K	5, 6, 8, 10, 12	258J	14, 18, 24, 30, 36
35A	10	337E	7, 8, 9, 10, 11, 12	14, 18		258	10, 12
36A	6, 8, 9, 10, 11, 12	337	14, 18, 24, 30, 36	86L	14, 18, 24, 30, 36	14, 18, 24, 30, 36	60J
36	14, 18, 24, 30, 36	3371	14, 18, 24, 30, 36	186J	5, 6, 7, 8, 9, 10, 11, 12	60	14, 18, 24, 30, 36
361	14, 18, 24, 30, 36	38E	6, 7, 8, 9, 10, 11, 12	186	14, 18, 24, 30, 36	60K	6, 8, 10, 12
120A	6	38	14, 18, 24, 30, 36	88J	5, 6, 8, 10, 12	601	14, 18, 24, 30, 36
150A	6, 7, 8, 9, 10, 11, 12	381	14, 18, 24, 30, 36	88	14, 18, 24, 30, 36	62	18, 24, 30, 36
195A	11	61E	6, 7, 8, 9, 10, 12	88K	6, 8, 10, 12	63J	6, 8, 10, 12
150	14, 18, 24, 30, 36	61	14, 18, 24, 30, 36	881	14, 18, 24, 30, 36	63	14, 18, 24, 30, 36
1501	14, 18, 24, 30, 36	611	14, 18, 24, 30, 36	141J	6, 8, 10, 12	68J	6, 8, 10, 12
152A	8, 10	71E	6, 8, 10, 11, 12, 14, 18	141	14, 18, 24, 30, 36, 36H4	68	14, 18, 24, 30, 36
175A	5, 6, 7, 8, 9, 10, 11, 12, 14, 18	71	18, 24, 30, 36	285	18, 24, 30, 36	68K	6, 8, 10, 12
175C	14, 18	134E	6, 8, 10, 12	286	24, 30, 36	681	14, 18, 24, 30, 36
175	14, 18, 24, 30, 36	154E	8	287J	6, 8, 10	69J	6, 8, 10, 12
1751	14, 18, 24, 30, 36	157E	6, 8, 10, 11, 12	287	12, 14, 18, 24, 30, 36	69	14, 18, 24, 30, 36
375	14, 18, 24, 30, 36	157	14, 18, 24, 30, 36	288	36	78J	6, 8, 10, 12
3751	14, 18, 24, 30, 36	172E	6, 7, 8, 9, 10, 11, 12			78	14, 18, 24, 30, 36
216A	8	172	14, 18, 24, 30, 36			78K	6, 8, 10, 12
		242E	6, 8, 10, 12			781	14, 18, 24, 30, 36
						81J	6, 8, 10, 12

Note: The Boldface figures in the “Point-Size” column indicate faces made since the issuance of our previous List of Faces.

ARRANGEMENT OF SPECIMEN SHEETS—Continued

ANTIQUES—continued

SERIES NO.	POINT SIZES
81	18, 24
92J	5½, 6, 7, 8, 10, 11, 12
94	18, 24, 30, 36
97J	6, 8, 10, 12
97	14, 18, 24, 30, 36
97K	6, 8, 10, 12
97I	14, 18, 24, 30, 36
98J	6, 8, 9, 10, 12
98	14, 18, 24, 30, 36
98K	6, 8, 9, 10, 12
98I	14, 18, 24, 30, 36
298J	12
298	14, 18, 24, 30, 36
104	18, 20, 24
117J	6, 8, 10, 12
117	14, 18, 24, 30, 36
117K	6, 8, 10, 12
139J	6, 8, 10, 12
139	24, 30, 36
142J	5½, 6, 8, 10, 12
144	14, 18, 24, 30, 36
143J	6, 8, 10, 12
143	14, 18, 24, 30, 36
145J	6, 8, 10, 12
145	14, 18, 24, 30, 36
153J	6, 8, 10, 12
159J	6, 8, 10, 12
159	14, 18, 24, 30, 36
163J	6, 8, 10, 12
163	14, 18, 24, 30, 36
173E	6, 8, 10, 12
174E	10
174	14
189J	12
189	14, 18, 24
220J	10, 12
220	14, 18, 24, 30, 36
231J	6, 8, 10, 12
231	14, 18, 24, 30, 36
233J	6
360J	12
360	14, 18, 24, 30, 36

TITLES

11J	5, 6, 8, 10, 11, 12
11	14, 18, 24, 30, 36
11K	8, 10, 12
111J	6, 8, 10, 11, 12
111	14, 18, 24, 30, 36
1111	14, 18, 24, 30, 36
211J	5½
28J	5½, 6, 7, 8, 10, 12
128J	6, 8, 10
39J	5, 6, 8, 10, 12
39	14, 18, 24, 30, 36
79J	5, 6, 7, 8, 9, 10, 11, 12, 14, 18
79	14, 18, 24, 30, 36
79K	6, 8, 10, 12
79I	14, 18, 24, 30, 36
89J	6, 8, 10, 12, 14, 18
89	14, 18, 24, 30, 36
89K	6, 8, 10, 12
89I	14, 18, 24, 30, 36
103	18, 24
108	14, 18
113J	5, 6, 8, 10, 12
113	14, 18, 24, 30, 36
118J	5½, 6, 7, 8, 9, 10, 11, 12
118	14, 18, 24, 30, 36
118K	6, 8, 10, 12
118I	14, 18, 24, 30, 36
119J	6, 8, 10, 12
119	14, 18, 24, 30, 36
146J	8, 10, 12

TITLES—continued

146	14, 18, 20, 24, 30, 36
158J	5, 6, 8, 10, 11, 12
158	14, 18, 24, 30, 36
161J	6, 7, 8, 10, 12
161	14, 18, 24, 30, 36
161K	6, 8, 10, 12
162J	5, 6, 8, 10, 12
162	14, 18, 24, 30, 36
210J	10, 12
210	14, 18, 24, 30, 36
245	14, 18, 24, 30, 36
255J	5½
275J	6, 8, 10, 12, 14, 18
275	14, 18, 24, 30, 36
275K	6, 8, 10, 12, 14, 18
275I	14, 18, 24, 30, 36
328J	6, 7, 8
616J	6, 8, 10, 12
616K	6, 8, 10, 12

GOTHICS

48J	5, 6, 7, 8, 9, 10, 11, 12
49J	5, 6, 8, 10, 12
50	18, 24, 30, 36
51J	6, 8, 10, 12
51	14, 18, 24, 30, 36, 36I4
52J	6, 8, 10, 12
52	14, 18, 24, 30, 36
66J	5, 6, 8, 10, 12
66	14, 18, 24, 30, 36
466J	6
77J	6, 8, 10, 12
77	14, 18, 24, 30, 36
107J	5, 6, 7, 8, 10, 12
107	14, 18, 24, 30, 36
121	18, 24, 30, 36
129	14, 18, 24, 30, 36
132K	6, 8, 10, 12
140J	6, 8, 10, 12
140	14, 18, 24, 30, 36, 36H4
149J	5½, 6, 8, 10, 12
165J	5, 6, 8, 9, 10, 12
165	14, 18
176J	6, 8, 10, 12
176	14, 18, 24, 30, 36
204J	5, 6, 8, 10, 12
204	14, 18, 24
206	14, 18, 24
222	30
224K	5, 6, 8, 10
227	14, 18, 24, 30, 36, 48
230J	6, 8, 10, 12
230	14, 18, 24, 30, 36
239J	6, 8, 10, 12
239	14, 18, 24, 30, 36
240J	6, 8, 10, 12
240	14, 18, 24, 30, 36
249J	6, 7, 8, 10, 12
254K	6, 7, 8, 10
254I	14, 14B, 18, 24, 30
276	14, 18, 24, 30, 36
366J	10, 12
366	14, 18, 24, 30
515	18
566	12, 16, 18, 24, 30, 36

PLATE-GOTHICS

340J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
187	14, 18, 18H4, 24, 24H4
341J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
197	14, 18, 18H4, 24, 24H4
342J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4

PLATE-GOTHICS—continued

168	14, 18, 18H4, 24, 24H4
343J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
169	14, 18, 18H4, 24, 24H4
344J	6, Nos. 1, 2, 3, 4
166	8, 10, 14B, 14, 18, 18H4
345J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
345	14, 18, 18H4, 24H4
346K	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
346I	14, 18, 18H4, 24H4, 24
347J	6, Nos. 1, 2, 3, 4
223	8, 10, 12, 18, 24
348J	6, Nos. 1, 2, 3, 4
323	9, 14, 14B, 18, 24

LAW ITALICS

23K	6, 8, 10, 12
115C	8, 10, 12

OUTLINES and SHADED

12J	8, 10, 12
12	14, 18, 24, 30, 36
40	18, 20, 24, 36
41K	12
41	14, 18, 24, 30, 36
42J	8, 10, 12
42	14, 18, 24, 30, 36
59	14, 18, 24, 30, 36
44	30, 36
73	24
96J	10, 12
96	18, 24, 30, 36
123	18, 24, 36
193	12, 18, 24, 30, 36
194	12, 14, 18, 24, 30, 36
202	12, 14, 18, 24
203	18
218	12, 14, 18, 24, 30, 36
246	12B, 12, 18

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75	18
95J	6, 8, 10, 12
95	14, 18, 24, 30, 36
102J	6, 8, 10, 12
102	14, 18, 24, 30, 36
188J	6, 8, 10, 12
188	14, 18, 24

TYPEWRITER AND MAILING LIST

17L	11
70L	10, 12
70	24
170L	12
72L	8, 10, 12
74L	8, 10
270L	10, 12
272L	10, 12
370L	10, 12

FOREIGN

GERMAN	
18	
8, 10, 12	
14, 18, 24, 30, 36	
495	
99M	6, 8, 10, 11, 12
100M	6, 8, 10, 12
100	14, 18, 24, 30
101	14, 24, 30, 36

FOREIGN—continued

SERIES NO.	POINT SIZES
GERMAN—continued	
102M	6, 8, 10, 12
4102	14, 18, 24, 30, 36
178M	14, 18
179M	14, 18
199M	6, 8
200M	6, 8
209	18, 30
GREEK	
1 page	Symboling system
83M	6, 8, 10, 12
155M	6, 8, 10, 11, 12
160M	10
1 page	Electro Display Greek matrices
RUSSIAN	
308A	8, 10, 12
311	14, 24, 36
318J	8, 10, 12

INITIALS

126	36
126a	36
127	36

FIGURES

1 page	3½-4½ point figures
2 pages	5 " "
2 pages	5½ " "
7 pages	6 " "
3 pages	7 " "
8 pages	8 " "
2 pages	9 " "
7 pages	10 " "
3 pages	11 " "
7 pages	12 " "
1 page	14 " "
2 pages	18 " "
1 page	24 " "
1 page	30-36 " "

Composition figures

FRACTIONS

7 pages	4½-12 point
3 pages	14 to 36 point

SIGNS

6 pages	4½-12 point
3 pages	14 to 36 point
1 page	Arrows

LEADERS, DASHES, SORTS

1 page	Leaders
1 page	Dashes
5 pages	of Piece Braces
6 pages	2-3-4-6 point rule
1 page	12 " "
14 pages	Corner Pieces
4 pages	Matrices for Set Ems Charts

BORDERS AND ORNAMENTS

Title page	
40 pages	Borders

Note: The Boldface figures in the "Point-Size" column indicate faces made since the issuance of our previous List of Faces.

Note: There are stickers calling attention to use of old style figures attached to the sheet showing the following series: 15E, 16E 21E, 221E, 22E, 31E, 37E, 137E, 38E, 154E, 172E and 25J.

Note: With the perfection of the new Plate-Gothic Arrangement for job composition, and the issuing of the new sheets for the Nos. 340J 341J, 342J, 343J, 344J, 347J and 348J series, we wish to advise that the 6 and 12 point fonts of these series will replace the equivalent point sizes of the following series now in your specimen book: Nos. 187J, 168J, 169J, 166J, 266J, 223J and 323JB. If you are not, at present, a user of any of the last mentioned series, please remove the specimen sheets from your book when inserting the new Plate-Gothic sheets. For the convenience of those who are users of the old Gothic series, matrices will be carried in stock for replacements, and they should retain their old specimen sheets as well as the new Plate-Gothic sheets.

Index of Monotype Faces

1922

MONOTYPE FACES are listed in numerical order in this table, which gives the following information about each face:

Series No., see first column: This symbol gives the designation of the series and indicates the character of the series thus: "1ABC" indicates a Modern face complete with Roman, Italic, and small caps; "11J" indicates a Boldface Roman; "11" (without letter) indicates Matrices for sorts casting, not composition, in sizes larger than the Composition Matrices of the 11J series. For explanation of use of letters to indicate the character of faces see Matrix Symbols, pages 27, 28, 29 in our Specimen Book.

Arrangement: These letters indicate the arrangement of Matrices in the Matrix Case. For details of these arrangements see Matrix Case Arrangements, pages 30, 31, 32 of our Specimen Book.

Character of the Face: The next column, headed "Class of Face," gives the character of the face, Modern, Title, Outline, etc., and indicates the section of the Specimen Book in which the specimen sheet will be found.

Point-Size: This column gives the point-sizes we have for the series specified in the first column of the table.

Set-Size: This column gives the width of the face for the point-size given in the column at the left.

Number of Characters: In this column is given the number of characters we have made for each font. Note: When 225 characters are specified, this means a full font that completely fills the Matrix Case, which, of course, includes some blanks for spaces, etc. The details of the characters and spaces furnished in the font may be found by noting the arrangement from the second column of the table, and then referring to this arrangement on pages 30, 31, 32 of the Specimen Book.

Remarks: This space is provided for your own notations, for example, to enter the name of the foundry type-face the Monotype face displaces.

Special Matrix Line: All Monotype faces for composition are on standard Matrix line except a few abnormally tall faces. Such faces are indicated in the following table by a double dagger (‡) preceding the point-size of the face.

Modified Character Matrices for Tabular Arrangements: Faces for which these modified characters are furnished for the Matrix Case arrangements requiring these Matrices (see Tabular Arrangements, Specimen Book, pages 31, 32), are indicated by a dagger (†) preceding the point-size of the face.

Modified Characters for use with Cross-Rule Matrices: Faces with the modified characters for use with cross-rule Matrices for composing blank forms (see Arrangement R2, Specimen Book, page 32) are designated by a section mark (§) preceding the point-size of the face.

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
1ABC	C	Modern	†6 8	6 7	225 225		12	Sorts	Outline	14 18 24 30 36		76 76 76 76 76	
4ABC	C	Modern	10	10	225		13ABC	C	Modern	6 7 8	8½ 9½ 9½	225 225 225	
5ABC	C	Modern	5½ 6 7 8 9 11	7½ 7½ 8½ 9 9½ 11½	225 225 225 225 225 225		14ABC	C	Modern	†8 12	8 11	225 225	
8ABC	C	Modern	4 4½ 5 †6 7 †8 9 †10 11 †12	5 6 6½ 7 8 8½ 9 10 11 12	225 225 225 225 225 225 225 225 225 225		15EFG	C	Old Style	†6 7 †8 9 †10 11 †12	7 8 8½ 9 10 11 12	225 225 225 225 225 225 225	
8A	QC	Modern	14 18	14 18	78 78		16EFG	C	Old Style	†6 7 †8 9 †10 11 †12	7 8 8½ 9 10 11 12	225 225 225 225 225 225 225	
8C	QC	Modern	14 18	14 18	75 75		17L		Typewriter	11	.1"	97	
11J	C2	Title	5 †6 †8 †10 11 †12	6 7 8½ 10 11 12	82 82 82 82 82 82		19ABC	C	Modern	6 8	7½ 8½	225 225	
11	Sorts	Title	14 18 24 30 36		80 80 80 80 80		20ABC	C	Modern	6 7 8 9 10 11 12	7 8 8½ 9½ 10½ 11 12	225 225 225 225 225 225 225	
11K	C2	Title	8 10 12	8½ 10 12	82 82 82		20	Sorts	Modern	14 18 24 30 36		77 77 77 77 77	
1111	Sorts	Title	14 18 24 30 36		72 72 72 72 72		201	Sorts	Modern	14 18 24 30 36		77 77 77 77 77	
12J	C2	Outline	8 10 12	8½ 10½ 12	82 82 82								

† Tabular Face

‡ Low Line Face

§ Cross-Rule Face

(See First Page)

INDEX OF MONOTYPE FACES—Continued

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
21EFG	C	Old Style	4½	5½	225		36ABC	C	Modern	6	6½	225	
			5	6½	225					8	8	225	
			5½	6½	225					9	9	225	
			6	7	225					10	10	225	
			7	8	225					11	11	225	
			8	8½	225					12	12	225	
			9	9	225								
			10	10½	225					14		82	
			11	11½	225					18		82	
			12	12	225					24		82	
										30		82	
										36		82	
21E	QC	Old Style	14	14	78		36	Sorts	Modern	14		82	
			18	18	78					18		82	
										24		82	
										30		82	
21	Sorts	Old Style	14		82		361	Sorts	Modern	14		83	
			18		82					18		83	
			24		82					24		83	
			30		82					30		81	
			36		82					36		81	
21G	QC	Old Style	14	14	75		37EFG	C	Old Style	6	6½	225	
			18	18	75					7	7½	225	
										8	8	225	
										9	9	225	
										10	10	225	
										11	11	225	
22EFG	C	Old Style	6	6½	225					12	12	225	
			8	8	225		37E	QC	Old Style	14	14	78	
			9	9	225					18	18	78	
			10	10	225		37	Sorts	Old Style	14		82	
			11	11	225					18		82	
			12	12	225					24		82	
										30		82	
										36		82	
23K	C2	Law Italic	6	7	82		371	Sorts	Old Style	14		90	
			8	8½	82					18		90	
			10	10	82					24		90	
			12	12	82					30		86	
										36		86	
25J	C1	Antique	5	6½	82		38EFG	C	Old Style	6	7	225	
			†6	7	82					7	8	225	
			7	7½	82					8	8½	225	
			†8	8½	82					9	9	225	
			9	9½	82					10	10	225	
			†10	10	82					11	11	225	
			11	11½	82					12	12	225	
			†12	12	82		38	Sorts	Old Style	14		81	
										18		81	
										24		81	
										30		81	
										36		81	
25	Sorts	Antique	14		75		381	Sorts	Old Style	14		81	
			18		77					18		81	
			24		77					24		81	
			30		77					30		81	
			36		77					36		81	
25K	C1	Antique	6	7	82		39J	C2	Title	5	6½	82	
			7	7½	82					6	7½	82	
			8	8½	82					8	9	82	
			9	9	82					10	11	82	
			10	10	82					12	12½	82	
			11	11	82		39	Sorts	Title	14		72	
			12	12	82					18		72	
										24		72	
										30		72	
										36		72	
28J	C2	Title	5½	6½	82		40	Sorts	Outline	18		72	
			†6	7	82					20		72	
			7	8	82					24		72	
			†8	8½	82					36		72	
			†10	10½	82		41K	C2	Outline	12	12	73	
			†12	12	82					14		72	
										18		72	
										24		72	
31EFG	C	Old Style	6	6½	225		41	Sorts	Outline	14		72	
			7	7½	225					18		72	
			8	8	225					24		72	
			9	8½	225					30		72	
			10	9½	225		42J	C2	Outline	8	8½	82	
			11	10½	225					10	10	82	
			12	11	225					12	12	82	
34ABC	C	Modern	6	6½	225								
			8	8	225								
			9	8½	225								
			10	9½	225								
			11	10	225								
			12	11	225								
35ABC	C	Modern	10	10	225								

† Tabular Face

‡ Low Line Face

§ Cross-Rule Face

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SERIES NO.	ARRANGE- MENT	CLASS OF FACE	POINT- SIZE	SET- SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGE- MENT	CLASS OF FACE	POINT- SIZE	SET- SIZE	NO. CHAR.	REMARKS
42	Sorts	Outline	14 18 24 30 36		79 79 79 79 79		60	Sorts	Antique	14 18 24 30 36		80 88 88 88 80	
44	Sorts	Outline	14 18 24 30 36		81 81 81 81 81		60K	C2	Antique	6 8 10 12	7½ 9 11 12½	82 82 82 82	
45J	C1	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82		601	Sorts	Antique	14 18 24 30 36		75 80 75 73 75	
45	Sorts	Antique	14 18 24 30 36		81 81 81 81 81		61E	C	Old Style	6 7 8 9 10 12	7 8 8½ 9 10½ 12	225 225 225 225 225 225	
48J	C	Gothic	5 †6 7 †8 9 †10 11 †12	6 7 7¾ 8½ 9½ 10 11 12	49 49 49 49 49 49 49 49	In place of Small Caps	61	Sorts	Old Style	14 18 24 30 36		81 81 81 81 81	
49J	C1	Gothic	5 †6 †8 10 12	5½ 6 8 10 12	82 82 82 82 82		611	Sorts	Old Style	14 18 24 30 36		81 81 81 81 81	
50	Sorts	Gothic	18 24 30 36		76 76 76 76		62	Sorts	Antique	18 24 30 36		81 84 84 84	
51J	C1	Gothic	6 §8 10 12	5 6 7 8	82 82 82 82		63J	C2	Antique	6 8 10 12	7½ 9 11 12½	82 82 82 82	
51	Sorts	Gothic	14 18 24 30 36 36H4		79 79 79 79 79 47		63	Sorts	Antique	14 18 24 30 36		77 77 77 77 77	
52J	C2	Gothic	6 8 10 12	7 8½ 10 12	82 82 82 82		64J	C	64 Family	6 8 10 12	6 7½ 9 10½	98 98 98 98	In place of Roman
52	Sorts	Gothic	14 18 24 30 36		82 82 82 82 82		64	Sorts	64 Family	14 18 24 30 36		87 87 87 87 87	
56J	C2	Antique	†5 †5½ †6 7 †8	6½ 7 7½ 7¾ 8½	82 82 82 82 82		64K	C	64 Family	6 8 10 12	6 7½ 9 10½	82 82 82 82	In place of Italic
58J	C1	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82		641	Sorts	64 Family	14 18 24 30 36		89 91 91 91 91	
58	Sorts	Antique	14 18 24 30 36		84 84 84 75 84		66JB	C2	Gothic	§5	6	131	
59	Sorts	Outline	30 36		81 81		66J	C2	Gothic	6 8 10 12	7 8½ 10½ 12½	82 82 82 82	
60J	C2	Antique	6 8 10 12	7½ 9 11 12½	82 82 82 82		66	Sorts	Gothic	14 18 24 30 36		82 82 82 82 82	
							68J	C1	Antique	6 8 10 12	7 8½ 10½ 12	82 82 82 82	

† Tabular Face

‡ Low Line Face

§ Cross-Rule Face

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INDEX OF MONOTYPE FACES—Continued

SERIES NO.	ARRANGE- MENT	CLASS OF FACE	POINT- SIZE	SET- SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGE- MENT	CLASS OF FACE	POINT- SIZE	SET- SIZE	NO. CHAR.	REMARKS
68	Sorts	Antique	14 18 24 30 36		74 74 74 74 74		781	Sorts	Antique	14 18 24 30 36		72 72 72 72 72	
68K	C2	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82		79J	C2	Title	5 6 7 8 8½ 9 10 11 12	6½ 7 8 8½ 9 10½ 11 12	82 82 82 82 82 82 82 82 82	
681	Sorts	Antique	14 18 24 30 36		74 74 74 74 74		79J	QC2	Title	14 18	14 18	78 78	
69J	C1	Antique	§6 8 10 12	6 7 8½ 10	82 82 82 82		79	Sorts	Title	14 18 24 30 36		84 84 84 84 84	
69	Sorts	Antique	14 18 24 30 36		85 85 85 85 85		79K	C2	Title	6 8 10 12	7 8½ 10½ 12	82 82 82 82	
70L		Typewriter	10 12	.083" .1"	101 101		791	Sorts	Title	14 18 24 30 36		81 81 81 81 81	
70		Typewriter	24		73		81J	C4	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82	
71EFG	C	Old Style	6 8 10 11 12	7 8½ 10½ 11 12	225 225 225 225 225		81	Sorts	Antique	18 24		82 82	
71E	QC	Old Style	14 18	14 18	73 73		83M	Special	Foreign	6 8 10 12	6½ 8 9½ 12	120 146 148 148	
71	Sorts	Old Style	18 24 30 36		80 80 80 80		86J	C2	64 Family	5 6 7 8 8½ 9 10 11 12	6 7 8 8½ 9 10½ 11 12	82 82 82 82 82 82 82 82 82	
72L		Typewriter	8 10 12	.0692" .083" .1"	99 99 78		86J	QC2	64 Family	14 18	14 18	73 78	
73	Sorts	Outline	24		46		86	Sorts	64 Family	14 18 24 30 36		82 82 82 82 82	
74L		Typewriter	8 10	.0553" .0692"	89 89		86K	C2	64 Family	5 6 7 8 8½ 10 12	6 7 8 8½ 10½ 12	82 82 82 82 82 82 82	
75	Sorts	Text	18		79		86K	QC2	64 Family	14 18	14 18	78 78	
76J	C1	Antique	5 6 7 8 8½ 9 10 12	5½ 7 8 8½ 9 10 12	82 82 82 82 82 82 82 82		861	Sorts	64 Family	14 18 24 30 36		82 82 82 82 82	
77J	C1	Gothic	6 8 10 12	5 6½ 8 9½	82 82 82 82		88J	C1	64 Family	5 §6 8 10 12	5 6 7 8½ 10	82 82 82 82 82	
77	Sorts	Gothic	14 18 24 30 36		80 80 80 80 80		88	Sorts	64 Family	14 18 24 30 36		83 83 83 83 83	
78J	C1	Antique	6 8 10 12	7 8½ 10½ 12	82 82 82 82								
78	Sorts	Antique	14 18 24 30 36		76 76 76 76 76								
78K	C1	Antique	6 8 10 12	7 8½ 10½ 12	82 82 82 82								

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‡ Low Line Face

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SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
88K	C1	64 Family	6 8 10 12	6 7 8½ 10	82 82 82 82		98J	C	Antique	6 8 9 10 12	7½ 8½ 9 10½ 12	82 82 82 82 82	In place of Roman
88I	Sorts	64 Family	14 18 24 30 36		82 82 82 82 82		98	Sorts	Antique	14 18 24 30 36		87 87 87 87 87	
89J	C1	Title	6 8 10 12	7 8½ 10 12	82 82 82 82		98K	C2	Antique	6 8 9 10 12	7 8½ 9 10 12	82 82 82 82 82	
89J	QC2	Title	14 18	14 18	73 73		98I	Sorts	Antique	14 18 24 30 36		77 77 77 77 77	
89	Sorts	Title	14 18 24 30 36		82 82 82 82 82		99M	GC	Foreign	6 8 10 11 12	7 8½ 10 10½ 11½	98 98 98 98 98	
89K	C1	Title	6 8 10 12	7 8½ 10 12	82 82 82 82		100M	GC1	Foreign	6 8 10 12	7 8½ 10 11½	99 99 99 99	
89I	Sorts	Title	14 18 24 30 36		81 81 81 81 81		100	Sorts	Foreign	14 18 24 30		91 91 91 91	
92J	C2	Antique	5½ 6 7 8 10 11 12	6½ 7 8 8½ 10½ 11½ 12	82 82 82 82 82 82 82		101	Sorts	Foreign	14 24 30 36		89 89 89 89	
94	Sorts	Antique	18 24 30 36		76 76 76 76		102J	C3	Text	6 8 10 12	7½ 9 11 12½	82 82 82 82	
95J	C3	Text	6 8 10 12	7½ 9 11 12½	81 81 81 81		102	Sorts	Text	14 18 24 30 36		78 78 78 78 78	
95	Sorts	Text	14 18 24 30 36		77 77 77 77 77		102M	Special	Foreign	6 8 10 12	7½ 9 11 12½	93 93 93 93	
95M	Special	Foreign	8 10 12	9 11 12½	91 91 91		103	Sorts	Title	18 24		81 48	
96J	C1	Outline	10 12	9½ 11	73 73		104	Sorts	Antique	18 20 24		46 46 46	
96	Sorts	Outline	18 24 30 36		75 75 75 74		107J	C2	Gothic	5 6 7 8 10 12	6 7 8 8½ 10 12	82 82 82 82 82 82	
97J	C2	Antique	6 8 10 12	7 8½ 10½ 12	82 82 82 82		107	Sorts	Gothic	14 18 24 30 36		81 81 81 81 81	
97	Sorts	Antique	14 18 24 30 36		75 75 75 75 75		108	Sorts	Title	14 18		77 77	
97K	C2	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82		111J	C1	Title	6 8 10 11 12	6½ 8 10 11 12	82 82 82 82 82	
97I	Sorts	Antique	14 18 24 30 36		77 77 77 77 77		111	Sorts	Title	14 18 24 30 36		81 81 81 81 81	

† Tabular Face

‡ Low Line Face

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INDEX OF MONOTYPE FACES—Continued

SERIES NO.	ARRANGE- MENT	CLASS OF FACE	POINT- SIZE	SET- SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGE- MENT	CLASS OF FACE	POINT- SIZE	SET- SIZE	NO. CHAR.	REMARKS
113J	C1	Title	5 \$6 8 10 12	5 6 8 9½ 11	82 82 82 82 82		132K	C2	Gothic	6 8 10 12	7½ 9 11 12½	82 82 82 82	
113	Sorts	Title	14 18 24 30 36		72 72 72 72 72		134EF	C	Old Style	6 8 10 12	6 8 9½ 11½	111 111 111 111	
115C	C2	Law Italic	8 10 12	8 10 12	82 82 82		137EFG	C	Old Style	6 8 9 10 11 12	6½ 8 9 10 11 12	225 225 225 225 225 225	
117J	C1	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82		139J	C1	Antique	6 8 10 12	6½ 8 9½ 11	82 82 82 82	
117	Sorts	Antique	14 18 24 30 36		81 81 81 81 81		139	Sorts	Antique	24 30 36		76 76 75	
117K	C	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82	In place of Italic	140J	C1	Gothic	6 8 10 12	5 6½ 8 9½	82 82 82 82	
118J	C1	Title	5½ †6 7 †8 9 †10 11 †12	6½ 7 8 8½ 9 10 11 12	82 82 82 82 82 82 82 82		140	Sorts	Gothic	14 18 24 30 36 36H4		77 77 77 77 77 46	
118	Sorts	Title	14 18 24 30 36		81 81 81 81 81		141J	C1	64 Family	6 \$8 10 12	5 6 7 8	82 82 82 82	
118K	C2	Title	6 8 10 12	7 8½ 10 12	82 82 82 82		141	Sorts	64 Family	14 18 24 30 36 36H4		82 82 82 82 82 46	
118I	Sorts	Title	14 18 24 30 36		78 78 78 78 78		142J	C2	Antique	5½ 6 8 10 12	7½ 7½ 9½ 11 12	82 82 82 82 82	
119J	C1	Title	\$6 8 10 12	6 7½ 9 10½	82 82 82 82		143J	C	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82	In place of Roman
119	Sorts	Title	14 18 24 30 36		72 72 72 72 72		143	Sorts	Antique	14 18 24 30 36		81 81 81 81 81	
120ABC	C	Modern	6	7	225		144	Sorts	Antique	14 18 24 30 36		77 77 77 77 77	
121	Sorts	Gothic	18 24 30 36		49 49 49 49		145J	C2	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82	
123	Sorts	Outline	18 24 36		46 46 46		145	Sorts	Antique	14 18 24 30 36		82 82 82 82 82	
126	Sorts	Initials	36		26		146J	C1	Title	8 10 12	8½ 10 12	82 82 82	
126A	Sorts	Initials	36		26		146	Sorts	Title	14 18 20 24 30 36		78 78 78 78 78 78	
127	Sorts	Initials	36		26								
128J	C1	Title	6 8 10	8½ 10 12	82 82 82								
129	Sorts	Gothic	14 18 24 30 36		72 72 72 72 72								

† Tabular Face

‡ Low Line Face

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SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
149J	C1	Gothic	5½ 6 8 10 12	6 6½ 8 10 12	82 82 82 82 82		161K	C2	Title	6 8 10 12	7 8½ 10 12	82 82 82 82	
150ABC	C	Modern	6 7 8 9 10 11 12	7½ 8½ 9 10 11 12 12½	225 225 225 225 225 225 225		162JB	C2	Title	5 6 8 10 12	6½ 7½ 9½ 11 12½	131 131 82 82 82	
150	Sorts	Modern	14 18 24 30 36		81 81 81 81 81		162	Sorts	Title	14 18 24 30 36		72 72 72 72 72	
1501	Sorts	Modern	14 18 24 30 36		81 81 81 81 81		163J	C2	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82	
152ABC	C	Modern	8 10	8½ 10	225 225		163	Sorts	Antique	14 18 24 30 36		81 81 81 81 81	
153J	C2	Antique	6 7 8	7 8 8½	82 82 82		164JB	C	64 Family	6 7 8 10 12	7 8 8½ 10 12	125 111 125 125 125	In place of Roman
154EFG	C	Old Style	8	8½	225		164J	QC	64 Family	14 18	14 18	78 78	
155M	Special	Foreign	6 8 10 11 12	7 8½ 10 11 12	214 214 212 215 213		164	Sorts	64 Family	14 18 24 30 36		84 84 84 84 84	
156J	C2	Antique	5 6	6½ 7½	82 82		164K	C	64 Family	6 8 10 12	7 8½ 10 12	82 82 82 82	In place of Italic
157EFG	C	Old Style	6 8 10 11 12	7 8½ 10½ 11 12	225 225 225 225 225		1641	Sorts	64 Family	14 18 24 30 36		77 77 77 77 77	
157	Sorts	Old Style	14 18 24 30 36		81 81 81 81 81		165JB	C2	Gothic	5½ 6	6	94	
158J	C2	Title	5 6 8 10 11 12	6½ 7½ 9½ 11 12½	131 131 82 82 82 82		165J	C2	Gothic	6 8 10 12	7 8½ 9½ 10½ 12½	47 47 47 47 47	
158	Sorts	Title	14 18 24 30 36		81 81 81 81 81		165	Sorts	Gothic	14 18		46 46	
159J	C2	Antique	6 8 10 12	7 8½ 10½ 12	82 82 82 82		166	Sorts	Plate-Gothic	8 10 14 14B 18 18H4		46 46 46 46 46 46	See 344J for Cellular sizes
159	Sorts	Antique	14 18 24 30 36		81 81 81 81 81		168	Sorts	Plate-Gothic	14 18 18H4 24 24H4		46 46 46 46 46	See 342J for Cellular sizes
160M	Special	Foreign	10	10	151		169	Sorts	Plate-Gothic	14 18 18H4 24		46 46 46 46	See 343J for Cellular sizes
161J	C2	Title	6 7 8 10 12	7 8 8½ 10 12	82 82 82 82 82		170L		Typewriter	12	.1"	101	
161	Sorts	Title	14 18 24 30 36		81 81 81 81 81		172EFG	C	Old Style	6 7 8 9 10 11 12	7 8 8½ 9 10 11 12	225 225 225 225 225 225 225	

† Tabular Face

‡ Low Line Face

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SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
172	Sorts	Old Style	14 18 24 30 36		81 81 81 81 81		193	Sorts	Outline	12 18 24 30 36		72 72 72 72 72	
173E	C	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82		194	Sorts	Outline	12 14 18 24 30 36		77 77 77 77 77 77	
174E	C	Antique	10	10	78		195A	Special	Modern	11	12½	71	
174	Sorts	Antique	14		77		197	Sorts	Plate-Gothic	14 18 18H4 24 24H4		46 46 46 46 46	See 341J for Cellular sizes
175ABC	C	Modern	5 6 7 8 9 10 11 12	6 7 8 8½ 9 10 11 12	225 225 225 225 225 225 225 225		199M	GC	Foreign	6 8	7¾ 9¼	91 92	
175A	QC	Modern	14 18	14 18	73 73		200M	GC1	Foreign	6 8	7¾ 9¼	86 87	
175C	QC	Modern	14 18	14 18	75 75		201						See No. 20C
175	Sorts	Modern	14 18 24 30 36		81 81 81 81 81		202	Sorts	Outline	12 14 18 24		72 31 72 72	
1751	Sorts	Modern	14 18 24 30 36		81 81 81 81 81		203	Sorts	Outline	18		31	
176J	C1	Gothic	§6 8 10 12	6 7 8½ 10	82 82 82 82		204J	C4	Gothic	5 6 8 10 12	5 6 7 8½ 10	82 82 82 82 82	
176	Sorts	Gothic	14 18 24 30 36		81 81 81 81 81		204	Sorts	Gothic	14 18 24		81 81 81	
178M	Special	Foreign	14 18	13 16	88 88		206	Sorts	Gothic	14 18 24		81 81 81	
179M	Special	Foreign	14 18	13 16	84 84		209	Sorts	Foreign	18 30		75 75	
186J	C1	64 Family	§5 6 7 8 9 10 11 12	6 7 8 8½ 9 10 11 12	82 82 82 82 82 82 82 82		210J	C4	Title	10 12	7 8½	82 82	
186	Sorts	64 Family	14 18 24 30 36		72 72 72 72 72		210	Sorts	Title	14 18 24 30 36		72 72 72 72 72	
187	Sorts	Plate-Gothic	14 18 18H4 24 24H4		46 46 46 46 46	See 340J for Cellular sizes	211J	C2	Title	5½	7	73	
188J	C2	Text	6 8 10 12	7¾ 9 11 12½	73 73 73 73		214ABC	C	Modern	12	11	225	
188	Sorts	Text	14 18 24		73 73 73		216A	C4	Modern	8	5½	83	
189J	C2	Antique	12	12½	82		218	Sorts	Outline	12 14 18 24 30 36		77 77 77 77 77 77	
189	Sorts	Antique	14 18 24		72 72 72		220J	C2	Antique	10 12	10 12	82 82	
							220	Sorts	Antique	14 18 24 30 36		72 72 72 72 72	
							221EFG	C	Old Style	9	9¼	225	
							222	Sorts	Gothic	30		46	
							223	Sorts	Plate-Gothic Title	8 10 12 18 24		46 46 46 46 46	See 347J for Cellular sizes

† Tabular Face

‡ Low Line Face

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SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
224K	C2	Gothic	5 6 8 10	7½ 8½ 10 12	47 47 47 47		258J	C4	Antique	10 12	8½ 10	82 82	
227	Sorts	Gothic	14 18 24 30 36 48		46 46 46 46 46 48		258	Sorts	Antique	14 18 24 30 36		72 72 72 72 72	
230J	C4	Gothic	6 8 10 12	4½ 5½ 6½ 7½	82 82 82 82		264J	C	64 Family	8 10 12	6½ 8 9½	86 87 87	
230	Sorts	Gothic	14 18 24 30 36		72 72 72 72 72		264	S	64 Family	14 18 24 30 36		83 83 83 83 83	
231J	C	Antique	6 8 10 12	6 8 9½ 11	82 82 82 82		270L		Typewriter	10 12	.083" .100"	86 86	
231	Sorts	Antique	14 18 24 30 36		77 77 77 77 77		272L		Typewriter	10 12	.083" .100"	84 84	
233J	C2	Antique	6	7½	82		275J	C2	Title	6 8 10 12	7 8½ 10 12	82 82 82 82	
239J	C4	Gothic	6 8 10 12	5½ 6½ 8 9½	82 82 82 82		275J	QC2	Title	14 18	14 18	73 73	
239	Sorts	Gothic	14 18 24 30 36		72 72 72 72 72		275	Sorts	Title	14 18 24 30 36		77 77 77 77 77	
240J	C4	Gothic	6 8 10 12	7 8½ 10 12	82 82 82 82		275K	C2	Title	6 8 10 12	7 8½ 10 12	82 82 82 82	
240	Sorts	Gothic	14 18 24 30 36		72 72 72 72 72		275K	QC2	Title	14 18	14 18	78 78	
242E	C	Old Style	6 8 10 12	7 8½ 10½ 12	225 225 225 225		2751	Sorts	Title	14 18 24 30 36		77 77 77 77 77	
245	Sorts	Title	14 18 24 30 36		72 72 72 72 72		276	Sorts	Gothic	14 18 24 30 36		72 72 72 72 72	
246	Sorts	Outline	12B 12 18		46 46 46		285	Sorts	64 Family	18 24 30 36		72 72 72 72	
249J	C2	Gothic	6 7 8 10 12	7 8 8½ 10 12	82 82 82 82 82		286	Sorts	64 Family	24 30 36		72 72 72	
251						See No. 25K	287J	C2	64 Family	6 8 10	8½ 10½ 12½	78 78 78	
254K	C2	Gothic	6 7 8 10	8 9 10 12½	116 58 116 58		287	Sorts	64 Family	12 14 18 24 30 36		72 72 72 72 72 72	
2541	Sorts	Gothic	14 14B 18 24 30		46 46 46 46 46		288	Sorts	64 Family	36		77	
255J	C2	Title	5½	7½	82		298J	C4	Antique	12	10	49	
256J	C	Antique	6	8	82	In place of Roman	298	Sorts	Antique	14 18 24 30 36		48 48 48 48 48	
							308AC	Special	Foreign	8 10 12	8½ 10 12	103 103 103	

† Tabular Face

‡ Low Line Face

§ Cross-Rule Face

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SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGE-MENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
311	Sorts	Foreign	14 24 36		92 92 92		345	Sorts	Plate-Gothic	14 18 18H4 24H4	46 46 46 46		
318J	Special	Foreign	8 10 12	8½ 10 12	53 53 53		346K	PG	Plate-Gothic	6 No.1 2 3 4	7	225	
321EFG	C	Old Style	5½	7	225					12 No.1 2 3 4	12	225	
323	Sorts	Plate-Gothic Title	9 14 14B 18 24		46 46 46 46 46	See No. 348J for Cellular sizes	346I	Sorts	Plate-Gothic	14 18 18H4 24 24H4		46 46 46 46 46	
328J	C2	Title	6 7 8	8½ 9½ 9½	82 82 82		347J	PG	Plate-Gothic	6 No.1 2 3 4	8	225	See No. 223 for Electro Display sizes
337EFG	C	Old Style	7 8 9 10 11 12	7½ 8 9 10 11 12	225 225 225 225 225 225		348J	PG	Plate-Gothic	6 No.1 2 3 4	8	225	See No. 323 for Electro Display sizes
337	Sorts	Old Style	14 18 24 30 36		86 86 86 86 86		360J	C4	Antique	12	12½	82	
337	Sorts	Old Style	14B 18B 24B		30 30 30	Small Capitals for 14, 18 & 24 Point sizes	360	Sorts	Antique	14 18 24 30 36		72 72 72 72 72	
337I	Sorts	Old Style	14 18 24 30 36		85 85 85 85 85	19 Swash Characters in addition to regular 85 character fonts	361						See No. 36C
340J	PG	Plate-Gothic	6 No.1 2 3 4 12 No.1 2 3 4	7 11	225 225	See No. 187 for Electro Display sizes	366J	C2	Gothic	10 12	10½ 12½	47 47	
341J	PG	Plate-Gothic	6 No.1 2 3 4 12 No.1 2 3 4	5 9	225 225	See No. 197 for Electro Display sizes	366	Sorts	Gothic	14 18 24 30 36		46 46 46 46 46	
342J	PG	Plate-Gothic	6 No.1 2 3 4 12 No.1 2 3 4	7 11	225 225	See No. 168 for Electro Display sizes	370L		Typewriter	10 12	.083" .100"	101 101	
343J	PG	Plate-Gothic	6 No.1 2 3 4 12 No.1 2 3 4	5 9	225 225	See No. 169 for Electro Display sizes	371						See No. 37G
344J	PG	Plate-Gothic	6 No.1 2 3 4	8½	225	See No. 166 for Electro Display sizes	375	Sorts	Modern	14 18 24 30 36		81 81 77 77 77	
345J	PG	Plate-Gothic	6 No.1 2 3 4 12 No.1 2 3 4	7 12	225 225		375I	Sorts	Modern	14 18 24 30 36		77 77 77 77 77	
							381						See No. 38G
							466J	C1	Gothic	6	7½	82	
							475	Sorts	Foreign	18		93	See No. 75
							495	Sorts	Foreign	14 18 24 30 36		89 89 89 89 89	See No. 95M
							515	Sorts	Gothic	18		72	
							566	Sorts	Gothic	12 16 18 24 30 36		45 46 46 46 46 46	
							601						See No. 60K
							616J	C2	Title	6 8 10 12	7 8½ 10½ 12	82 82 82 82	

† Tabular Face

‡ Low Line Face

§ Cross-Rule Face

(See First Page)

SERIES NO.	ARRANGE- MENT	CLASS OF FACE	POINT- SIZE	SET- SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGE- MENT	CLASS OF FACE	POINT- SIZE	SET- SIZE	NO. CHAR.	REMARKS
616K	C2	Title	6 8 10 12	7 8½ 10½ 12	82 82 82 82		971						See No. 97K
							981						See No. 98K
							1111						See No. 11K
641						See No. 64K	1181						See No. 118K
681						See No. 68K	1501						See No. 150C
781						See No. 78K	1751						See No. 175C
791						See No. 79K	2541						See No. 254K
861						See No. 86K	4102	Sorts	Foreign	14 18 24 30 36		86 86 86 86 86	See No. 102
881						See No. 88K							
891						See No. 89K							

THE MONOTYPE MATRIX LIBRARY affords a means whereby the Monotype owner can decide before he purchases a font whether or not he needs it. We rent matrices at \$2.50 per font per month, and when you decide to buy them we credit rental paid against the purchase price. Write for coupon book describing in detail this Library System.

The Barrett

ADDING, LISTING AND
CALCULATING MACHINE

Merit-Proved
Monotype-Made
Portable
Noiseless

Over Capacity
Right Hand Control

PROVES THE WORK AND PRINTS THE PROOF



If you operate a cost system you need an adding machine.
Let us demonstrate how the Barrett will fit in on this
sort of work.

LANSTON MONOTYPE MACHINE COMPANY

*Manufacturer of *The Barrett**
Philadelphia

Offices

PHILADELPHIA, 24th & Locust
Spruce 4471

NEW YORK, 820 World Building
Beekman 3155

CHICAGO, 417 S. Dearborn St.
Wabash 1652

BOSTON, 170 Summer Street
Main 4840

TORONTO, Lumsden Building
Main 3250

WASHINGTON, 8 Jackson Place
Franklin 6384

CLEVELAND, 426 Guardian Building
Cherry 962

BUFFALO, 516 Mutual Life Building
Seneca 5614

PITTSBURGH, Room 615 State Street
Grant 8867

OKLAHOMA CITY, 208 N. Harvey St.
Maple 5560

SAN FRANCISCO, 327 Rialto Building
Sutter 6275

BIRMINGHAM, Chamber Com. Bldg.
Main 6703

The Matrix is the secret of the Monotype's Success; the more you appreciate the almost limitless possibilities of Monotype Matrices, the greater will be Your return from Your money invested in Monotypes

Two letters are never carried on the same Matrix in the Monotype System, and from this basic principle result both typographic beauty and commercial utility.

The individual Matrix for each letter means that one alphabet imposes no limitations upon another; thus, the designer of Monotype faces need never strain his ingenuity to make a Roman and an Italic Cap I look "near-well" on the same width body.

The individual Matrix for each letter means that there is no limit, practically speaking, to the combinations of Monotype faces.

Each character a separate Unit, these Matrix Units combined in the Matrix Case to suit the requirements of the job, not the limitations

of a machine. You buy the Matrices you need and combine them with the Matrix Units you have.

Don't waste your money. Don't let others spend your money for Matrices without a thorough understanding of the Monotype Matrix System.

To enable you to use Monotype Matrices most profitably, to buy them most advantageously, and to save you from the annoyance of needless correspondence and delay in filling your orders for Matrices, the matter on page 2 and following is reprinted, in condensed form, from "The Monotype System." A complete schedule of Matrix Classification is also included in this introduction to this Specimen Book of Monotype Faces.

"It Helps You Grow and Grows with You"

THE FLEXIBLE MATRIX SYSTEM

The money-saving and the money-making advantages of our Unit Matrix System are here made clear by Specimens and Pictures

Two letters are never carried on the same Matrix—a *Matrix* for each character, each *Matrix* a unit, these units combined in the *Matrix Case* as required; one alphabet imposes no limitations upon another, and the ingenuity of the designer of Monotype faces is never strained to make a Roman and an Italic cap (I I) on the same width body.

One Alphabet Imposes no Limitations upon Another

To appreciate the complete freedom from mechanical limitations of Monotype faces examine the two faces here shown. Note how much more extended the 159J is than the 25J—

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before

Six-point No. 25J

Arrangement C1

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to dis-

Six-point No. 159J

Arrangement C2

FIGURE 1—Two six-point faces, both seven-set

yet either this extended face or the condensed face may be carried in the *Matrix Case* with the same Roman face and be composed with it. Thus, neither the Roman, nor the Bold-face used with it, imposes any limitations upon each other.

Complete Flexibility in Making Combinations of Faces

Fifteen different Boldfaces combined with the same Roman face are shown on page 17. In setting all these specimens the same Roman Matrices were used; one Boldface was taken out of the *Matrix Case* and the Matrices for the next inserted without touching the Roman Matrices: For each new combination, the Monotype user does not have to "re-buy" his Roman Matrices—he buys what he wants when he wants it—combining the new units required with the old units he has.

Monotype Matrices Help Sell Printing

But great as are the artistic advantages of our unit Matrix system, these seem almost insignificant compared with the commercial advantages: because the wise Monotype user wastes no time, creates no dissatisfaction, arguing with his customer about the "inadvisability of using the Roman and Boldface" the customer wants, for in the Monotype office, practically speaking, any Boldface may be combined with any Roman of the same point-size.

"The ability to give your customer what he wants is worth a lot more than the time you save by not having to talk him into being half-satisfied with what you can give him."

Matrices of Hard Bronze—Not Soft Brass

The Matrices for composition, made of hard bronze (not brass), are two-tenths of an inch square and one-half inch high. In the lower end (casting position) is driven the character, clean cut and sharp, with deep counters; in the upper end is bored the cone-hole in which the taper centering pin seats, accurately positioning the Matrix and holding it on the Mold while the type is cast.



FIGURE 2
The Cellular Matrix

The Matrix Case Complete with Matrices Weighs only Thirty Ounces

Fig. 11, page 21, shows the size of the *Matrix Case*, which weighs, with the 225 Matrices it contains, only thirty ounces. To change from one combination of faces to another the case complete is taken out of the Casting Machine, and the case

containing the required combination is inserted. To change the combination of faces in the *Matrix Case* the back of the case is taken off and the combs lifted out of the case, as shown in Fig. 3.

The Matrices are carried in the *Matrix Case* on combs, fifteen Matrices on a comb and fifteen combs in the *Matrix Case*. Thus, each Matrix is held in true position, in its own "cell;" it cannot twist, it cannot move, to wear itself and the Matrices next it—it is "put" and it "stays put."



FIGURE 3—The comb and Matrices it carries. (Half Size)

The Alignment of Monotype Faces is Right and it Stays Right

The centering pin seats in the Matrix after the case has moved and brought the required Matrix over the Mold. The Matrix cannot move or rock, for the taper end of the pin fits tight in the cone-hole of the Matrix, so that they are practically one piece. The pin is guided close to its lower end by a bushing (not shown in the picture), and every character must be perfectly positioned on its body—the alignment cannot vary. In the picture the *Matrix Case* is broken away to show how the steel combs and bronze Matrices interlock to give the wear-resisting qualities of a slab of reinforced concrete, and yet each Matrix has "play" enough for the centering pin to position the Matrix accurately without moving the *Matrix Case*.

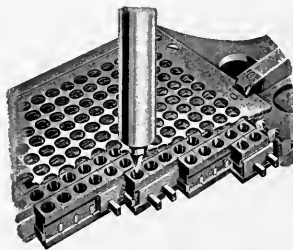


FIGURE 4—The centering pin about to seat in the Matrix from which the next type is to be cast. (Half Size)

Matrices for 225 Characters and Spaces in each Matrix Case

Two hundred and twenty-five Matrices are combined in the *Matrix Case* to suit the work to be done: The Monotype user does not scheme to change the job to fit the machine—he makes the *Matrix Case* fit the job. For example, Roman caps, small caps, lower case, figures, and points, with Italic caps, lower case, figures, and points, may be carried in the same *Matrix Case*; or a Boldface, extended or condensed, may be substituted for the Italic; or, by omitting the diphthongs, six alphabets may be used together, Roman, Italic, and Boldface—with this arrangement words cannot be set in the Italic caps.

All Hand Work of Composition is Done by the Composer—Not the Machine Operator

With the Monotype all hand work is done by a compositor, not by a machine operator, for a composing machine is too expensive for its operator to use as a "stick" to set Matrices by hand from a "pi-box"—the Monotype is the machine that keeps itself—not its operator—busy.

Infrequently used characters not carried in the *Matrix Case* are not omitted from the job—when one is required the operator strikes any character of the same width, and when the matter is corrected by hand at the case, this is exchanged for the character desired without affecting the justification.

Special figures of six-point may be inserted in the *Matrix Case* when required, just as the figures here shown were cast in this matter without hand work of any kind (see Display Figure Matrices, page 23).

\$1.55

In short, the Monotype operator makes up his case to suit the work, including accents, special signs, etc., when necessary, exactly as the hand compositor arranges his cases, and the Monotype user buys what he wants when he wants it.

Monotype Faces Line Perfectly

STANDARD MATRIX LINE makes possible the infinite combination of Monotype Matrices: If a six-point Matrix be put in the Matrix Case with a font of twelve-point Matrices, the characters cast from the six-point Matrix (on twelve-point body) line perfectly with the twelve-point characters. In the Monotype office all faces cast on the same body line at the bottom; to make two faces of different point-size line, cast them on the same body instead of cutting up leads to fit the smaller face to the larger.

Some Matrix Case Arrangements

In the opposite column are shown some of the combinations of 225 character and blank Matrices that may be carried in the same Matrix Case.

Combinations of Monotype Faces

The Monotype is the machine that took the limitations out of machine composition. Because of its completely flexible Matrix system it gives the printer all the economies of machine composition, while preserving all the freedom of hand composition. Below are shown just a few of the many possible combinations of Monotype faces.

It's all in the Matrix; the part that makes the face is the vital part of any composing machine that makes printing surfaces from molten metal. Therefore, in the selection of your composing machine, study the Matrix system—the method of obtaining and maintaining alignment and the ability of the Matrix system to give you the faces, and combinations of faces, you want now and in the future. The Monotype furnishes three times as many faces as any other machine, and infinitely more combinations of faces, because there is practically no limit to combinations; the following specimens show fifteen Boldfaces, both condensed and extended, combined with the same Roman face:

Six-point No. 78J with No. 38E

THE MONOTYPE is famous for quality; don't think it is backward on quantity. Many newspapers use the Monotype exclusively, and our repeat order record and the results obtained in such offices prove conclusively that quality and quantity are united in the Monotype.

Six-point No. 79J with No. 38E

THE MONOTYPE is the only machine that will handle several rush jobs at the same time, one on the machine while the others are set from the cases of Monotype type. There is no distribution; it is cheaper to make new type than to distribute.

Six-point No. 86J with No. 38E

THE MONOTYPE stops that greatest leak of all—IDLE TIME. No machine is worth having when you can't run it. You can run the Monotype more hours a year than any other composing machine. "No matter to compose? No matter, cast type."

Six-point No. 89J with No. 38E

THE MONOTYPE maintains prices, for while it reduces cost it raises quality. Its product is better than hand-set foundry type, unless new type be used for every job. "Thus the Monotype does more than save on 'estimates'—it puts real money in the cash drawer."

Six-point No. 89K with No. 38E

THE MONOTYPE user can't get out of sorts—he has "type on top." His cases are full of type that can't go out of style because it is cheaper to make new type than to distribute and the Monotype user can change the face when he "distributes."

Six-point No. 86K with No. 38E

THE MONOTYPE wipes out the cost of leads and hand leading. After a job has been keyboarded it may be cast on the proper size body to make the number of pages required, or to fill the designated space. **This is but one of the exclusively Monotype advantages.**

Six-point No. 117J with No. 38E

THE MONOTYPE gives the printer the type-founder's profit on body and display type (in all sizes from five-point to thirty-six-point), on borders and ornaments, on quads and spaces, and the dollars and cents spent turning letters and waiting for sorts.

Six-point No. 186J with No. 38E

THE MONOTYPE is the only machine for tariffs, catalogs, price lists, directories, all matter kept standing and corrected; alterations are made as easily as with foundry type and the investment is less by eighty per cent. Monotype corrections don't stop production of new matter.

Six-point No. 79K with No. 38E

THE MONOTYPE saves in the most expensive department—the press-room. **Printing from Monotype type is like printing from new foundry type**, for both are absolutely accurate in height-to-paper. Saving on make-ready is a double saving, press time and man time.

Six-point No. 98K with No. 38E

THE MONOTYPE eliminates electrotyping expense because (a) Monotype type will wear as well on long runs as foundry type; (b) not necessary to electrotype to save type; (c) for duplicating, recast from the same ribbon; (d) for repeat orders use old ribbon over again.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ
 abcdefghijklmnopqrstuvwxyzæ&ffiffi
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ
 abcdefghijklmnopqrstuvwxyzæ&ffiffi
 \$1234567890 %&1b"02.18*+!;!?"()1/234567890

FIGURE 5—Five Alphabet Arrangement: 225 Matrices, including necessary blanks for spaces, etc.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzæ&ffiffi
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzæ&ffiffi
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzæ&ffiffi
 \$1234567890 2.18.9.10.18*+!;!?"()1/234567890

FIGURE 6—Six Alphabet Arrangement: 225 Matrices, including necessary blanks for spaces, etc. With this combination complete words cannot be set at the Keyboard in *Italic caps*

\$12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890
 abcdefghijklmnopqrstuvwxyzæ&ffiffi
 \$12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890
 abcdefghijklmnopqrstuvwxyzæ&ffiffi
 \$1234567890c.,
 \$1234567890c.,

FIGURE 7—Four Alphabet Arrangement with four sets of figures (one set Display Figure Matrices) for newspaper ad composition

Six-point No. 107J with No. 38E

THE MONOTYPE saves the most costly item the printer uses—TIME; time on composition, time of supervision, **time on corrections (when slugs are used)**, time hunting facilities, time devising makeshifts, time of resetting because of short fonts, and time lost waiting for sorts.

Six-point No. 161J with No. 38E

THE MONOTYPE makes and sets individual type with low (or high) spaces and quads, in automatically justified lines which are delivered upon ordinary galleys. **Thus its product is the same as hand-set new foundry type.**

Six-point No. 275J with No. 38E

THE MONOTYPE means increased profits to the large office using a battery of machines, but to the small office that can use but one machine the Monotype means new life, because its flexibility promotes expansion along the lines of least resistance and greatest profit.

Six-point No. 275K with No. 38E

THE MONOTYPE user may combine almost any Boldface with any Roman; consequently, he does not have to "rebuy" his Roman Matrices whenever he wishes to use a new combination of Boldface and Roman—"He buys what he wants when he wants it."

Six-point No. 92J with No. 38E

THE MONOTYPE is the best friend of that wise man—the printer with a specialty. Catalog work, price lists kept standing, intricate work, tabular matter, educational work, typewritten letters, mail lists, and QUALITY—the best paying specialty of all—are the Monotype specialties.

A fat or a lean face may be composed from the same font of Monotype Matrices

"Cut your coat to fit the cloth," a wise printer once said, but Franklin's up-to-date brother printer, who uses the Monotype, can cut his coat, *and pad it too*, regardless of the cloth. To decrease the number of words per thousand ems, *either for artistic or for commercial reasons*, the Monotype will not only cast the face on any larger size body desired, thereby eliminating hand leading, but, more than that, the Monotype has a unique advantage, unknown to any other process of composition, of being able to stretch the face and make it more extended.

A condensed or an extended face may be cast from the same font of Monotype Matrices: Of course the Matrices made of bronze are not actually stretched and the design of the letters altered, but with the Monotype it is a simple matter to vary the width of the bodies on which these letters are cast. Thus, Fig. 8, page 19, shows the possibilities of "opening-up" Monotype faces by increasing the white space between the letters.

While thus opening-up the face, of course, sacrifices the very close-fitting characteristic of Monotype composition, the result is not displeasing even when faces are opened up ten per cent., because the amount thus added to the body of each letter is proportional to the width of the letter—thus, for example, the width of the lower case "m" is increased three times as much as the width of the lower case "f". Furthermore, each letter being cast separately is sharp, clear-cut, and distinct.

To understand the commercial value of the ability of the Monotype to thus "open-up" faces by putting white space between the letters composing the words, we must appreciate clearly that there are two totally different kinds of composition:

Monotype composition, the equivalent of brand-new type set by hand. The letters cast separately are so closely fitted that they flow together and make word pictures with no perceptible white space between the letters composing a word. The spaces between words, always proportional to the size type used, give the close spacing essential in quality typography—and necessary, if objectionable "rivers" are to be avoided.

Line-cast composition. All casting and composing machines except the Monotype assemble the molds for the letters in a line and make one casting for a line. These letter molds must have side walls and obviously there must be space between letters thus cast in

bunches. Nor can words cast on these machines be as closely spaced as Monotype set words, because the spaces in line cast composition are made by metal wedges placed between the letter Molds for the different words of the line; furthermore, since the same wedges are used with different size faces, the spacing is not proportional to the size type used.

The Monotype produces, at will, either of these two kinds of composition, see Figs. 9 and 10, page 19: The left hand of these specimens shows Monotype quality, *the cream of composition*; the maximum number of words to the square inch, close fitted type, thin spaced—the equivalent of the best foundry type, *brand-new*, set by the most skilful and careful hand compositor.

The right hand of these specimens cast on the same Monotype, from the same Matrices, as used for the specimen beside it, shows the same face "*opened-up*," that is, "*diluted*" with white space between the letters and words to give the paper-covering quality of line-cast machine composition. But even "*opened-up*," there is still the quality of Monotype faces, for the letters cast separately are clear-cut and sharp, and they have not been distorted to suit the limitations of a machine.

The ability to produce two standards of quality is a unique advantage of the Monotype—a very real advantage to those in a competitive business. To de-

crease the number of words per thousand ems, that is, to increase the number of ems per thousand keystrokes, a simple adjustment of the Keyboard and the Casting Machine is all that is necessary. Automatically, then, the Monotype "stretches" the face, opening it up by putting more white space between the letters and wider spaces between the words.

In short, the Monotype user can furnish at will: (a) for the quality job, a product identical with brand-new foundry type, perfectly spaced and justified, or (b) for the cheap job, a product superior to line casting composition. *If your business requires two standards of quality, why own two kinds of composing machines?*

Non-productive hours are the sink-hole of the printing business. The merchant printer, the wise man who understands both the selling and the manufacturing side of the printing business, uses the versatile Monotype, both to get work into the shop and to get it out; for, whether Quality or Price be the factor, the Monotype gets the job and holds it, too.

The milkman sells two kinds of product—cream and milk—but he does not keep two kinds of cows. If your business requires that you sell two kinds of composition, do you need two kinds of composing machines?

If your business requires two Standards of Quality—(a) for cheap work the paper-covering quality of fat, slug faces, and (b) for high-grade work the quality of closely fitted and spaced type—why own two kinds of composing machines? The same Monotype, with same Matrices, will give you both grades of composition

This line is 8-point 8½-set. *A New Idea*
 This line is 8-point 8¾-set. *A New Idea*
 This line is 8-point 9-set. *A New Idea*
 This line is 8-point 9¼-set. *A New Idea*

 This line is 10-point 10-set. *A New Idea*
 This line is 10-point 10¼-set. *A New Idea*
 This line is 10-point 10½-set. *A New Idea*
 This line is 10-point 10¾-set. *A New Idea*

 This line is 11-point 11-set. *A New Idea*
 This line is 11-point 11¼-set. *A New Idea*
 This line is 11-point 11½-set. *A New Idea*
 This line is 11-point 11¾-set. *A New Idea*
 This line is 11-point 12-set. *A New Idea*

FIGURE 8—The first line of each point-size shows the face on its normal set (the smallest on which it can be cast), while the following lines show the effect of “opening-up” the face by quarter sets. In all cases the spaces between words are three-to-em of the set used

To understand the commercial value of the ability of the Monotype to thus “open-up” faces, by putting white space between letters, we must appreciate clearly that there are two totally different kinds of composition:

Monotype composition, the equivalent of brand-new type set by hand. The letters, cast separately, are so closely fitted that they flow together and make word pictures, with no perceptible white space between the letters composing a word. The spaces, always proportional to the size type used, give the close spacing between words demanded by typographic tradition—and essential if objectionable “rivers” are to be avoided.

Line cast composition. All casting and composing machines except the Monotype assemble the molds for the letters in a line and make one casting for a line. These letter molds must have side walls and obviously there must be space between letters thus cast in bunches. Nor can words cast on these machines be as closely spaced as Monotype set words, because these spaces are made by wedges placed between the letter molds for the different words in the line.

The Monotype produces, at will, either of these two kinds of composition. The left hand of these specimen pages shows Monotype quality, *the cream of composition*; the maximum number of words to the square inch, close fitted type, thin spaced—the equivalent of the best foundry type, *brand-new*, set by the most skillful hand compositor.

SEE THE SPACE SAVED
 SEE THE SPACE SAVED
 SEE THE SPACE SAVED
 SEE THE SPACE SAVED
 SEE THE SPACE SAVED

FIGURE 9—Monotype quality, *the cream of composition*; the maximum number of words to the square inch, close fitted type, thin spaced, the equivalent of brand-new foundry type set by hand

To understand the commercial value of the ability of the Monotype to thus “open-up” faces, by putting white space between letters, we must appreciate clearly that there are two totally different kinds of composition:

Monotype composition, the equivalent of brand-new type set by hand. The letters, cast separately, are so closely fitted that they flow together and make word pictures, with no perceptible white space between the letters composing a word. The spaces, always proportional to the size type used, give the close spacing between words demanded by typographic tradition—and essential, if objectionable “rivers” are to be avoided.

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The Monotype produces, at will, either of these two kinds of composition. The left hand of these specimen pages shows Monotype quality, *the cream of composition*; the maximum number of words to the square inch, close fitted type, thin spaced—the equivalent of the best foundry type, *brand-new*, set by the most skillful hand compositor.

FIGURE 10—The same face, diluted with space between letters and words, gives the fatness and paper-covering quality of line-cast composition plus every Monotype advantage except close fitting and thin spacing

Matrices

1 The Matrices for use with the Monotype Composing Machine and Type&Rule Caster are a most important unit of the Monotype and are made in three forms or styles: (a) Cellular Matrices, which are used for all classes of composition and also for casting sorts for hand use; (b) Electro Display Matrices, which are used only for casting sorts and type for hand composition; (c) Continuous Rule Matrices, which are used with special Molds for casting metal rule in continuous strips of any length. Each style of Matrix has its special place and a complete Monotype plant will have use for all.

2 **Cellular Matrices**, so called from the method of holding them in the Matrix Case by means of combs which form individual cells, may all be used for machine composition regardless of the size of the Matrix, and they may also be used for casting type for hand composition.

3 For machine composition these Matrices must be carried in a Matrix Case in which they are laid out in accordance with one of the Standard Arrangements shown on pages 31, 32, and 33; or the Matrix Case may be laid out in special arrangement to conform to the requirements of exacting or unusual conditions. For casting type for hand setting these Matrices may be carried either collectively in a Matrix Case or individually in a Matrix Holder.

4 Cellular Matrices are made in several sizes, determined by the point-size of the type-face to be cast. All faces twelve-point and smaller are made in .2" by .2" Cellular Matrices, except a few of the larger sizes of very extended faces, some of the characters of which are too wide to go in a .2" by .2" Cellular Matrix, and which are, therefore, made in Electro Display Matrices.

5 **Display Figure Matrices**, .2" by .4", made for display figures, termed double Matrix figures, can be used for composition in the Matrix Case in combination with the .2" by .2" Cellular Matrices; each .2" by .4" Matrix being substituted for two of the .2" by .2" size.

6 **Cellular Matrices for machine composition of fourteen-point and eighteen-point faces** are made of two sizes, .2" by .3" and .3" by .3", which are combined for use in one Matrix Case.

7 **Electro Display Matrices**, made by the electrotyping process, are not used for machine composition but for casting type, borders, and ornaments from fourteen-point to thirty-six-point, inclusive, for the use of the hand compositor. A few extended faces smaller than fourteen-point are also included in this style of Matrix.

8 **Continuous Rule Matrices** are used with Lead and Rule Molds for casting rules in continuous strips, which are accurately cut to desired lengths by the Automatic Cutter.

9 Cellular Matrices are sold singly, in job fonts (see ¶12), or Full Fonts Standard Arrangements, as shown on pages 32, 33, and 34, complete in the Matrix Case.

10 Electro Display Matrices are sold singly or in job fonts, see ¶12.

11 Continuous Rule Matrices are sold singly.

Unit E

Job Fonts of Matrices

12 **Job Fonts of Matrices** are listed under four classifications: (1) Cap and Lower Case Fonts; (2) Cap Fonts; (3) Cap and Small Cap Fonts; (4) Small Cap Fonts. The following listing shows the characters that make up these fonts:

Cap and Lower Case Fonts

Caps: 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 & Æ Æ	29
Lower case: 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 æ œ fi ff fl ffi	33
Figures: \$ 1 2 3 4 5 6 7 8 9 0	11
Points: , - ; ' ! ?	8
	81

With Composition Matrices we invariably furnish the inverted comma, making the total number of characters in the font

The diphthongs (Æ, Æ, æ, œ), the ligatures (fi, ff, fl, ffi, ffi), and the inverted comma (') can be omitted, and the font rate retained. This makes the minimum number of characters in a Cap and Lower Case Job Font total.

Cap Fonts

Caps: 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 & Æ Æ	29
Figures: \$ 1 2 3 4 5 6 7 8 9 0	11
Points: , - ; ' ! ?	8
	48

With Composition Matrices, we invariably furnish the inverted comma, making the total number of characters in the font

The diphthongs (Æ, Æ) and the inverted comma (') can be omitted, and the font rate retained. This makes the minimum number of characters in a Cap Job Font total.

Cap and Small Cap Fonts

Caps: 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 & Æ Æ	29
Figures: \$ 1 2 3 4 5 6 7 8 9 0	11
Points: , - ; ' ! ?	8
Small Caps: 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 & Æ Æ	29
Figures: \$ 1 2 3 4 5 6 7 8 9 0	11
Points: , - ; ' ! ?	8
	96

With Composition Matrices, we invariably furnish the inverted commas, making the total number of characters in the font

The diphthongs (Æ, Æ, æ, œ) and the inverted commas (') can be omitted, and the font rate retained. This makes the minimum number of characters in a Cap and Small Cap Job Font total.

Small Cap Fonts

Small Caps: 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 & Æ Æ	29
The diphthongs (æ, œ) can be omitted, and the font rate retained. This makes the minimum number of characters in a Small Cap Job Font total.	27

13 **Many fonts shown in our Specimen Book have additional characters of different design**, as well as special signs, etc., which are made as part of the font. Any or all of these may be included at the font rate, with the font to which they belong, if specifically included in the order.

14 **The omission of any character** or characters from the minimum job fonts, as specified above, will cause each character ordered to be billed at the single Matrix rate instead of font rates.

15 **Font characters:** All characters shown above in the various job fonts are hereafter referred to as font characters.

16 **Blanks in Cellular Matrices:** Two kinds of blank Matrices are furnished for casting quads and spaces: Steel blanks without cone holes for casting

high or low quads and spaces; bronze blanks with cone holes for casting high quads and spaces only. Both kinds of blanks may be carried at the same time in a Matrix Case to give low quads and spaces in one portion of the work and high in another. The bronze blanks with cone holes are, of course, used with Molds that do not cast low quads and spaces and also to fill out the Matrix Case when using a partial font. Unless otherwise instructed, we always furnish steel blanks.

17 Blanks for Electro Display Matrices: Blanks for Electro Display Matrices are made for use in the Matrix Holder when casting high or low quads and spaces of any body.

Accent Matrices

18 It has been the policy of all manufacturers of composing machines, except the Monotype Company, to show with the specimen of a type-face those accents which they have made for use with that face. Thus, a user of those machines must limit his foreign language work to those faces for which accents are furnished.

19 We hold that modern foreign language accents are an integral part of a font, and that, consequently, it is our duty to furnish these accents. This policy makes available for foreign language composition every face shown in our Specimen Book.

20 *Order accents by number*, see page 34.

21 Accents for all Roman, Italic, and Boldface fonts, as shown in the Specimen Book, for the following modern languages:

Bohemian	A Ā Č Ď Ě Ě Ě Ě Ě Ě Ě Ě Ě Ě Ě Ě Ě Ě á ě ě ě ě ě ě ě ě ě ě ě ě ě ě ě ě ě
Brazilian	Â Ã Ä Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ù Ú á â ã ç é ê í ó ô õ ú û
Danish	Ø ø
Dutch	Y y
French	Â Ã Ç È É Ê Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë à á ç é ê ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë
German	Ä Ö Ü ä ö ü
Greek	Each Greek character has its individual number. See specimen sheet.
Hungarian	Á Ê Ë Ì Ó Ô Ö Ü Ú Ú Ú á é í ó ö ő ú ú ú
Italian	Â Ã È Ê Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë á â é ê Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë Ë
Lithuanian	A Č Ė Ė Ė Ė Ė Ė Ė Ė Ė Ė Ė Ė Ė Ė a č ė ė ė ė ė ė ė ė ė ė ė ė ė ė
Norwegian	Ø ø

Polish	Ą Ć Ę Ł Ń Ó Ś Ź Ż ą ć ę ł ń ó ś ź ż
Portuguese	Â Ã Ą Ĉ Ê Ĩ Î Ó Ô Õ Ú Û â ã ă ç ê ĩ î ó ô õ ú û
Russian	Each Russian character has an individual number. See specimen sheet.
Ruthenian	Each Ruthenian character has an individual number. See specimen sheet. Ruthenian differs from Russian in six characters only—three caps and three lower case.
Spanish	Á Ê Ë Ñ Ó Ú Û á ê ë ñ ó ú û
Swedish	Å Ä Ö å ä ö

22. The above

22 The above group (¶21) includes the following accents, which are also used for educational work in the English language:

Acute (á, é, í, ó, ú)
Grave (à, è, ì, ò, ù)
Circumflex (â, ê, î, ô, û)
Dieresis (ä, ë, ï, ö, ü)
Cedilla (ç)
Tilde (ã ñ õ).

23 *Diacriticals:* The following Diacriticals for Roman.

Italic, and Boldface, as shown in the Specimen Book, are considered the same classification as Accent Matrices in ¶21:

Long (ā, ē, ī, ō, ū)
Short (ă, ě, ĭ, ǫ, ŭ).

24 Order Accents by Number: When ordering accents please do not “draw pictures,” for that method of indicating accents is certain to cause confusion and delay in filling orders. Please consider that we carry in stock Matrices for many hundred different accents, and that, consequently, the opportunities for misunderstanding Matrix accent orders are great. Make your orders in the following manner so they cannot be misunderstood by—

First: Giving the point-size and series number of the face with which the accents are to be used.

Second: Stating whether the cap or lower case, the Roman, Italic, or small cap accent letters are wanted.

Third: Specifying the name of the language with which the accents are used and the numbers of the accents; see Table of Accents, page 35.

Composition Matrices

For Faces Twelve-point and Smaller

25 These Matrices, for casting type in automatically justified lines, are carried in the Matrix Case (Fig. 11), which holds 225 Matrices arranged in fifteen rows, each containing fifteen Matrices. The Matrices in these rows are carried on combs, as shown in Fig. 12, page 23; to change Matrices in the Matrix Case it is only necessary to take off the back of the case and lift out the combs, make the desired change or substitute



FIGURE 11—The Monotype Matrix Case, or "Magazine," holds 225 Matrices and weighs complete only thirty ounces

another font, as shown on page 17, and replace the combs and the back. Of course, type for hand composition may be cast from these Matrices. *Fonts of Matrices should always be kept in their Matrix Cases, not only to save time in changing faces, but also to protect the Matrices from injury.*

26 Full Fonts of Composition Matrices consist of a Matrix Case containing 225 character Matrices and blanks, for quads and spaces, arranged for any standard combination: For example, Roman caps, lower case, and small caps with Italic caps and lower case, two fonts of figures, points, and signs; or, the Italic may be replaced with a normal or extended Boldface; or, by omitting the small caps, diphthongs, and a few signs, six alphabets may be carried in the Matrix Case, viz., caps and lower case for *Roman, Italic, and Boldface*, with two fonts of figures.

27 Arrangement: The location of the characters in the Matrix Case; the characters for all Roman and Italic faces have the same Matrix Case positions (Arrangement C), but the location of Boldface characters varies with the design of the faces. To provide for the great variation in Boldfaces four different arrangements are used (C1, C2, C3, and C4); the arrangement for which each face is designed is printed on the specimen sheet.

28 Standard Matrix Case Arrangements consist of 225 character and blank Composition Matrices arranged in the Matrix Case according to any of the combinations shown on pages 31, 32, and 33, of this Specimen Book. We make these Matrix Cases up from our printed Matrix Case arrangements and they require no special fonting. *Note:* Standard arrangements with Display Figure Matrices (§48) consist of eleven big figures and 203 character and blank Matrices. We recommend the adoption of standard Matrix Case arrangements.

29 Special Matrix Case Arrangements consist of 225 character and blank Matrices arranged in the Matrix Case in accordance with a Matrix Case arrangement furnished us by the customer. They are made by substituting Matrices for special characters for regular Matrices in a standard Matrix Case arrangement. In ordering fonts on special arrangements, *always send us with your order a diagram of the Matrix Case arrangement required and specify exactly the characters wanted.* Beneath the diagram give full details of all special characters in the arrangement, referring to them by their Matrix Case position and giving their symbol in this Specimen Book. *The importance of giving us accurate information about special arrangements will be understood when you realize that we carry in stock Matrices for more than 100,000 different characters.*

30 "Freak" Matrix Case Arrangements are special arrangements made by the ingenious (?), who disregard utterly all principles of the Monotype System; for example, arrangements requiring that faces be cast on sets smaller than the set given for the face in this Specimen Book. Such arrangements mean a loss of profit, a source of endless confusion, bad work, and reduced output; *they should not be tolerated.*

31 Set: The set of a face indicates whether it is extended or condensed and is expressed by stating, in points, the width of an eighteen-unit character of the

face. Thus, a seven-set face is one in which the cap M, for example, is seven points-wide. The set of all Composition Matrices is given on the specimen sheet. *Never attempt to cast a face on a set smaller than the one for which it is made, for if this be done, characters will overhang their body and proper justification and lock-up cannot be obtained.* Faces may be cast on larger sets, "opening-up" the face by putting white space between the letters; faces may be "opened-up" from one-quarter to three-quarters of a set, depending upon the point-size of the face and the character of the work; see "Opening-up" Faces, pages 18 and 19.

32 Keybars connect the keys to the punch-operating mechanism of the Keyboard, and the Keybars required for a Matrix Case arrangement must always be used (see Arrangement, §27). *Therefore, before ordering a font of Matrices make sure that you have the required Keybars; if not, include these in your order.*

33 Stopbars couple the key mechanism to the counting mechanism of the Keyboard; these are changed only for Matrix Case arrangements containing Display Figure Matrices, "nut-body" figures, etc. (see Standard Arrangements, pages 32, 33, and 34). *When you order an arrangement requiring special Stopbars, include these in your order, unless you have them already.*

34 Keybanks: The frames that carry the key levers and their buttons. They are changed at the Keyboard for different arrangements that call for great differences in the arrangement of characters. We recommend the use of extra Keybanks because they save time and avoid mistakes, although these character changes may be made with button Clips.

35 Button Clip: A cap used for changing characters without changing the Keybank; the Clip consists of a metal frame carrying a character, printed or drawn, on paper and protected by celluloid; prongs hold the Clip to the button for the character in the Matrix Case replaced with the character in the Clip. *In ordering new Matrix Case arrangements be sure to include button Clips or Keybanks (§34) if these are required.*

36 Justifying Scale: The drum used at the Keyboard to indicate the justification; the set of the Justifying Scale must correspond with the Matrices for the face being composed; *therefore, when ordering Matrices make sure that you have the required Justifying Scale; if not, include this in your order.*

37 Normal Wedge: Used at the Casting Machine to determine the set-size of the type; *therefore, in ordering Matrices include the required Wedge unless you have this.* Note that the Wedge used at the Casting Machine must correspond with the Stopbars (§33) used at the Keyboard; thus, if you use S15 Stopbars, you must use an S15 ten-set Wedge and not a standard ten-set Wedge (Symbol S5).

38 STANDARD MATRIX LINE: Matrices for composition (Fig. 12) are made on the same Matrix line, so that all characters cast from the same Matrix Case line perfectly. Thus, if a ten-point extended Boldface be carried in the same Matrix Case with a twelve-point Roman, the Boldface will line perfectly when both are cast on twelve-point body. *Exceptions, see next paragraph.*

39 Special Matrix Line: A few abnormally tall faces, six-point 56J (Ionic), for example, are made on

a Matrix line .005" lower than standard, and consequently type cast from these Matrices is .005" lower than type cast from Matrices on standard Matrix line. When the Matrix line is special, this is stated on the specimen sheet, and in the List of Monotype Faces in this book special line is indicated thus ‡.

40 **Modified Character Matrices** are made for use with special Stopbars (§33) and have the characters slightly more extended, or condensed, than the Matrices for the same characters used with standard Stopbars (S5), in order to take care of the difference in unit values effected by special Stopbars. The arrangements that require these modified character Matrices are shown on pages 32 and 33.

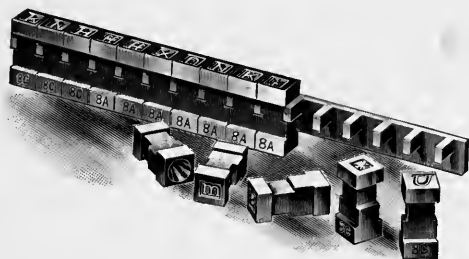


FIGURE 12—The Matrices are carried between the teeth of the comb, fifteen on a comb, 225 in the Matrix Case; thus each Matrix is practically in its own Matrix Case

41 **"Nut-body" Figures** may be used with faces whose sets are wider than the sets of the figures, by using special Stopbars (§33) to change the value of the unit-rows and special Matrices for characters that must be modified (§40), that is, made more extended, or condensed, because of the change in unit-rows; for details of "nut-body" figures see Chapter XXXIII, The Monotype System. The faces for which these modified character Matrices are furnished are indicated thus † in the List of Faces (pages 5 to 13). S34 Stopbars are used to give "nut-body" figures (3 points wide) with seven-set faces, and S29 Stopbars to give "nut-body" figures (4 points wide) with eight-and-one-half-set faces. Both S34 and S29 Stopbars give four nine-unit rows, instead of the three nine-unit rows of standard Stopbars (S5), because in tabular work the fifteen additional "nut-body" characters provided by the fourth nine-unit row are most useful. We also furnish S27 Stopbars which are the same as standard Stopbars (S5) except that they give four nine-unit rows; in these S27 Stopbars one of the two ten-unit rows of the standard S5 Stopbars is made the fourth nine-unit row. The corresponding Keybars (§32) must be used with S29, S34, and S27 Stopbars as follows:

STOPBARS	USED WITH ARRANGEMENTS	KEYBARS REQUIRED	
		LEFT	RIGHT
S27: Standard, except four nine-unit rows	C and C	UC	C
	C and C1	UC	C1
	C and C2	UC	C2
S29: Transform eight-and-one-half-set faces into eight-set, Matrices for modified characters required	C and C	WC	C
	C and C1	WC	C1
	C and C2	WC	C2
S34: Transform seven-set faces into six-set, Matrices for modified characters required	C and C	YC	YC
	C and C1	YC	YC1
	C and C2	YC	YC2

42 **Ems from a to z**; that is, the length of the lower case alphabet, expressed in ems of the point-size of the face, is given for each face to facilitate comparison with foundry and other faces. Of course, this is quite unnecessary for comparing Monotype faces because the set of a Monotype face indicates its width.

Cross-Rule Matrices

Composition Matrices for Faces Twelve-point and Smaller

43 These cross-rule Matrices are made with the greatest care, and the various corner-pieces, cross-lines, etc., are accurately matched. While the profits on composition of this kind are very great, we do not recommend these Matrices except to those who appreciate that work like this requires skill and care. *These Matrices must be in the very best condition, and they should be kept at all times in their own Matrix Case and used only for this rule work; it is also desirable to keep Molds and Wedges especially for this work; use only high quads.*

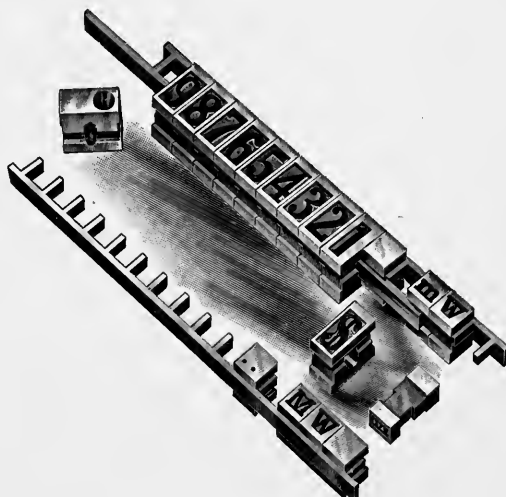


FIGURE 13—Display Figure Matrices (one-half size); one of these figure Matrices takes the place in the Matrix Case of two Composition Matrices, shown above. Note that the double Matrix is carried by two combs, with teeth facing and a bar between the combs

44 These cross-rule Matrices are made in three point-sizes for six-set (6-, 7-, and 8-point) and in twelve-point twelve-set. It is not possible to mix Matrices of different sets and point-sizes. To meet all conditions (for details see specimen sheets), we furnish these Matrices as follows for the various point-sizes:

MATRICES	SIX- POINT	SEVEN- POINT	EIGHT- POINT	TWELVE- POINT
Eighteen-unit . .	75	75	75	78
Nine-unit	9	9	9	9
Leaders	4	4	4	6
Total	88	88	88	93

The leaders used with these cross-rule Matrices are not special, but we always include them, unless otherwise instructed to make sure that they match.

45 Thirty-two cross-rule Matrices may be carried in the Matrix Case in combination with two Boldfaces, thus: On the left Keybank (§34) caps, lower case, and figures of any C1 face of the corresponding set (6- or 12-set); on the right Keybank caps, small caps, and cap and small cap figures of any C2 Boldface of corresponding set. Lower case is not used on the right Keybank because these positions are required for the button Clips (§35) for the cross-rule characters. Modified characters (§40) are required with six-set faces for small caps A, V, and Y. In the List of Monotype Faces (pages 5 to 13) the C2 Boldface cap and small cap fonts containing these modified characters are marked thus §.

46 The following special equipment is required for composing this form work at the Keyboard:

Keybars (§32): Left R, Right R2.

Stopbars (§33): S15.

Button Clips (§35): Ninety-five required.

Justifying Scales (§36): Six- or twelve-set.

Normal Wedges (§37): S15, for six- or twelve-set.



FIGURE 14—The double Matrices used for fourteen- and eighteen-point composition

Display Figure Matrices

47 Display Figure Matrices, or "double" Matrices, are made for figures as large as thirty-six-point, and are carried in the Matrix Case with Composition Matrices. The body of the figure is cast the same size as the type with which the figure is used, while the face of the figure (cast on a platform) overhangs this body and rests upon high quads in the line, or lines, above. These Display Figure Matrices are the same width as Composition Matrices for twelve-point and smaller, but twice their height, as shown in Fig. 13.

48 For details of the Matrix Case arrangements used with Display Figure Matrices see pages 33 and 34. Special Keybars (§32) and Stopbars (§33) are used with Display Figure Matrices, so that, when a key for one of these figures is struck, the Keyboard automatically registers the width of the figure. It is possible to use Display Figure Matrices with standard Keybars and Stopbars by capping the keys, the operator making allowance for the extra width of these figures.

Composition Matrices

For Fourteen- and Eighteen-point Faces

49 These Matrices for fourteen- and eighteen-point composition (Fig. 14) are one and one-half times the height of single Composition Matrices. The widest characters used with fourteen- and eighteen-point composition are cast from Matrices one-half again as wide as single Matrices, while the Matrices for the rest of the characters in the font are the same width as single Matrices. The special Matrix Case for fourteen and eighteen-point Composition Matrices carries 135 Matrices: caps and lower case for two faces, Roman

and Italic or Roman and Boldface, and one set of figures; for Matrix Case arrangements, see page 34. These Matrices must be used with Molds for fourteen- and eighteen-point composition on a Composing Machine equipped with the Fourteen- and Eighteen-point Composition Unit; special Keybars (§32) and Stopbars (§33) must be used at the Keyboard.

50 **Job Fonts, Fourteen- and Eighteen-point Composition Matrices complete in Matrix Case:** Consisting of seventy-three character Matrices (add inverted comma to 72 Matrices specified in §12), sixty-two blanks, and Matrix Case. Many offices, especially newspapers, find it more efficient to have each font of these Matrices in its own Matrix Case, instead of carrying two fonts in one Matrix Case (§49).

Electro Display Matrices

For Casting Type for Hand Composition

51 These Matrices are used for casting type, borders, and ornaments to be set by hand. The Matrix for the character to be cast is inserted in the Electro Display Matrix Holder and remains in this Holder until a sufficient quantity of this character has been cast; then the Holder is taken out of the Machine and this Matrix exchanged for the Matrix for the next character to be cast. Faces for sizes fourteen- to thirty-six-point inclusive are made in this style of Matrix; also a few very extended faces smaller than fourteen-point, too wide for the Composition Matrix (Fig. 12).

52 Electro Display Matrices are distinguished in the specimen sheets by not having a letter following the series number; thus, the Roman for the 36A series in Composition Matrices is symbolized 36 in Electro Display Matrices, while the Italic of this series in Electro Display Matrices is symbolized 361; that is, for Italic the figure 1 is added to the series number of the Roman.

Rule Matrices

For use with Lead and Rule Molds

53 These Matrices are used with our Lead and Rule Molds for casting rules in continuous strips which are accurately cut to the desired lengths by the Automatic Cutter. Since the face of the rule must be exactly positioned on its body, these Matrices are not interchangeable for use with different point-size Molds.



FIGURE 16
Electro Display Matrix



FIGURE 18—Rule Matrix for use with Lead and Rule Molds

Price Classification of Matrices

54 *Before ordering Matrices be sure you have the required Keybars (§32), Stopbars (§33), Keybanks (§34), Button Clips (§35), Justifying Scales (§36), and Normal Wedges (§37): If you lack any of these, include them in your order.*

55 *Full Fonts Special Arrangements* fonted to order from Matrix Case arrangement furnished by the

customer—*be sure to read carefully §29 and §30 before ordering*—if Matrices of a higher class are included, an additional charge will be made according to the difference in the price of the higher class.

56 *Omission of Matrix Case:* Every Monotype user interested in efficiency keeps each font in its own Matrix Case, for this saves time and protects the Matrices from injury. *Full fonts are always furnished in Matrix Cases unless otherwise ordered.*

FONT CHARACTERS: See §15 defining Font Characters

57	Composition Matrices: .2" by .2" Cellular Matrices,	Fonts: four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted.	Class A
58		Superior and inferior font characters, as shown in the Specimen Book; except as specially noted.	Class B
59	.2" by .3", .3" by .3", and .2" by .4" Cellular Matrices,	Fourteen-point and eighteen-point Composition Matrices, and Display Figure Matrices, as shown in the Specimen Book; except as specially noted.	Class B
60	Electro Display Matrices:	As shown in the Specimen Book; except as specially noted.	Class A
61		For shaded and similar faces that present special difficulties in manufacture, as shown in the Specimen Book.	Class B

ACCENTS:

62	Composition Matrices: .2" by .2" Cellular Matrices,	For all Roman, Italic, and Boldface fonts, four-point to twelve-point inclusive, as shown in the Specimen Book; only those listed for the languages specified in §21, also long and short accents specified in §23.	Class A
63		For superior and inferior fonts and piece fractions, as shown in the Specimen Book	Class B
64	.2" by .3", .3" by .3", Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman, Italic, and Boldface fonts, as shown in the Specimen Book; only those listed for the languages specified in §21, also long and short accents specified in §23.	Class B
65	Electro Display Matrices:	For all Roman, Italic, and Boldface fonts, as shown in the Specimen Book; only those listed for the languages specified in §21, also long and short accents specified in §23.	Class A

BRACKETS, PARENTHESES, VERTICAL BRACES, VERTICAL PIECE BRACES

66	Composition Matrices: .2" by .2" Cellular Matrices,	For all Roman, Italic, and Boldface fonts, four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted.	Class A
67	.2" by .3", .3" by .3", Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman, Italic, and Boldface fonts, as shown in the Specimen Book; except as specially noted.	Class B
68	Electro Display Matrices:	For all Roman, Italic, and Boldface fonts, as shown in the Specimen Book; except as specially noted.	Class A

HORIZONTAL BRACES, HORIZONTAL PIECE BRACES

69	Composition Matrices: .2" by .2" Cellular Matrices,	For all Roman fonts, four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted.	Class A
70	.2" by .3", .3" by .3", Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman fonts, as shown in the Specimen Book; except as specially noted.	Class B
71	Electro Display Matrices:	For all Roman fonts, as shown in the Specimen Book; except as specially noted.	Class A

DASHES—Hairline Horizontal Central

72	Composition Matrices: .2" by .2" Cellular Matrices,	For all Roman fonts (all unit rows), four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted.	Class A
73	.2" by .3", .3" by .3", Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman fonts (all unit rows), as shown in the Specimen Book; except as specially noted.	Class B
74	Electro Display Matrices:	Nine- and eighteen-unit For all Roman fonts, as shown in the Specimen Book; except as specially noted.	Class A

DASHES—Hairline Vertical

75	Composition Matrices: .2" by .2" Cellular Matrices,	For all Roman fonts (all unit rows), four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted.	Class A
76	.2" by .3", .3" by .3", Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman fonts (all unit rows), as shown in the Specimen Book; except as specially noted.	Class B
77	Electro Display Matrices:	Five-, nine-, and eighteen-unit For all Roman fonts, as shown in the Specimen Book.	Class A

DASHES—High line, low line, type line, central (except central hairline, see preceding)

78	Composition Matrices: .2" by .2" Cellular Matrices,	Single hairline, parallel hairline, $\frac{1}{4}$, $\frac{1}{2}$, 1, $1\frac{1}{2}$, 2, $2\frac{1}{2}$, 3, 4, $5\frac{1}{2}$ -point faces For all Roman, Italic, and Boldface fonts (all unit rows), four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted.	Class A
79	.2" by .3", .3" by .3", Cellular Composition Matrices for fourteen-point, eighteen-point,	Single hairline, parallel hairline, $\frac{1}{4}$, $\frac{1}{2}$, 1, $1\frac{1}{2}$, 2, $2\frac{1}{2}$, 3, 4, $5\frac{1}{2}$ -point faces For all Roman, Italic, and Boldface fonts (all unit rows), as shown in the Specimen Book; except as specially noted.	Class B
80	Electro Display Matrices:	Single hairline, parallel hairline, $\frac{1}{4}$, $\frac{1}{2}$, 1, $1\frac{1}{2}$, 2, $2\frac{1}{2}$, 3, 4, $5\frac{1}{2}$ -point faces For all Roman, Italic, and Boldface fonts (all unit rows), as shown in the Specimen Book; except as specially noted.	Class B

FIGURES

81	Composition Matrices: .2" by .2" Cellular Matrices,	Sizes four-point to twelve-point inclusive, belonging to composition fonts, and as shown on figure specimen pages in Specimen Book; except superior and inferior figures and piece fractions and those specified for other classes.	Class A
82		Superior and inferior figures and piece fractions, as shown in the Specimen Book.	Class B
83	.2" by .3", .3" by .3", Cellular Composition Matrices for fourteen-point, eighteen-point,	Belonging to composition fonts, and as shown in figure specimen pages in the Specimen Book; except as specially noted.	Class B
84	Electro Display Matrices:	Belonging to fonts and as shown on figure specimen pages in Specimen Book; except as specially noted.	Class A

MATRIX CLASSIFICATION

DISPLAY FIGURES

85	Composition Matrices: .2" by .4" Cellular Matrices,	As shown in the Specimen Book; except as specially noted. Each of these Display Figure Matrices replaces two single Matrices in the full font of Composition Matrices (.2" by .2").....	Class B
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FRACTIONS

86	Composition Matrices: .2" by .2" Cellular Matrices,	Halves, quarters, eighths, sixteenths, thirty-seconds, sixty-fourths, thirds, sixths, fifths, tenths. Four-point to twelve-point inclusive, as shown in the Specimen Book.....	Class A
87	.2" by .3", .3" by .3", and .2" by .4" Cellular Composition Matrices for fourteen-point, eighteen-point, and Display Figure Matrices,	Halves, quarters, eighths, sixteenths, thirty-seconds, sixty-fourths, thirds, sixths, fifths, tenths, as shown in the Specimen Book; except as specially noted.....	Class B
88	Electro Display Matrices:	Halves, quarters, eighths, sixteenths, thirty-seconds, sixty-fourths, thirds, sixths, fifths, tenths, as shown in the Specimen Book; except as specially noted.....	Class A

REGULAR FRACTIONS—Fractions in which the numerator is smaller than the denominator (not listed above)

89	Composition Matrices: .2" by .2" Cellular Matrices,	Four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted.....	Class A
90	.2" by .3", .3" by .3", and .2" by .4" Cellular Composition Matrices for fourteen-point, eighteen-point,	As shown in the Specimen Book; except as specially noted.....	Class B
91	Electro Display Matrices:	As shown in the Specimen Book; except as specially noted.....	Class A

IRREGULAR FRACTIONS—Fractions where the numerator is larger than the denominator

92	Composition Matrices: .2" by .2" Cellular Matrices,	As shown in the Specimen Book; except as specially noted.....	Class B
93	Electro Display Matrices:	As shown in the Specimen Book; except as specially noted.....	Class B

LEADERS

94	Composition Matrices: .2" by .2" Cellular Matrices,	For all Roman fonts (all unit rows), four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted.....	Class A
95	.2" by .3", .3" by .3", Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman fonts (all unit rows), as shown in the Specimen Book; except as specially noted.....	Class B
96	Electro Display Matrices:	Nine- and eighteen-unit For all Roman fonts, as shown in the Specimen Book; except as specially noted ..	Class A

SIGNS

97	Composition Matrices: .2" by .2" Cellular Matrices,	Standard signs, four-point to twelve-point inclusive, as shown in the Specimen Book; except superior and inferior and those specified for other classes.....	Class A
98		Superior and inferior signs, as shown in Specimen Book; except as specially noted.....	Class B
99	.2" by .3", .3" by .3", Cellular Composition Matrices for fourteen-point, eighteen-point,	Standard signs, as shown in the Specimen Book; except as specially noted.....	Class B
100		Special signs.....	Class B
101	Electro Display Matrices:	Standard signs, as shown in the Specimen Book; except as specially noted.....	Class A

CROSS RULE

102	Composition Matrices: .2" by .2" Cellular Matrices,	Twelve-point and smaller.....	Class B
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CONTINUOUS RULE

103	For use with the Lead and Rule Molds,	As shown in the Specimen Book; except as specially noted.....	Class E
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BORDERS AND ORNAMENTS

104	.2" by .2" Cellular Matrices,	Twelve-point and smaller, as shown in the Specimen Book; except as specially noted.....	Class A
105	Electro Display Matrices,	Larger than twelve-point, as shown in Specimen Book; except as specially noted.....	Class A

SPECIAL MATRICES

106	Matrices which are unusual and for which there is little demand,	Special Matrices of all kinds, as noted on page 28.....	Class G
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DUPLICATES OF SPECIAL MATRICES—Under Class G. (See ¶155.)

107	Composition Matrices: .2" by .2" Cellular Matrices,	Duplicates .2" by .2" Cellular Matrices, rate as.....	Class B
108	.2" by .3", .3" by .3", .2" by .4" Cellular Composition Matrices for fourteen-point, eighteen-point, and Display Figure Matrices,	Duplicates fourteen-point and eighteen-point Composition Matrices and Display Figure Matrices, rate as.....	Class D
109	Electro Display Matrices:	Duplicates Electro Display Matrices, rate as.....	Class B

MODIFIED CHARACTERS

110	Not for standard arrangements,	When not for use with standard arrangements.....	Class G
111	For standard arrangements,	When furnished for standard arrangements, as shown on pages 31, 32, and 33, are in the same class as the fonts to which they belong	

BLANKS (Steel or Bronze)—Steel is furnished unless otherwise specified

112	Composition Matrices: .2" by .2" Cellular Matrices,	See Price List.
113	.2" by .3", .3" by .3" Cellular Matrices,	See Price List.
114-144	Electro Display Matrices:	See Price List.

145 The Monotype is used for an infinite variety of composition, dictionaries, vocabularies, text and reference books, codes, and other publications requiring special accents, diacriticals, and signs. It would be impossible for us to supply our customers with up-to-date specimens of the special characters we carry in stock for we are making new ones every day. Indeed, the problem of keeping indexes and cross-indexes for thousands of special Matrices is so intricate that we keep these records only at our factory in Philadelphia.

146 Consult the Factory at Philadelphia: If you want anything not shown in this Specimen Book, please do not assume that your wants cannot be quickly supplied. Write or telegraph us at Philadelphia, giving full details of your requirements: Always give complete information about the character you require; if you cannot describe it draw an accurate picture of it, and specify the series number and point-size of the face with which it is to be used, the set on which the face is to be cast, and the size of the unit-row in which the Matrix is to be carried.

147 We take particular pride in the equitable policy of charging for special Matrix work which we originated over ten years ago. It had been the universal practice to charge the customer for whom a special Matrix was made a high price for this special work; *then put this character in the specimen book and sell it to any one else at regular rates.* The injustice of this is obvious: the progressive printer who first put a piece of special work on a composing machine "paid the freight;" then his price-cutting competitor, on acquiring this job, purchased the special Matrices, the fruit of the first man's ingenuity, at the price for standard Matrices.

148 Our Plan of Charging for Special Matrices is based upon these principles:

First: As low a price as possible; we estimating the probable future sale of special Matrices and taking a fair share of the risk of being paid by the future sale of these special Matrices for the work of designing and making them.

Second: The same price to everybody for the same special Matrix.

Third: No "entangling alliances;" we never sell the exclusive use of any Matrix, for our designing facilities are maintained for the benefit of all Monotype users.

149 We cannot guarantee any prices to be inflexible; therefore we reserve the right to change any Matrix prices. Thus, if the demand warrants we may reduce the price of a Matrix; or, if we have overestimated the demand, we may increase the price.

150 What is a Special Matrix? A special Matrix is one for which there is so little demand that we cannot sell a sufficient number at the price of a similar regular Matrix to compensate us for the expense of making the drawing, pattern, and punch, or master Matrix, required to produce this special Matrix.

151 More than ninety-five per cent. of the Matrices illustrated in this Specimen Book are standard. We cannot publish (§146) a complete catalog of the thousands of special Matrices we carry in stock; we show here just a few to indicate in a general way how our prices for special Matrix work vary.

152 Probable Sale Determines Price: "As low a price as possible; we estimating the probable future sale of special Matrices and taking a fair share of the risk of being paid by the future sale of these special Matrices for the work of designing and making them." An examination of the special Matrices shown in this book will make this clear.

153 In some cases we charge several dollars for a special Matrix that costs no more to make, *after the designing, pattern and punch work have been done*, than the similar standard Matrix shown on the same sheet. Why this difference in price? Examination shows that the special Matrix is so similar to the standard Matrix that obviously the special Matrix was made to suit the whims or the "artistic" fancies of one of our customer's customers, who pays, or ought to pay, for having his whims gratified.

154 Don't Try to Guess Special Matrix Prices: If you do not find in this book the special Matrix you require, please do not assume that we do not have it or that the price will be prohibitive. Write and give us the exact details of what you want (*please read §146 before writing*), and we will promptly give you the price.

155 A Lower Price for Duplicates of Special Matrices: To the customer ordering two or more special Matrices for the same character (whether at the same time or the second Matrix after the purchase of the first) we furnish the duplicate special Matrices at a lower price. Thus, if we make a special Matrix to order for Customer A, when Customer B wants that same special Matrix he pays the same price as Customer A, but either Customer A or Customer B can obtain duplicates of this special Matrix at a lower price.

Duplicates of special Cellular Matrices, 2" by 2", for composition twelve-point and smaller, rate as Class B, see §137.

Duplicates of special Cellular Matrices, 2" by 3", 3" by 3", and 2" by 4", for fourteen- and eighteen-point composition, and Display Figure Matrices, rate as Class D, see §138.

Duplicates of Electro Display Matrices, rate as Class B, see §139.

156 Caution: The responsibility for obtaining this lower price for duplicates of special Matrices (§155) we must place on you, because it is impossible for us to go back in our files and see whether you ever bought previously a particular special Matrix, before we enter your order. If you want the special price on the duplicate of a special Matrix you have bought before, ask for the special price on your order; say, "Charge this special Matrix at reduced price, it is a duplicate of Matrix you furnished us on your invoice No. E78156." Note: you must give us the number of our invoice, not your purchase order.

157 To remind you to get the advantage of the reduced price for duplicates of special Matrices (§156) we stamp all invoices for special Matrices not charged at reduced prices thus:

"Duplicates of this special Matrix will be furnished to you at reduced price. If you ever bought this special Matrix before, return this invoice with the invoice for the first purchase of this Matrix; we will reduce this price to the price for duplicates of special Matrices."

158 The symboling of Matrices is a most important subject to Monotype users, for it means the elimination of the waste of buying unnecessary duplicate Matrices. A full font of Composition Matrices, for faces twelve-point and smaller, consists of 225 character Matrices and blanks for quads and spaces (§26); but simply because 225 separate Matrix units happen to be combined in the same Matrix Case is no reason for uniting them by a symboling system that would designate these Matrix units as parts of the same font. For the next job some of these Matrix units may be replaced with other Matrices.

159 *The object of our symboling system is to classify and designate Matrices so that Monotype users may obtain not only the fullest advantage of our flexible Matrix system, but also avoid buying Matrices for which they have no real need.*

160 Classification of Characters: Certain characters must essentially be used together; for example, confusion would result from attempting to form an alphabet of characters from different fonts. *Therefore, our symboling system provides for designating by the same symbol only the Matrices that must be used together.*

161 Size Designation: In the Monotype system the body size of a type is quite independent of the Matrix from which the face of this type is cast. *"Faces may be cast on larger sets, 'opening-up' the face by putting white space between the letters"; see pages 4 and 5, also §31. In the same way individual characters, signs, figures, etc., may be cast on wider bodies than the ones for which they are designed. Therefore, our symboling system provides for designating the minimum width body on which a Matrix can be cast without the face overhanging the body.*

162 Differentiating Similar Characters: For small size letters it is very difficult to tell, by examining the face of the letter, the difference between the Roman lower case o, s, v, and x and the same small cap letters for this Roman face. *Therefore, our symboling system provides for differentiating between similar letters that might easily be confused.*

163 Modified Characters (§40) are characters slightly different from the similar standard characters. *Therefore, our symboling system provides for designating these modified character Matrices so that they cannot be confused with the similar standard Matrices.*

164 We make the above explanation of the principles of our Matrix symboling system because, alas! too frequently people regard system, and especially the explanation of a system, as evidence of complication. *Because we take the trouble and go to the expense of systematically symboling our Matrices is surely no reason for assuming that the Monotype machine is complicated or that it takes a college professor to run it. We symbol our Matrices to save time and money for our customers. If any there be who dislike "high-brow stuff" and have no time for "such frills," there is a very simple remedy: Skip all the following, forget all about symbols, and buy duplicate Matrices.*

Composition Matrix Symbols

165 Composition Matrices are marked at the cone-hole end (top in casting position, bottom in Fig. 19)

on two adjacent sides, which are designated thus: **Point Side** is the side of the Matrix that, in casting position, is toward the back of the machine; *on this side are stamped the figures designating the point-size of the character the Matrix makes; for example, ten-point (see Fig. 19).* **Series Side** is the side that, in casting position, is toward the right of the machine; *on this side are stamped the figures indicating the number of the face to which the Matrix belongs and the letter designating the style of this face—Old Style, Modern, Italic, etc.; for example, 98J (see Fig. 19).* For characters not belonging to any particular face, signs, leaders, dashes, etc., letters are used in connection with the symbols on the Point and Series Sides of the Matrix to designate the body width of the character, as explained in the following pages.

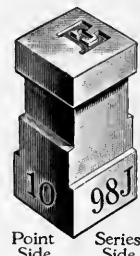


FIGURE 19
The mark on
the Matrix

166 Note that there is no necessity for indicating on the Matrices for an alphabet the width of these letters because the set (§31) of the Normal Wedge (§37) used with these Matrices determines the width of the letters, and the specimen sheet for a face gives the minimum set on which the face can be cast.

167 Definition of a Font: *For purposes of symboling, a font consists of not more than eighty-four Matrices; thus:*

ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ
 abcdefghijklmnopqrstuvwxyzæœfflfflffl
 \$1234567890.-:;''!?

Note 1: With Roman fonts two inverted commas (") and apostrophes (') are furnished: one each on five-unit body and one each on seven-unit; in the double opening-quote the five-unit inverted comma comes before the seven-unit (thus " "), while for the double closing-quote the seven-unit apostrophe comes first (thus " "); the seven-unit characters are used for single quotes; for method of distinguishing these quotes see §182.

Note 2: The points common to both Roman and Italic (.,...') are symbolized as part of the Roman font.

Note 3: Small cap fonts consist of twenty-nine characters (A to Z, &, Æ, Æ); these are used with the figures and points of the corresponding Roman font.

Note 4: A cap font, for example, Gothic 249J, consists of forty-nine Matrices as follows:

ABCDEFGHIJKLMNPOQRSTUVWXYZ&Æ
 \$1234567890.-:;''!?

Note 5: A Boldface font, caps and lower case, usually consists of eighty-two Matrices, that is, the characters listed at the beginning of this paragraph, except that only one size of opening and closing quote is provided; some Boldfaces, however, have more than eighty-two characters, special ligatures and two designs of the same letter being provided.

168 Classification of Faces: We classify type-faces as follows, indicating the kind of the face by a letter which, in the Matrix symbol, follows the series number on the Series Side of the Matrix (§165):

A Modern Roman	G Old Style Italic
B Modern Roman small caps	H Old Style Italic small caps
C Modern Italic	J Boldface Roman
D Modern Italic small caps	K Boldface Italic
E Old Style Roman	L Typewriter, Mailing List, etc.
F Old Style Roman small caps	M Foreign faces

169 Note how the above classification avoids the possibility of confusing similar letters (§162); the

Roman lower case x of the No. 8 series cannot be confused with the small cap x of the same series because the Matrix for the Roman letter is symbolized **8A**, while the small cap Matrix is marked **8B**.

170 We have made the small cap and the Italic Matrices for almost all our Roman series, but when, because of the similarity of faces, it has not been necessary to provide special small caps and Italic, the most suitable small caps and Italic for use with this Roman are shown on its specimen sheet.

171 Accents are symbolized the same as the letters of the fonts (§165) with which they are used, except that the number indicating the point-size is followed by the letter **A**. Thus, a ten-point No. 15 Roman lower-case accent would be symbolized *Point Side 10A, Series Side 15E*.

172 Modified Characters (§165) are symbolized the same as the corresponding standard characters they replace in a font, except that the number indicating the point-size is followed by the letter **H** and a number to indicate the way in which the character has been modified: For example, when the standard cap C, a thirteen-unit character, is slightly compressed for use in the twelve-unit row, the Matrix for this modified character is symbolized *Point Side 10H2, Series Side 38E*. If we made a C for use in the fourteen-unit row, this modification would be symbolized **10H3-38E**.

173 Figures belonging to Fonts: As explained in §167, the figures made for use with a font are classified as part of the font and are symbolized the same as the letters of the font, with this exception: On the *Point Side* the number indicating the point-size is followed by the letter **F** for all but Old Style lining figures, for which the letter **G** is used. Thus, the ten-point Roman Old Style hanging figures for the No. 15 series are symbolized *Point Side 10F, Series Side 15E*, while the Old Style lining figures for use with this font are symbolized *Point Side 10G, Series Side 15E*. *Note: We always furnish with a font the figures shown on the specimen sheet for the font unless otherwise instructed; but, if specified in the order, we will substitute for Old Style hanging figures either the lining figures or the Modern figures made for use with the font.*

174 Figures not part of Fonts: Figures not part of fonts, for example, **1, 2, 3**, do not carry a letter indicating the character of the face (§168) on the *Series Side* of the Matrix. Thus, the ten-point Boldface figures shown in this paragraph are symbolized *Point Side 10F, Series Side 31*. The letter **F** is used on the *Series Side* because they are modern figures; if they were Old Style lining (not hanging) figures, the letter **G** would be used instead of **F**. The number **31** on the *Series Side* means that these figures are number 31 in our fonts of special figures; they have no relation whatever to our face No. 31E, for which the figures are symbolized **31E** on the *Series Side* of the Matrix. The different point-sizes of the same set of special figures are, of course, symbolized the same on the *Series Side* of the Matrix; thus the eight-point size of the Boldface figures shown in this paragraph are symbolized *Point Side 8F, Series Side 31*. The smallest width body on which figures can be cast is determined from the set factor, which is given for all figures shown in the specimen sheets for figures.

175 Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the ten-unit row of eight-set is eighty ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit-row for any character divide the set factor by the set to be used. **RULE:** *Given the set factor of a Matrix, to determine for any set the unit-row of the Matrix Case in which to carry this Matrix: divide the set factor by the set to be used; the result is the unit-row required. If this result contains a fraction, use the next larger unit-row.* **EXAMPLE:** Set factor 80. Find the unit-row in which to carry this Matrix in a Matrix Case used with a nine-set Normal Wedge: $80 \div 9 = 8.8$, therefore put the Matrix in the nine-unit row.

Symbols to Designate Width of Characters

176 There is no necessity to indicate minimum body widths for any characters referred to heretofore because for all characters part of a font (§167) the body widths are indicated by the set of the face, which is always given on the specimen sheet of the face (§166). For figures not part of fonts, the minimum width body upon which these figures can be cast is indicated by the set factor (§175), which is given on the specimen sheet showing the figure. We now come to characters, signs, leaders, etc., which are used with fonts of different sets; for such characters the Matrices are marked with the minimum width for the body.

177 Set-size is indicated, for signs, dashes, leaders, and similar characters, by letters following the number on the *Point Side* of the Matrix that designates the point-size of the character; caps are used for whole sets and lower case for fractions of a set, thus:

Z indicates 5-set	S indicates 12-set
Y indicates 6-set	R indicates 13-set
X indicates 7-set	Q indicates 14-set
W indicates 8-set	P indicates 15-set
V indicates 9-set	O indicates 16-set
U indicates 10-set	N indicates 17-set
T indicates 11-set	M indicates 18-set

These cap letters are followed by lower case to designate fractions of a set; **a** indicates one-quarter-set, **b** one-half-set, and **c** three-quarter-set. For example: a Matrix marked *Point Side 8Wa* is an eight-point eight-and-one-quarter-set character; **10Ub** indicates a ten-point ten-and-one-half-set character, and **7Xc** mean seven-point seven-and-three-quarter-set.

178 Unit Values are designated, for signs, dashes, leaders, etc., by a lower case letter on the *Series Side* of the Matrix; this letter indicating the unit value follows the series number of the character, just as the letters indicating the set-size follow the number for the point-size on the *Point Side* of the Matrix, as explained in the preceding paragraph.

a indicates 4 units	j indicates 13 units
b indicates 5 units	k indicates 14 units
c indicates 6 units	l indicates 15 units
d indicates 7 units	m indicates 16 units
e indicates 8 units	n indicates 17 units
f indicates 9 units	o indicates 18 units
g indicates 10 units	p indicates 19 units
h indicates 11 units	q indicates 20 units
i indicates 12 units	r indicates 21 units
s indicates 22 units	

Thus, an eight-point eight-and-one-half-set eighteen-unit sign of the No. 10 series of signs (**P** is the designat-

ing letter for signs, see ¶119) would be marked thus: *Point Side 8Wb, Series Side 10Po*. Note: If this sign were of the same set as its point-size (8-point 8-set), the o indicating eighteen units is omitted from the Series Side, and the Matrix would be symbolized *Point Side 8W, Series Side 10P*; thus "point-set" characters (those cast on square body) are easily identified because they carry no lower case letter on the Series Side to indicate unit-row.

179 Inferior and Superior Fonts are symbolized on the *Series Side* of the Matrix, exactly the same as the regular characters of the series to which these Matrices are inferior or superior, but designating letters are used on the *Point Side* of the Matrix, thus:

- B, following the number designating the point-size of the Matrix, indicates superior caps and figures.
- C, in the same way, indicates superior lower case.
- D, indicates inferior caps and figures.
- E, indicates inferior lower case.

It is unnecessary to mark the set-size of superior and inferior characters on the *Point Side* of the Matrix because such characters are of the same set as the series to which they belong. Superior and inferior characters are marked on the *Series Side* of the Matrix to indicate their unit value; the symboling of these characters will be clear from the following: A ten-point superior cap, or figure, of the same design as the No. 8A series, and made for use with that face in the eight-unit row, would be symbolized *Point Side 10B, Series Side 8Ae*; the B on the *Point Side* indicates a superior cap and the e on the *Series Side* indicates that this letter is carried in the eight-unit row (¶178) when used with the 8A series. Similarly, an eight-point inferior lower-case letter for the 8A series, for use in the five-unit row, is marked *Point Side 8E, Series Side 8Ab*.

180 Opening and Closing Quotes: As explained in ¶167 two sizes of these quotes are furnished with Roman fonts; Italic uses the same quotes as Roman and only one size of quotes is required for Boldfaces. The five- and seven-unit quotes are distinguished by the letters indicating unit sizes (¶178) being added to the series symbol; b for the five-unit and d for the seven-unit, thus: Five-unit quote for eight-point 8A series is marked *Point Side 8Wb, Series Side 8Ab*. Note: Since the same quotes may be used with different faces, the letters Wb are marked on the *Point Side* to indicate the set-size of this face (8½-set, see ¶177).

181 Borders and Ornaments: Designating letter, N. Since these Matrices are usually made for point-set (set-size same as point-size: 8-point 8-set), the letters to indicate set-size (¶177) and unit-row (¶178) are rarely used; of course, these letters would be used for any borders and ornaments not point-set. A ten-point ten-set border No. 15 in our series of borders would be marked *Point Side 10, Series Side 15N*.

182 Signs: Designating letter, P. Like borders and ornaments (¶181), the letters to indicate set-size and unit-row are not used for signs on point-set body. A ten-point plus mark of the No. 10 series of signs, being on ten-point ten-set body, would be symbolized *Point Side 10, Series Side 10P*; an eight-point asterisk (8-set, 6-unit character) of the No. 40 series of signs carries the letters indicating set- and unit-size thus: *Point Side 8W, Series Side 40Pc*.

183 Logotypes: Designating letter, Q. The following applies to special logotypes like AM, and not to the diphthongs and the "f" ligatures, or similar letter combinations, for use with a particular font, which are symbolized as part of the font with which they are used (¶167). EXAMPLE: the ten-point logotype AM of the No. 10 series of signs is marked *Point Side 10U, Series Side 10Q*; since this character is on point-set body, the letter o to indicate eighteen-unit row is not used.

184 Dashes: Designating letter, R. The ten-point ten-set dash of the No. 10 series of dashes is symbolized *Point Side 10U, Series Side 10R*, the U indicating ten-set (¶177). The same dash for ten-point and eight units of ten-and-one-quarter-set is marked *Point Side 10Ub, Series Side 10Re*.

185 Leaders: Designating letter, R. All leaders, being driven to the same Matrix line, can be used with Matrices of any point-size (¶138), and consequently there is no point-size for leaders; the only marks on the *Point Side* are those required to indicate set. Thus, a ten-set eighteen-unit leader of the No. 20 series of leaders is marked *Point Side U, Series Side 20R*; the letter o to indicate eighteen units is not required on the *Series Side* (¶178). The same kind of a leader for ten units of nine-and-three-quarter-set would be marked *Point Side Vc, Series Side 20Rg*.

186 Brackets, Parentheses, Braces, and Piece Braces: Designating letter, S. The ten-point bracket of the No. 10 series of brackets made to cast on seven units of ten-set is symbolized *Point Side 10U, Series Side 10Sd*.

187 Cross-Rule Matrices (¶43): Designating letter, T. The six-point six-set parallel cross (¶) is symbolized *Point Side 6Y, Series Side T8E8*; see specimen sheet of these Matrices for details of method of marking these special matched Matrices.

188 Unclassified Characters: The letter X is reserved for characters that may be made for which the letters on the *Series Side* (A to T) do not apply. The X would be used in combination with the letters to indicate set- (¶177) and unit-size (¶178).

Electro Display Matrix Symbols



FIGURE 20
Electro Display Matrix Symbols

189 All the above refers to Composition Matrices for the casting of type in justified lines, as well as type for the cases. No letters are used for marking Electro Display Matrices for casting type for the cases. In the upper left corner (Fig. 20) is stamped the point-size, and in the upper right corner the series number. The two numbers at the bottom of the Matrix indicate the Wedge positions to make the correct body size for this character. As explained in ¶52, the Italic of a face in Electro Display Matrices is indicated by the figure 1 added to the series number; thus, the Italic for the 37E series in Composition Matrices is symbolized 371 in Display Matrices.

Keyboard SC=Keybars SC
1 Keybutton Clip

Arrangement SC2

Spanish: Roman caps, small caps, and lower case with Boldface (C2)
caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz0123456789!@#\$%^&*~

LEFT
Keybank SC—Keybars SC
3 Keybutton Clips

Stopbars S5

RIGHT
Keybank SC—Keybars SC2
1 Keybutton Clip

Arrangement WC2

Arrangement WC2

Tabular—transforms eight-and-one-half-set faces into eight-set; Roman caps, small caps (or Gothic caps), and lower case with Boldface (C2) caps and lower case; Modified characters

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ
ABDEGHIJKMNQRUVWXY
abcdefghijklmnopqrstuvwxyz...;
ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ
abcdefghijklmnopqrstuvwxyz...;'?

\$1234567890*+%,|/||**%1234567890**||()"**\$1234567890**

LEFT Stopbars S29 RIGHT

Keybank C—Keybars WC Keybank C—Keybars C2
19 Keypress Clips 9 Keypress Clips

Arrangement YC

Tabular—transforms seven-set faces into six-set: Roman caps, small caps (or Gothic caps), and lower case with Italic caps and lower case: Modified characters.

Case: Modified characters

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&ffiffiffi!.,-:;{}'`!?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz&ffiffiffi!.,-:;{}'`!?

\$1234567890...
LEFT Stopbars S34 RIGHT
Keybank C-Keybars YC Keybank C-Keybars YC
17 Keyboard Clips 8 Keyboard Clips

Arrangement YC1

Arrangement FCI
Tabular—transforms seven-set faces into six-set: Roman caps, small caps (or Gothic caps), and lower case with Boldface (CI) caps and lower case: Modified characters

power case: Modified characters

ABCDEF GHIJ KLMNOP QRSTUV WXYZ&
ABCDEF GHIJ KLMNOP QRSTUV WXYZ&
abc defghijklmnopqrstuvw xy zñíîïðíñí ÿ . - : ; , ' ! ?
ABCDEF GHIJ KLMNOP QRSTUV WXYZ&

abcdefghijklmnopqrstuvwxyz . , - ; ' ! ?

\$12345678901111+123|||}%£\$2-18.69..15|()“\$1234567890

LEFT Stopbars S34 RIGHT

Keybank C—Keysbar YC Keybank C—Keysbar YCI

18 Keypbutton Clips 10 Keypbutton Clips

Arrangement YC2

Arrangement YC2
Tabular—transforms seven-set faces into six-set: Roman caps, small caps (or Gothic caps), and lower case with Boldface (C2) caps and lower case: Modified characters

lower case: Modified characters

ABCDEF GHIJ KLMNOP QRSTUV WXYZ&
ABCDEF GHIJ KLMNOP QRSTUV WXYZ
abcde fghij klmnopqrstuvwx yzfi ffflflfl .,:;44'?'!?
ABCDEF GHIJ KLMNOP QRSTUV WXYZ&

[illegible]

Arrangement NC1

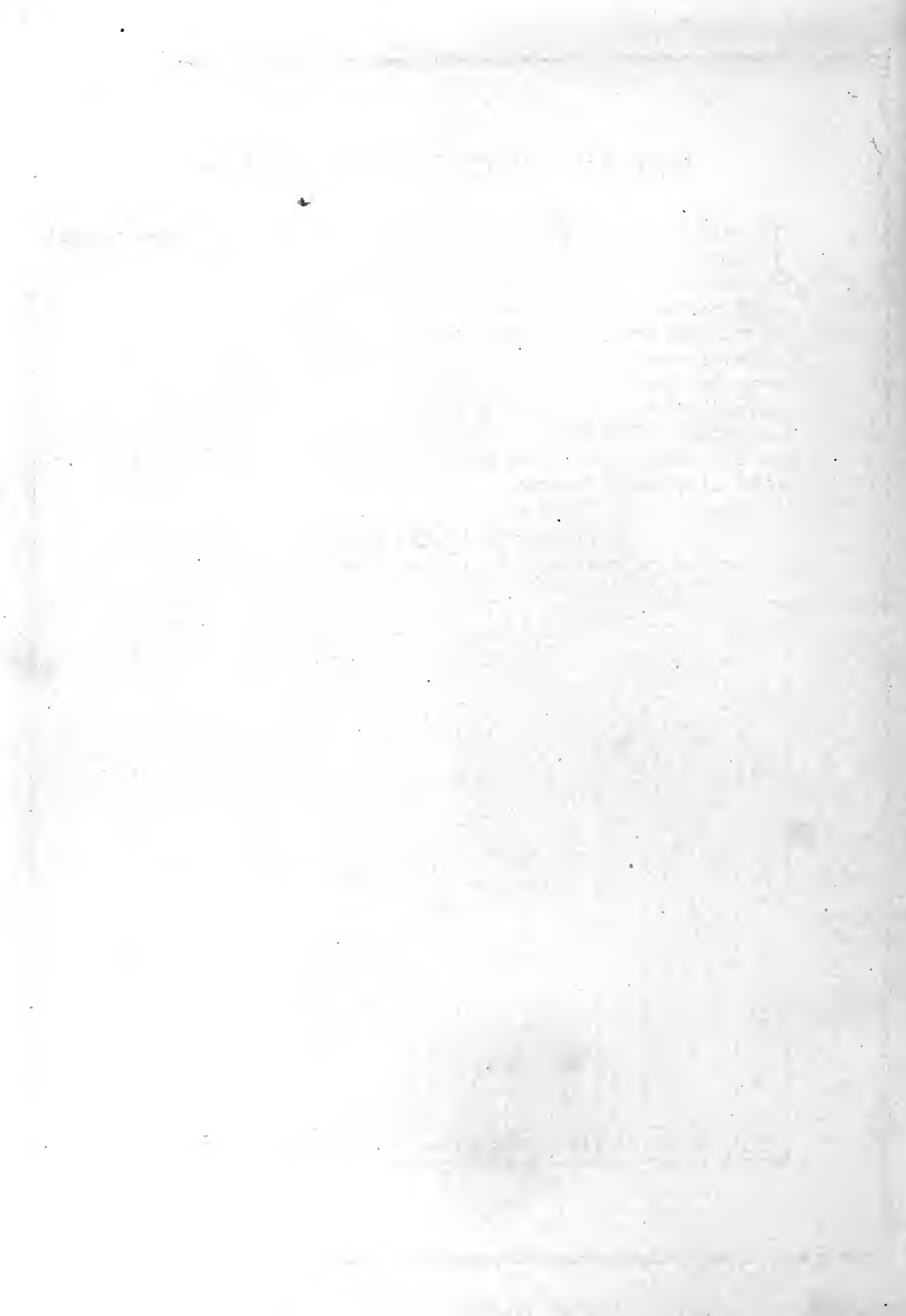
Arrangement NCI

Newspaper Ad: Roman caps and lower case with Boldface (CI) caps and lower case and two-line figures

ABCDEF GHIJ KLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzffiffil .,:;?!"?
ABCDEF GHIJ KLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzffil .,:;'! ?
345678901234567890123456789012345678901234567890

LEFT *Stopbars S15* RIGHT
 Keybank NC—Keybars NC Keybank NC—Keybars NCI
 9 Keybutton Clips 2 Keybutton Clips

LEFT RIGHT
Keybank PG—Keybar PG Keybank PG—Keybar PG





No. 1A. Book Arrangement C

Composition Matrices

6 Point No. 1A, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving the brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	abcdefghijklmnopqrstuvwxyz	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

8 Point No. 1A, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant, when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contem-

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	abcdefghijklmnopqrstuvwxyz	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

10 Point No. 1A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and con-

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances,

No. 4A. Book Arrangement C

Composition Matrices

10 Point No. 4A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and *concrete examples of the work with which they may be particularly engaged. Yet it is only in very rare*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its *material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor*

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ABCDEFGHIJKLMNPOQRSTUVWXYZ

No. 5A. Book Arrangement C

Composition Matrices

5½ Point No. 5A, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ems a to z 16.92 Words to Pica .61

7 Point No. 5A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are more particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early

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 12345 abcdefghijklmnopqrstuvwxyz 67890\$
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Ems a to z 15.60 Words to Pica .52

6 Point No. 5A, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If all the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of all that talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of all our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and the startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, the more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after

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Ems a to z 16.59 Words to Pica .57

8 Point No. 5A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind

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 12345 abcdefghijklmnopqrstuvwxyz 67890\$
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Ems a to z 14.42 Words to Pica .49

No. 5A. Book Arrangement C

Composition Matrices

9 Point No. 5A, 9 $\frac{3}{4}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and

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Ems a to z 12.11

Words to Pica .52

11 Point No. 5A, 11 $\frac{1}{2}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions sur-

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ABCDEFGHIJKLMNPOQRSTUVWXYZ

Ems a to z 13.42

Words to Pica .38

The Monotype System

COMPOSING room efficiency can be obtained only by keeping clearly in mind this fact: *The composing room of a printing plant is a great deal more than a place in which to operate composing machines; it is a department maintained to produce composition complete, locked-up in chases ready for printing.*

THE MONOTYPE is the only composing machine that recognizes the existence of the hand compositor. It is not built upon the impossible theory that the compositor can be driven from the printing industry; instead, it provides the means for increasing his efficiency and making his work highly profitable to his employer.

NOT ONLY does the Monotype furnish a

product that the compositor can correct and alter without the help of the machine operator, but also, since it is a complete type foundry, it supplies the compositor with all the equipment he requires to work efficiently—type, space material, rules, leads, and slugs.

THE MONOTYPE is the simplest and fastest composing machine, a machine so free from mechanical limitations that it handles the most intricate composition as easily as straight matter.

THE MONOTYPE SYSTEM increases the efficiency of every composing room employee by eliminating distribution, thus giving a much lower cost than is possible with any other composing machine.

No. 8A. Book Arrangement C

Composition Matrices

4 Point No. 8A, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences; and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences; and professions, surround themselves with the history, the literature, and con-

4½ Point No. 8A, 6 Set on 5 Point Body

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what

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No. 8A. Book Arrangement C

Composition Matrices

5 Point No. 8A, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material

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12345	abcdefghijklmnopqrstuvwxyz	67890\$
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7 Point No. 8A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

6 Point No. 8A, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant, when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he

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8 Point No. 8A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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No. 8A. Book Arrangement C

Composition Matrices

9 Point No. 8A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. *Art does not flourish in the hidden places, nor under restraint, nor in*

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11 Point No. 8A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround

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10 Point No. 8A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly

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12 Point No. 8A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as

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No. 8A. Book Arrangement S500

Composition Matrices

14 Point No. 8A, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is

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18 Point No. 8A, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC; use right keybars QC when combined with Italic; use right keybars QC2 when combined with Bold-face; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 8C. Book Arrangement S500

Composition Matrices

14 Point No. 8C, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is to be found in a printing office. Art does not

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18 Point No. 8C, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC for the Italic; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 13A. Book Arrangement C

Composition Matrices

6 Point No. 13A, 8 $\frac{1}{4}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes

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7 Point No. 13A, 9 $\frac{1}{4}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired

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8 Point No. 13A, 9 $\frac{3}{4}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly

No. 14A. Book Arrangement C

Composition Matrices

8 Point No. 14A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from

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12 Point No. 14A, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as

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12 Point No. 214A, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround

No. 19A. Book Arrangement C

Composition Matrices

6 Point No. 19A, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of all that talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes very tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of all that talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes very tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to

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8 Point No. 19A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man

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NOTE.—This sheet shows an additional point size of a series now in your specimen book. Use gummed edge to paste on sheet showing other sizes of No. 20A.

Composition Matrices

7 Point No. 20A, 8 Set

Book Arrangement C

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly

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No. 20A. Book Arrangement C

Composition Matrices

6 Point No. 20A, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he

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9 Point No. 20A, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places,

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

8 Point No. 20A, 8¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

10 Point No. 20A, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it

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 12345 abcdefghijklmnopqrstuvwxyz 67890\$
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No. 20A. Book Arrangement C

Composition Matrices

11 Point No. 20A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround

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MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are

12 Point No. 20A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art,

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

14 Point No. 20

ABSOLUTE HEIGHT TO PAPER

Each Type is Finished Absolutely before it Leaves the Mold. It is not "Near Perfect," but Ready to Use

\$1234567890

18 Point No. 20

ELEVEN GOVERNMENTS

Throughout the World use the Monotype on all Classes of Plain and Intricate Work

\$1234567890

24 Point No. 20

INTRICATE WORK

No Job is too Intricate for the "One-type-at-a-time" Machine

\$1234567890

30 Point No. 20

STANDING MATTER

Expense Reduced to the Bare Cost of the Monotype Metal

\$1234567890

36 Point No. 20

THE CHEAPEST

To Buy, To Maintain, To Run

\$1234567890

No. 201

Electro Display Matrices

14 Point No. 201

NEWSPAPER AND JOB OFFICES

*Composing Matter Always Considered as Strictly Handwork, Saving
Money and Time with the Monotype.*

\$1234567890

18 Point No. 201

THE MONOTYPE SCHOOL

*Furnishes Free Instruction for Caster and Keyboard to
Ambitious Compositors*

\$1234567890

24 Point No. 201

CONTINUOUS LINES

*Of Sixty Picas; a Record Unequalled by
Any Other Machine*

\$1234567890

30 Point No. 201

A GOOD MACHINE

*Must Cast Separate Type. It is
the Only and Profitable Way*

\$1234567890

36 Point No. 201

ALL ADVERTISERS

Prefer Monotype Composition

\$1234567890

No. 34A. Book Arrangement C

Composition Matrices

6 Point No. 34A, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

9 Point No. 34A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

8 Point No. 34A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are more particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

10 Point No. 34A, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in a

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

No. 34A. Book Arrangement C

Composition Matrices

11 Point No. 34A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround *themselves with the history, literature, and concrete examples of the work with which they are particularly*

12345 abcdefghijklmnopqrstuvwxyz 67890\$

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12 Point No. 34A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as *have made its sister arts so free. All those concerned in what are accepted as the fine arts, the*

12345 abcdefghijklmnopqrstuvwxyz 67890\$

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12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

No. 36A. Book Arrangement C

Composition Matrices

6 Point No. 36A, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMN OPQRSTUVWXYZ	
	ABCDEFGHIJKLMN OPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMN OPQRSTUVWXYZ	

9 Point No. 36A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and

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12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMN OPQRSTUVWXYZ	

8 Point No. 36A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from

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	ABCDEFGHIJKLMN OPQRSTUVWXYZ	
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	ABCDEFGHIJKLMN OPQRSTUVWXYZ	

10 Point No. 36A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMN OPQRSTUVWXYZ	
	ABCDEFGHIJKLMN OPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMN OPQRSTUVWXYZ	

No. 36A. Book Arrangement C

Composition Matrices

11 Point No. 36A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and

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ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12 Point No. 36A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

1234 abcdefghijklmnopqrstuvwxyz 567\$

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ABCDEFGHIJKLMN OPQRSTUVWXYZ

1234 abcdefghijklmnopqrstuvwxyz 567\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

14 Point No. 36

ALL MATTER IS STRAIGHT MATTER
Tariff, Tabular and Intricate Catalogue Composition Handled like
Straight Matter on the Monotype
\$1234567890

18 Point No. 36

GET A TYPE CASTER
Convert it into a Composing Machine for Casting all
Kinds of Justified Ready-to-print Matter
\$1234567890

24 Point No. 36

THE ONLY MACHINE
Having a Complete and Varied Assortment
of its own Matrices
\$1234567890

30 Point No. 36

A MATRIX LIBRARY
All Faces Leased to Customers, just
like a Circulating Library
\$1234567890

36 Point No. 36

BUY A MACHINE
With a Repeat-order Record
\$1234567890

14 Point No. 361

PROGRESSIVE PUBLISHERS

*Say our Type Caster is one of the best Advertising Solicitors they
ever Employed for their Daily and Sunday Papers*

\$1234567890

18 Point No. 361

IT SATISFIES ADVERTISERS

*Monotype Composition is a Business Puller for the
Advertising Department*

\$1234567890

24 Point No. 361

ADVERTISING COSTS

*Reduced and Advertisers Pleased with
Clean Monotype Work*

\$1234567890

30 Point No. 361

MAKING NEW TYPE

*For Every Use in a Newspaper
Office with the Monotype*

\$1234567890

36 Point No. 361

MONOTYPE TYPE

Makes a Smart Newspaper

\$1234567890

NOTE.—This sheet shows the 11 point No. 150A matrices arranged for cancellation work. Use gummed edge to paste on sheet showing the No. 150A series

Composition Matrices

11 Point No. 195A, 12½ Set

Arrangement S2489

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

01234567890

These matrices are the same as the 11 point No. 150A except that they are arranged for cancellation work. Price Class D. Special keybar required for composition. Not included in library and not leased.

No. 150A. Book Arrangement C

Composition Matrices

6 Point No. 150A, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of all that talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes very tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful pre-

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	

8 Point No. 150A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For, to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	

7 Point No. 150A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	

9 Point No. 150A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignor-

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNPOQRSTUVWXYZ	

No. 150A. Book Arrangement C

Composition Matrices

10 Point No. 150A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

11 Point No. 150A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. *All those concerned in what are accepted as the fine arts, the learned sciences, and the*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12 Point No. 150A, 12½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firmer conception of all useful precedent and of the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. *If the printers of today do not wish to be esteemed too arrogant*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firmer conception of all useful precedent and of the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant *when they term this calling of theirs an art, they must be willing, and show that*

No. 152A. Book Arrangement C

Composition Matrices

8 Point No. 152A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. *The sprightly minded young man, who*

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ABCDEFGHIJKLMNPOQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

10 Point No. 152A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office.

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No. 175A. Book Arrangement C

Composition Matrices

5 Point No. 175A, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slav-

12345	abcdefghijklmnopqrstuvwxyz	67890\$
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	ABCDEFGHIJKLMNQRSTUUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNQRSTUUVWXYZ	

7 Point No. 175A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNQRSTUUVWXYZ	
	ABCDEFGHIJKLMNQRSTUUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNQRSTUUVWXYZ	

6 Point No. 175A, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNQRSTUUVWXYZ	
	ABCDEFGHIJKLMNQRSTUUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNQRSTUUVWXYZ	

8 Point No. 175A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNQRSTUUVWXYZ	
	ABCDEFGHIJKLMNQRSTUUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNQRSTUUVWXYZ	

No. 175A. Book Arrangement C

Composition Matrices

9 Point No. 175A, 9 set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. *Art does not flourish in the hidden places, nor under restraint, nor in*

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

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12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

11 Point No. 175A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a very firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround

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12345 abcdefghijklmnopqrstuvwxyz 67890\$

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10 Point No. 175A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly

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12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

12 Point No. 175A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as

1234 abcdefghijklmnopqrstuvwxyz 567\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

ABCDEFGHIJKLMNPOQRSTUVWXYZ

1234 abcdefghijklmnopqrstuvwxyz 567\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

14 Point No. 175

THE HIGHEST QUALITY OF PRINTING

Is the kind that pays the largest profits and holds customers. It is one
of the essentials of a successful business

\$1234567890

18 Point No. 175

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ.,;:-'!?
abcdefghijklmnopqrstuvwxyzæœfi flfffl

\$1234567890

A full font consists of 81 characters as listed above

24 Point No. 175

OUR SUCCESS

Is based upon the success of the Monotype
printer who is producing quality

\$1234567890

30 Point No. 175

A GREAT ASSORTMENT
Of beautiful faces is at your com-
mand in the Matrix Library

\$1234567890

36 Point No. 175

A TYPE CASTER

Is a good thing to start with

\$1234567890

14 Point No. 1751

EVERY ADVERTISING MAN SHOULD KNOW

*Where the Monotype stands in relation to the thoughts he writes, the space he
buys and the white paper he uses*

\$1234567890

18 Point No. 1751

MONOTYPE COMPOSITION

*Is clean, accurate, legible, neat and well spaced—all that
can be said of good composition*

\$1234567890

24 Point No. 1751

THE MONOTYPE

*Is a machine that brings into existence new
type and new rule for every job*

\$1234567890

30 Point No. 1751

MONOTYPE TYPE

*Answers every possible requirement
of particular advertisers*

\$1234567890

36 Point No. 1751

MONOTYPE

Will make a good impression

\$1234567890

No. 175A. Book Arrangement S500

Composition Matrices

14 Point No. 175A, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$

18 Point No. 175A, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$

Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC; use right keybars QC when combined with Italic; use right keybars QC2 when combined with Bold-face; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 175C. Job Arrangement QC

Composition Matrices

14 Point No. 175C, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is to be found in a printing office. Art

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

18 Point No. 175C, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC for the Italic; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 375

Electro Display Matrices

14 Point No. 375

THE MONOTYPE HAS MADE IT POSSIBLE

To use Commercially, brand new Type for Every Job and Insures the Highest
Quality of Composition and Press Work

\$1234567890

18 Point No. 375

THE ONLY MACHINE THAT

Casts Type, Space Material and Rules in all sizes from Five
to Thirty-six Points inclusive

\$1234567890

24 Point No. 375

THERE ARE NO SLOW SPOTS

On the Keyboard; There is the Same Identical
Movement to Every Key

\$1234567890

30 Point No. 375

THE MONOTYPE

Is the Only Flexible Machine Known to
the Printing Industry

\$1234567890

36 Point No. 375

NO OFFICE

Is Complete without a Monotype

\$1234567890

No. 3751

Electro Display Matrices

14 Point No. 3751

A DIGNIFIED ITALIC LETTER

*Close Fitting, With Slight Slope and Few Kerns. It is Very Adaptable to Many
Classes of Work*

\$1234567890

18 Point No. 3751

THE MOST SEVERE TESTS MADE

*By Printers prove that the Monotype is Cheaper and Better
than any other Composing Machine*

\$1234567890

24 Point No. 3751

THE MONOTYPE

*Is the only Composing Machine that Furnishes
a Product Identical with Foundry Type*

\$1234567890

30 Point No. 3751

THE MONOTYPE SYSTEM

*Means the Complete Revolution of Your
Composing Room*

\$1234567890

36 Point No. 3751

RAISE YOUR

Quality and Reduce all Complaints

\$1234567890

No. 216A. Book Arrangement C4

Composition Matrices

8 Point No. 216A, 5½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it

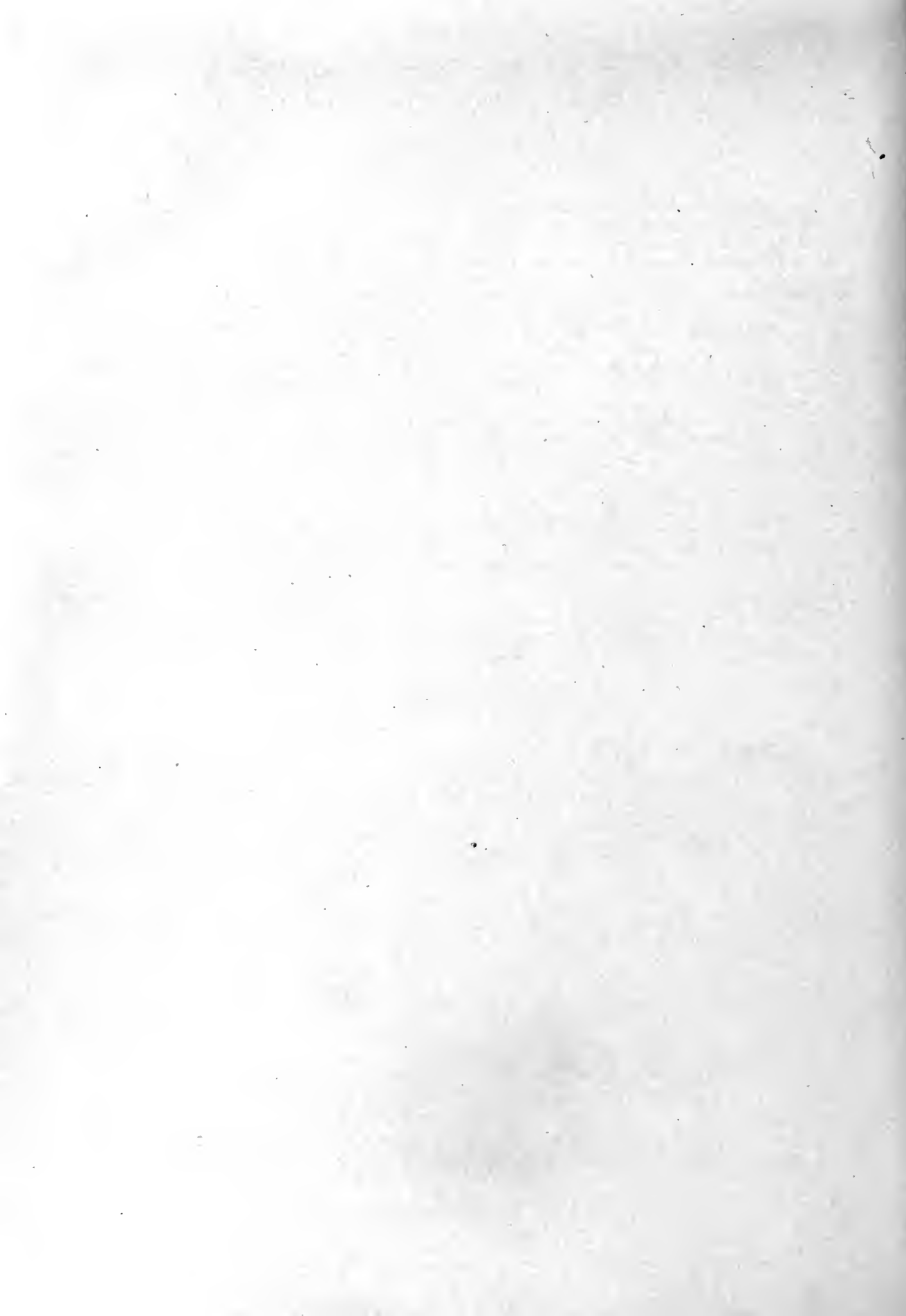
MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are

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Ems a to z 8.78

Words to Pica .80



Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 15E. Book Arrangement C

Composition Matrices

6 Point No. 15E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he

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8 Point No. 15E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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7 Point No. 15E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early

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9 Point No. 15E, 9 Set

MONOTYPE FACES

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No. 15E. Book Arrangement C

Composition Matrices

10 Point No. 15E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly

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11 Point No. 15E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the

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12 Point No. 15E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

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No. 16E. Book Arrangement C

Composition Matrices

6 Point No. 16E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and must show that they are willing to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he

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	ABCDEF GHIJKL MNOPQRST UVWXYZ	
12345	abcdefg hijklm nopqrst uvwxyz	67890\$
	ABCDEFGHIJKLMN OPQRSTUVWXYZ	

8 Point No. 16E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with

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7 Point No. 16E, 8 Set

MONOTYPE FACES

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9 Point No. 16E, 9 Set

MONOTYPE FACES

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No. 16E. Book Arrangement C

Composition Matrices

10 Point No. 16E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and *concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances*

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11 Point No. 16E, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and professions surround*

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12 Point No. 16E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs *an art, they must be willing, and show that they are willing, to subject it to such laws as*

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MONOTYPE FACES

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No. 21E. Book Arrangement C Composition Matrices

4½ Point No. 21E, 5½ Set

Left-hand column cast on 7-point body. Right-hand column cast on 5-point body

MONOTYPE FACES

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Emns a to z 15.68

Words to Pica .80

No. 21E. Book Arrangement C

Composition Matrices

5 Point No. 21E, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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Ems a to z 16.69 Words to Pica .68

6 Point No. 21E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters

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Ems a to z 14.98 Words to Pica .63

8 Point No. 21E, 8½ Set

MONOTYPE FACES

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Ems a to z 13.63 Words to Pica .52

5½ Point No. 21E, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ems a to z 15.16 Words to Pica .68

7 Point No. 21E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material ap-

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ems a to z 14.68 Words to Pica .55

9 Point No. 21E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete

12345 abcdefghijklmnopqrstuvwxyz 67890\$
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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ems a to z 12.83 Words to Pica .49

Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 21E. Book Arrangement C

Composition Matrices

10 Point No. 21E, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. *Yet it is only in rare instances that such an atmosphere, with its material*

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

Ems a to z 13.17

Words to Pica .43

11 Point No. 21E, 11½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, litera-

1234 abcdefghijklmnopqrstuvwxyz 567\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

1234 abcdefghijklmnopqrstuvwxyz 567\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

Ems a to z 13.13

Words to Pica .39

12 Point No. 21E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art,

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

Ems a to z 12.83

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

No. 21

Electro Display Matrices

14 Point No. 21

THE MONOTYPE STANDS FOR QUALITY

At the same time Reducing Costs and Maintaining Prices that Leave
Reasonable Profits for the Printer

\$1234567890

18 Point No. 21

THE CONVERTIBLE MACHINE

At first a Type Caster; add the Parts to set Matter in
Justified Lines when you want to

\$1234567890

24 Point No. 21

MONOTYPE LINE

Means a Standard Line. Interchangeable
for all Sizes and Faces

\$1234567890

30 Point No. 21

A LABOR SAVING

Profit Maker & Business Builder
for the Progressive Printer

\$1234567890

36 Point No. 21

SPACES AND QUADS

Cast Easily from Old Metal

\$1234567890

No. 21E. Book Arrangement S500

Composition Matrices

14 Point No. 21E, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$

18 Point No. 21E, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$

No. 21G. Book Arrangement S500

Composition Matrices

14 Point No. 21G, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is to be found in a printing office. Art does not

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

18 Point No. 21G, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

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In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 221E. Book Arrangement C

Composition Matrices

9 Point No. 221E, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples *of the work with which they may be particularly engaged. Yet it is only in very rare instances that such an atmos-*

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

ABCDEFGHIJKLMNPOQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accom-

No. 321E. Book Arrangement C

Composition Matrices

5½ Point No. 321E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, not in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes

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ABCDEFGHIJKLMNPOQRSTUVWXYZ

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ABCDEFGHIJKLMNPOQRSTUVWXYZ

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, not in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete



No. 31E. Book Arrangement C

Composition Matrices

6 Point No. 31E, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the

7 Point No. 31E, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant, when they term this calling of theirs an art, they must be willing, and show that they are willing,

uch laws as have made its sister arts so free. All in what are accepted as the fine arts, the learned sessions surround themselves with the history, literary examples of work with which they are particularly is only in very rare instances that such an atmospheric appurtenances, is to be found in the printing not flourish in hidden places, nor under restraint, of what talent and genius have accomplished and are throughout the world. For to follow precedent wisely imitate slavishly one great exemplar, but to study fully, letting their great achievements sink slowly order that we may patiently derive from the richness knowledge and organized system an attitude of our truly minded young man, who with his first business he new and startling, inevitably becomes tiresome, an early disappearance; while the slower and more student will at least spend as much of his time in as in evolving brilliant schemes wherewith to dazzle

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DEFGHIJKLMNOPQRSTUVWXYZ

9 Point No. 31E, 8¾ Set

MONOTYPE FACES

1 of originality is that which comes after enticeship; that which shall prove to be of a firm conception of all useful precedent resressive tendencies of an able mind. For, as able and original as he may, he cannot ard knowledge of what has gone before or going on in his own trade and profession. s of today do not wish to be esteemed too a they term this calling of theirs an art, they ng, and show that they are willing, to sub- h laws as have made its sister arts so free. cerned in what are accepted as the fine arts, iences, and professions surround themselves ory, the literature, and concrete examples of 1 which they are more particularly engaged.

in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

Old Style Figures

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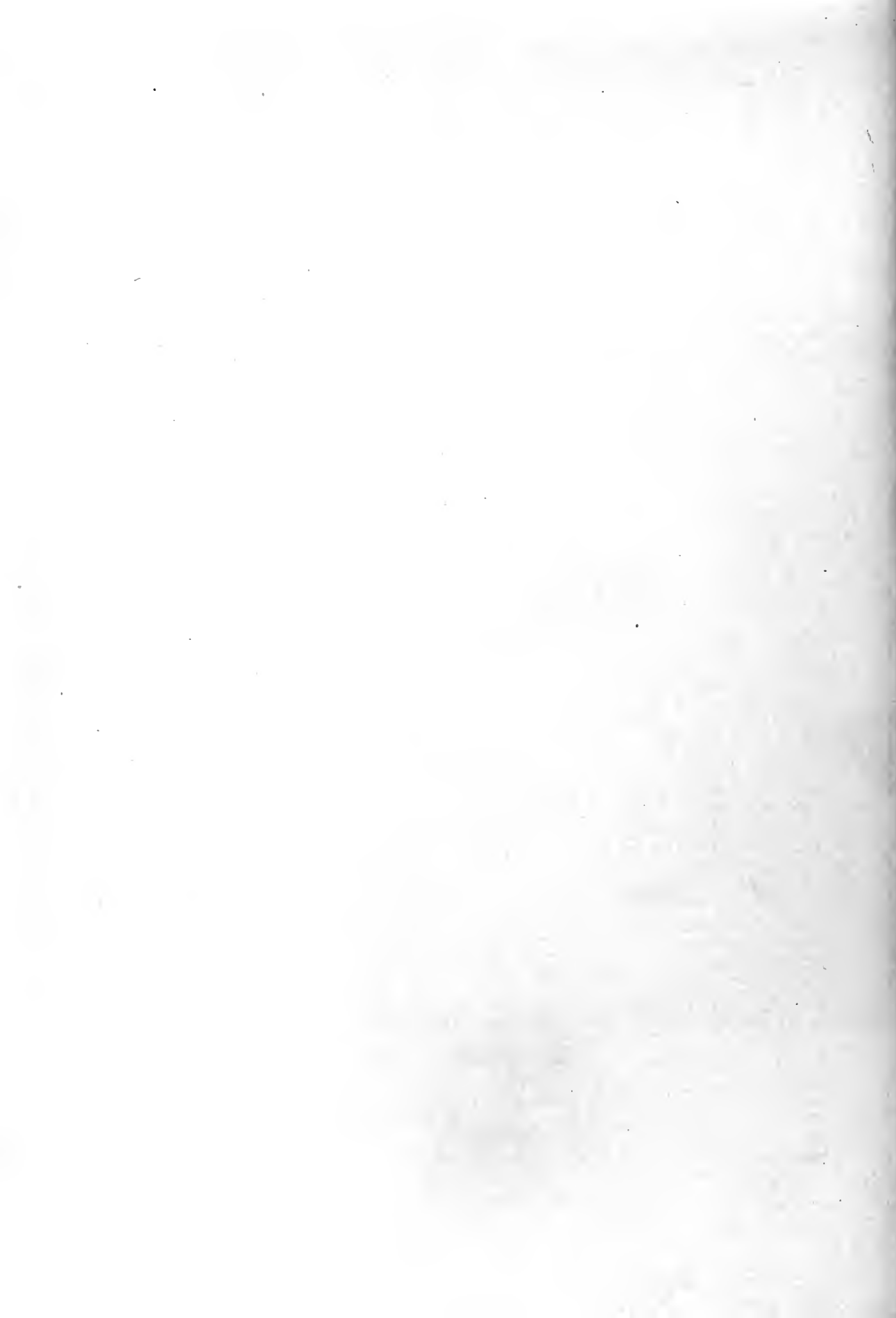
12345 abcdefghijklmnopqrstuvwxyz 67890\$

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Old Style Figures

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In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 31E. Book Arrangement C

Composition Matrices

6 Point No. 31E, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

8 Point No. 31E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man,

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

7 Point No. 31E, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant, when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

9 Point No. 31E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are more particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

No. 31E. Book Arrangement C

Composition Matrices

10 Point No. 31E, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

11 Point No. 31E, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround them-

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12 Point No. 31E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the pro-

THE STYLE D KEYBOARD *Typewriter Arrangement*

AS EASY TO LEARN AND AS EASY TO OPERATE AS A
UNIVERSAL KEYBOARD TYPEWRITER; THE SIMPLEST,
FASTEST, AND MOST FLEXIBLE COMPOSING MACHINE

The Typewriter Composing Machine

Key arrangement and action are the same as all standard typewriters. *Would you buy a typewriter without the Universal Keyboard?* Why then consider a composing machine with the key arrangement determined by the mechanical limitations of the machine?



The Monotype system forces no fixed combination of matrices upon the printer; with the same Roman matrices *he may use italic or a choice of boldfaces*, without in any way affecting the arrangement of characters at the Keyboard.



Whether you are in the market for composing machinery now or not, *you owe it to yourself to investigate our "Style D" Keyboard*—one of the truly great developments in the printing industry.

?

Would *you* buy a Typewriter without
the Universal Keyboard?

No. 37E. Book Arrangement C

Composition Matrices

6 Point No. 37E, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

8 Point No. 37E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

7 Point No. 37E, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

9 Point No. 37E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

The redesigned characters shown below have been made to use with the No. 37E series and are symbolized H9:

T shown here in the 12 point size, is made in 8, 9, 10, 11, and 12 point. Symbolized H9-37G

J, Y, Q,
h, y, cl } shown here in the 12 point size, are made in 8, 10, 11, and 12 point. Symbolized H9-37G

ct shown here in the 12 point size, is made in 10, 11, and 12 point. Symbolized H9-37E

f shown here in the 12 point size, is made in 11 and 12 point. Symbolized H9-37E

fi, ft, fh are made in 11 point. Symbolized H9-37E

f, fi, ft, fh,
ff, fl, ffi } are made in 11 point. Symbolized H9-37G

These are all regular price characters, with the exception of the long "s" matrices (single or in combination), which are Class G.

The redesigned characters shown below have been made to use with the No. 37E series and are symbolized H9:

T shown here in the 12 point size, is made in 8, 9, 10, 11, and 12 point. Symbolized H9-37G

J, Y, Q,
b, y, a } shown here in the 12 point size, are made in 8, 10, 11, and 12 point. Symbolized H9-37G

ct shown here in the 12 point size, is made in 10, 11, and 12 point. Symbolized H9-37E

f shown here in the 12 point size, is made in 11 and 12 point. Symbolized H9-37E

fi, ft, fh are made in 11 point. Symbolized H9-37E

f, fi, ft, fh,
ff, fl, ffi } are made in 11 point. Symbolized H9-37G

These are all regular price characters, with the exception of the long "s" matrices (single or in combination), which are Class G.

No. 37E. Book Arrangement C

Composition Matrices

10 Point No. 37E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround *themselves with the history, literature, and concrete examples of the work with which they are particularly*

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ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345° abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

11 Point No. 37E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as *have made its sister arts so free. All those concerned in what are accepted as the fine arts, the*

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ABCDEFGHIJKLMN OPQRSTUVWXYZ

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ABCDEFGHIJKLMN OPQRSTUVWXYZ

12 Point No. 37E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs *an art, they must be willing, and show that they are willing, to subject it to such laws as*

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

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ABCDEFGHIJKLMN OPQRSTUVWXYZ

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as *have made its sister arts so free. All of those concerned in what are accepted as the*

14 Point No. 37

MONOTYPE SPEED OF PRODUCTION

Makes Type so Cheaply that it Costs Less to Make New Type than to
Distribute your Worn-out Foundry Faces

\$1234567890

18 Point No. 37

THE BEST AND THE CHEAPEST

The only Machine with an Unmatched Record for Repeat
Orders from Satisfied Customers

\$1234567890

24 Point No. 37

THE TYPE CASTER

That Others Have Tried and are Trying
to Imitate, but Without Success

\$1234567890

30 Point No. 37

QUALITY PAYS

It is the Best and the Only Lever
to Raise Your Prices

\$1234567890

36 Point No. 37

OUR TYPE CASTER

Makes Type for the Cases

\$1234567890

14 Point No. 371

GOOD TYPOGRAPHIC DISPLAY

*Of Value to the Advertiser, with Clear, Sharp Faces, is the Daily Product
of the Versatile Monotype on Department Store Ads.*

\$1234567890

18 Point No. 371

PROGRESSIVE DAILIES

*All Use the Monotype to Set and Cast Department Store Ads.
It Saves Time, Money and Worry*

\$1234567890

24 Point No. 371

THIRTY-FIVE HUNDRED

*Machines in Daily Use on All Kinds of Work
all over the World*

\$1234567890

30 Point No. 371

SUPERIORITY PROVED

*By 38 per cent. Repeat Orders from our
Satisfied Customers*

\$1234567890

36 Point No. 371

BOOKS & CATALOGS

Cast on the Machine with Faces

\$1234567890



Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 137E. Book Arrangement C

Composition Matrices

6 Point No. 137E, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

9 Point No. 137E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ

8 Point No. 137E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from

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 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

10 Point No. 137E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances

12345 abcdefghijklmnopqrstuvwxyz 67890\$
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 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

No. 137E. Book Arrangement C

Composition Matrices

11 Point No. 137E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround

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12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

12 Point No. 137E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art,

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ABCDEFGHIJKLMNPOQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ

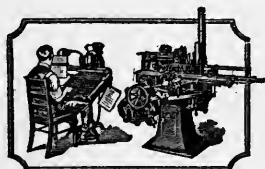
MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

THE ORIGINAL OLD CASLON ON THE MONOTYPE



THIS NEW MONOTYPE CASLON (the No. 337 Series) is a faithful reproduction of a face that has steadfastly maintained its popularity in spite of defilement by designers who have distorted this beautiful old face to suit the so-called "standard line" and in other ways endeavored to "modernize" a classic.

WE confidently rest our typographic reputation upon this real Caslon, for, although these matrices have been made in the cellular sizes from 7 to 12 point, for use on a composing machine, surely there is nothing "machinery" about the face here shown; all the charm of the original hand-cut letters has been preserved.

CASLON should be set leaded, and therefore we have made the face with its distinctive long descenders; for those who must set this face solid, almost a desecration, we have provided, in the cellular point sizes, matrices for the shortened descenders, but these are much less stubby than the descenders of most of the modern adaptations of this face.

ONE other point should be noted; Caslon was made to be printed upon hand-made paper—there was no machine-finish in those good old days. We have not attempted the impossible, to make a face that would be Caslon under totally different printing conditions.

WE have two other Caslons, the Nos. 37 and 137E Series; therefore we have made this new-old Caslon for our own satisfaction and to delight those who love to mix type, paper and brains. To show the great difference that paper makes in this face we here print it both on antique and on coated paper. *In ordering, please be sure to specify whether you wish the long or the short descenders.*

*A faithful reproduction of the real old Caslon Series cut in the
year 1720, by William Caslon, the first, of London*

Fonts of Matrices of the No. 337 Series shown on these pages are sold at Class A prices
NOT INCLUDED IN MATRIX LIBRARY AND WILL NOT BE LEASED

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound to make the printer pause to admire and respect—not merely for reasons of art, but for hard facts of dollars and cents. Such a face is the type about which this article is written. The whole history of type founding shows no more brilliant achievement than the production by William Caslon, of London, in the early eighteenth century, of what we now call the Caslon Old Style type. Caslon was not trained to the business of type founding, but “learned it of his own genuine inclination,” as seems to have been the case with many another famous designer of types. But he came prepared. Paralleling the experience of his famous predecessor of still two centuries earlier—Nicholas Jenson, of Venice, who was an engraver of coins before he produced his excellent fonts—Caslon had been apprenticed to an engraver of ornaments on gun-barrels. Printing, whose history is one of continuous alternation between good and bad periods, was at a low ebb

7-Point Monotype Standard Line

58 THE ST

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11-Point Monotype Standard Line

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8-Point Monotype Standard Line

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9-Point Monotype Standard Line

D STYLE 9

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10-Point Monotype Standard Line

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12-Point Monotype Stand- ard Line

STYLE 21

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This page exhibits the 337E Caslon on the Monotype Standard Line. It combines with other Monotype faces on their own bodies. For those printers who wish to use this face by itself, and who desire to match the original Caslon, we furnish matrices for longer descenders, the body being lengthened one point below the Monotype line. (For specimen showing long descenders as on original Caslon, see opposite page.)

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, *a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound to make the printer pause to admire and respect*—not merely for reasons of art, but dollars and cents. Such a face is the type this article is written. The whole history shows no more brilliant achievement than William Caslon, of London, in the early of what we now call the Caslon Old Style not trained to the business of type foundry of his own genuine inclination," as seem case with many another famous designer came prepared. Par predecessor of still t of Venice, who was his excellent fonts of engraver of orname tory is one of contin bad periods, was at the scene. To quote

12-Point Roman (11-Point with Long Descenders)

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11-Point (10-Point with Long Descenders)

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10-Point (9-Point with Long Descenders)

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9-Point (8-Point with Long Descenders)

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12-Point Italic (11-Point with Long Descenders)

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8-Point (7-Point with Long Descenders)

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The sizes of 337E Series shown above have been increased one point in body-size to accommodate the thirty long descenders of the original Caslon, the body being lengthened one point below the Monotype line. Thus, the eleven-point here exhibited is identical with the ten-point standard line, with the exception of its descenders. (For specimen showing shortened descenders of Monotype Standard Line, see opposite page.)

The Story of Caslon Old Style

By EVERETT R. CURRIER

Reprinted from MONOTYPE, A Journal of Composing-room Efficiency

THOUSANDS of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound to make the printer pause to admire and respect—not merely for reasons of art, but for hard facts of dollars and cents. Such a face is the type about which this article is written.

The whole history of type founding shows no more brilliant achievement than the production by William Caslon, of London, in the early eighteenth century, of what we now call the CASLON OLD STYLE type.

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Printing, whose history is one of continuous alternation between good and bad periods, was at a low ebb artistically when Caslon came on the scene. To quote from Reed's *A History of Old English Letter Foundries*: "A glance through any of the public prints of the day . . . points to a depression and degeneration so marked that one is tempted to believe that the art of Caxton and Pynson and Day was rapidly becoming lost in a wilderness of what a contemporary satirist terms 'brown sheets and sorry letter.'"

The actual birth of the CASLON OLD STYLE followed an almost accidental circumstance. Caslon's first type was an Arabic which he had cut for a New Testament and Psalter for use in Eastern churches. To his specimen sheet of this face he had added his name as an imprint, cut in Pica Roman characters.

From this, he was advised to cut the whole font of Pica Roman. He did so, and the font thus produced was at once recognized as a masterpiece, excelling the letters of other founders of his time.

The year 1722, however, is the date most memorable in the Caslon history, for it marks the production of what is said to be the first size actually cast—English (the nearest equivalent to our 14-point).

More than half a century later (1788) our great American printer-statesman, Benjamin Franklin, wrote, in a letter to Caslon: "*I approve much of your Resolution not to send your types abroad upon Credit. Their Excellence will secure a sufficient Demand without it.*"

But America had not waited for Franklin to import the Caslon type. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing world, from bill heads, broadsides, pamphlets, and newspapers, to Proclamations and copies of the

Declaration of Independence, and even to paper currency. That Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate.

It will thus be seen that the Old Style of Caslon had literally covered itself with glory in this country before even our grandfathers were old enough to be printers—that it has enjoyed a time-honored usefulness which no other type in history can parallel.

But its popularity was not continuous. Near the beginning of the Nineteenth century that style of types we now call Moderns began to appear and to catch the popular fancy, and the CASLON OLD STYLE went gradually into partial eclipse, from which it did not emerge until half a century later.

How it was revived is now a fairly familiar story. The first William Caslon had long since passed away when in 1843 the Chiswick Press sought the Caslon foundry's aid in selecting a type which would be appropriate for printing *The Diary of Lady Willoughby*, a work of fiction, the period and diction of which were supposed to represent an earlier fashion, and for which the modern types would obviously be less suitable.

The original matrices were brought out from their long retirement and selected for this work, and a small font of Great Primer (18-point) cast from them. The results were so satisfying that eventually the Chiswick Press was supplied with complete series of the old fonts.

In 1858, following upon this revival in England, America entered into what might be called its second Caslon phase. Formerly, all Caslon type used in this country had been imported direct from London. But now, the Johnson Type Foundry (MacKellar, Smiths & Jordan Company) of Philadelphia, had fonts brought to their foundry, from which they made electrotype matrices.

The story of the CASLON OLD STYLE from this point to the present is one of *slow but steady weaving into the fabric of modern American typography*—first into the more dignified and literary forms, and latterly into the popular forms of modern business and advertising. It is the story of a type whose vitality carried it through the worst period of typographical art and usage in history—the Victorian—the waning days of which can be vividly recalled by those of us who spent our apprenticeship amid the welter of fantastic job types then so popular. It is the story of a type that not only has held its supremacy as a body letter, but has lived to oust these types to an appreciable degree from the job and the advertisement.

A definite impetus to the increasing popularity of the CASLON OLD STYLE may be credited to the late Arthur Turnure, who, as far back as 1882, published a magazine called the *Art Age*, which strove for the restoration of printing to its place as one of the arts; and who in 1892 selected the Caslon type for the dress of *Vogue*, established in that year.

This was the CASLON OLD STYLE's introduction to the magazine field, and was a fairly conspicuous event. In acknowledging the order for the type, the foundry from which it was purchased stated that *no such large fonts had been ordered for upwards of thirty years.*

The inevitable result of the CASLON OLD STYLE's now well-established popularity was the era of copying and imitation that set in. Each of the several foundries of the country started out to produce its own version and to put its own interpretation upon what the Caslon ought to be. And so, within a period of six or seven years beginning at 1900, were produced Caslons in "re-cut," "bold," "lightface," and other inferior variations, which were able to crowd their fine original model to a very limited margin of use. The lining system, by the way, had much to do with the inferiority of these variations, in its senseless stubbing of the descenders.

But there have been a few discriminating printers whose taste has held them to persistent use of the original Caslon—when it could be obtained. And in response to the work of these few, it might be said that a third Caslon phase had set in.

For now, in 1915, we find the original Caslon creeping steadily back into preference over its several imitations.

The Monotype Company saw the light a year or two ago and set themselves to the problem of placing the original Caslon on their machine. Whether they have succeeded or not may safely be left to the verdict of the critical upon examining these pages.

What is the secret of the CASLON OLD STYLE's long-lived popularity? Obviously, it must be explained finally on no other ground than that of supreme usefulness.

It is really hard to overrate the worth of Caslon type. Objections can be found in it, and exceptions may be taken to it. But the type has yet to be made that can match it for all around usefulness; for grace and dignity in high places, and for clearness and neatness in ordinary work. It comes nearer being foolproof in the hands of the bungling tyro and the venturesome compositor than almost any other type that can be mentioned. Of this type can be said that, if all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print.

The printing industry will have made a tremendous stride forward in efficiency (it is not always necessary to explain a good type face in terms of art!) when it has grasped the idea of intensive cultivation—of making a limited number of faces serve all general uses—of making the five alphabets of a single good book face cover the entire ground. This is the absolute secret

of good typography, at a profit, under modern conditions—and under conditions of any period.

As to the source from which Caslon derived the famous Old Style that bears his name, I cannot do better than quote from an excellent and thorough article on the subject by Mr. Walter Gilliss, which appeared in the *Graphic Arts* for February, 1911:

"From certain characteristics in Caslon's types it seems evident that he gave attention to the models of Moxon, of whom the Rev. Rowe-Mores wrote: 'Moxon was the first of English letter-cutters who reduced to rule the Art which before him had been practised but by guess, and left to succeeding artists examples that they might follow his practise'; and no doubt he was aided much in his typefounding by the elaborate directions given by Moxon in his *Mechanick Exercises: Or the Doctrine of Handy-works. Applied to the Art of Mold-Making, Sinking the Matrices, Casting and Dressing of Printing-Letters.*

"And, too, we can trace the general form and style of Caslon Old Style through all the long line of Romans, back to the very earliest models. To be more explicit, it resembles closely the types cut by Christopher van Dyck and used by Daniel Elzevir, which is shown in the Specimen Sheet of March 5th, 1681. It is also closely allied to many of the types in the 1693 Specimen Book of the Oxford University Type Foundry which are believed to have been imported from Holland or cast at Oxford from Dutch Matrices.

"Caslon also resembles the types of Plantin, and the lower case of the Italic resembles the Italic found in *C. Salmassii Plinianae Exercitationes*, printed by E. Voskuyl in Utrecht, in 1689, and the Caslon capitals follow very closely the capitals of William Jansz Blaeu of Amsterdam; and the Gros Paragon Romain cut at the end of the Seventeenth Century, which appeared in the early specimens of Alberts and Uytewelf, of the Hague, and subsequently in the specimens of Freres Ploos Van Amstel, of Amsterdam, might almost be taken for the 24-point Caslon of today.

"And, again, the Roman seems closely allied to the Roman of Jenson used in the *Eusebius* of 1470, while the lower case resembles more closely still the Roman of Paul Manutius used in the *Theodoretii Urbis Cyri, Episcopi Invisiones Danielis Prophetarum*, printed in Rome in 1562, whereas the capitals of the Roman which are strictly Italian in feeling are much smaller than 'Caslon' capitals of a similar body."

It can scarcely be gainsaid that the linking up of this splendid CASLON OLD STYLE with the Monotype is a high achievement. If William Caslon were alive today he would undoubtedly write an enthusiastic O. K. on the proof-sheet of this Monotype Series

These two pages (four and five), composed in nine point No. 337E, with long descenders, cast on a ten point body, show by contrast the remarkable difference in the appearance of the printed page, caused entirely by the paper used. Page four is printed on antique paper and thus maintains the beauty of the older styles of typography which has made this face so continuously popular. Page five is printed on coated paper made necessary by the conditions of modern printing and, while some of the artistic beauty of the Caslon has been sacrificed, the general effect of the printed page is beautiful

No. 337E. Book Arrangement C

Composition Matrices

7 Point No. 337E, 7½ Set

Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. *Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office.*

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8 Point No. 337E, 8 Set

Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature,

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9 Point No. 337E, 9 Set

Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. *Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be*

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7 Point No. 337E, 7½ Set

With Long Descenders for 8-Point Body, Line Standard .075"

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. *Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely*

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These characters take the place of those in font at left

8 Point No. 337E, 8 Set

With Long Descenders for 9-Point Body, Line Standard .085"

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. *Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be*

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These characters take the place of those in font at left

9 Point No. 337E, 9 Set

With Long Descenders for 10-Point Body, Line Standard .095"

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples

JQJgjpqy3579Jfsgjpqyffiffiç34579

These characters take the place of those in font at left

The left column shows this face with slightly shortened descenders on Standard Monotype Line. The right column, directly opposite, shows the same sizes with long descenders, conforming to the Original Caslon, cast on a body that is one point size larger, the body being lengthened below the Monotype line

No. 337E. Book Arrangement C

Composition Matrices

10 Point No. 337E, 10 Set

Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the

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11 Point No. 337E, 11 Set

Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or

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12 Point No. 337E, 12 Set

Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and orig-

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ABCDEFGHIJKLMNPPQRSTUVWXYZ

10 Point No. 337E, 10 Set

With Long Descenders for 11-Point Body, Line Standard .105"

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts

JQJgjpqy3579Jfsgjppqyffiffiffi34579

These characters take the place of those in font at left

11 Point No. 337E, 11 Set

With Long Descenders for 12-Point Body, Line Standard .120"

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and

JQJgjpqy3579Jfsgjppqyffiffiffi34579

These characters take the place of those in font at left

How to Order

Monotype Standard Line.—All the characters shown in the left column of pages six and seven will be furnished in filling an order for Monotype Standard Line Matrices. This will include the regular font characters and the following six "different design" letters furnished as side sorts:

Q q & T r b

Long Descenders.—When an order is received for Long Descender Matrices, we will furnish all the characters shown in the left columns of pages six and seven, except that those shown in the right column will be substituted for the short descenders; making the font of the same number of characters as above and with the same extra six characters as side sorts:

Q q & T r b

Combination Fonts will include all the characters shown in both columns of pages six and seven; that is, in addition to the regular number of Standard Line characters in the font and the six "different design" characters, the Long Descender characters will also be furnished, making thirty-six additional matrices furnished as side sorts, as follows:

JQJgjpqy3579Jfsgjppqyffiffiffi34579 Q q & T r b

The left column shows this face with slightly shortened descenders on Standard Monotype Line. The right column, directly opposite, shows the same sizes with long descenders, conforming to the Original Caslon, cast on a body that is one point size larger, the body being lengthened below the Monotype line

A S P E C I M E N

of the No. 337 CASLON SERIES made by *Langston Monotype Machine Company*

36 POINT No. 337
MONOT

30 POINT No. 337
MONOTY

24 POINT No. 337
MONOTYP

18 POINT No. 337
MONOTYPEMO

14 POINT No. 337
MONOTYPEMONO

36 POINT No. 337
Lady Will

30 POINT No. 337
Lady Willou

24 POINT No. 337
Lady Willoug

18 POINT No. 337
Lady Willoughby's

14 POINT No. 337
Lady Willoughby's Dia

36 POINT No. 337
Art of Pr

30 POINT No. 337
Art of Print

24 POINT No. 337
Art of Printing

18 POINT No. 337
Art of Printing, by

14 POINT No. 337
Art of Printing, by Casl

12 Point No. 337E
Short descenders cast on 12 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during

11 Point No. 337E
Long descenders cast on 12 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-

10 Point No. 337E
Long descenders cast on 11 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary

9 Point No. 337E
Long descenders cast on 10 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serv-

8 Point No. 337E
Long descenders cast on 9 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their

7 Point No. 337E
Long descenders cast on 8 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing world, from bill

12 Point No. 337G
Short descenders cast on 12 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during

11 Point No. 337G
Long descenders cast on 12 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary

10 Point No. 337G
Long descenders cast on 11 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the

9 Point No. 337G
Long descenders cast on 10 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving

8 Point No. 337G
Long descenders cast on 9 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing

7 Point No. 337G
Long descenders cast on 8 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing world, from bill heads, broadsides,

This SPECIMEN of 337 Series has been arranged after the style of the first specimen issued by WILLIAM CASLON, London

Anent William Caslon the First, of London, England (1720), and the Lanston Monotype Machine Company of Philadelphia (1920)

By J. FRANK EDDY

AN authority has well said that typography is the servant of the advertising idea; to which he might have added that no printing can be any better than the legibility of the type employed in its composition.

The invention of printing essentially antedates the art of making type, but without movable types the art of printing would be hardly any further advanced than it was in the days of Gutenberg.

It is indeed doubtful if the *mechanics* of the craft could have reached anything like present-day perfection without the work of the punch-cutter and the type designer. The art of printing owes nearly everything that it has earned for itself to the art of making movable types. And modern printing owes its mechanical advancement to the rapid production of movable types in generous quantities.

Critics hold that printing was at its best in the middle period of its history. The printers of that period were their own type-founders, and the printers of today also may be their own type-founders, through the great work of the Lanston Monotype Machine Company, who have placed in the modern printing establishment complete type-founding and composing facilities, occupying less than one hundred square feet of floor space, that automatically produce movable type (ready composed if desired) at a speed many times faster and infinitely easier than that known to Schoeffer, Aldus, Van Dyk, Caslon and contemporaneous type designers.

Very little of the work of the early type-makers has survived in such form as to be of practical value to printers of today. The old master-craftsmen are known only by press impressions of their type product in rare old books and prints, preserved as gems of printing in a few libraries and museums.

From these old books of the middle ages modern type-founders have fashioned type faces with modifications, and have given these faces the names of the designers and printers known to have cut the original punches, but these imitation type faces have not enjoyed a wide use in modern printing practice, perhaps because they are at best little more than modern interpretations of *press impressions* of the original type that came from the hand of its medieval creator.

The work of William Caslon the First, however, exists today in the form of the original punches, cut by his hands in 1720, and as far as the writer has been able to learn the Caslon product is the only surviving masterpiece of the heyday of classic printing. It lives because it deserves to live.

The Caslon Letter Foundry, in Chiswell Street, London, is still the foundry of its founder and is owned and managed today by his direct descendant, William Caslon, III. This foundry, some years ago, revived the old original punches,

recutting them by modern methods, eliminating the mechanical crudities of the original hand-cutter and caster, perfecting, *not distorting* nor "improving," the original characteristics which have kept this famous type alive for two hundred years.

In 1858 a Philadelphia type-founder made matrices from the imported Caslon type; cast type from these matrices, retaining practically every good feature of the original Caslon; but subsequent attempts to "improve" the type by various other founders have robbed the original of all of its charm and grace, and much of the legibility which made the genuine famous.

Therefore the so-called Caslon type used by printers today is in reality not Caslon at all except in name.

Printers have been offered for the past twenty years or more all sorts of versions and hideous distortions of the original Caslon by type-founders and slug-machine manufacturers. Imperfect automatic casting appliances of the latter, and a wild desire to meet the wishes of the rank and file of erstwhile printers upon the part of the former, are responsible for these desecrations and abortions. A ruthless sacrifice of meritorious quality for cheapness and expediency has been the sad result. This degeneracy is a dark spot upon the record of modern printing progress.

Caslon type, as originally cut in 1720, contemplated nothing but the one feature that should be supreme in all type—*legibility*. Everything else was sacrificed to that, and rightly so. The product as originally produced was essentially a hand-cast product and very slow and very laborious. It defied automatic, high-speed manufacture. For years apparently insurmountable obstacles baffled modern ingenuity and the so-called "improvement" of the face is little less than a clumsy and ill-conceived expedient to sidestep these obstacles.

The Monotype Company struggled with these very same difficulties, and at first did not have much success, possibly no better than the others; but they did not give up, satisfied with mediocrity and a mangled imitation; they refused to rest their efforts on even a *good* imitation. They "went after" the original and they have achieved.

Today—now—they stand alone in that achievement. They offer every printing establishment perfect Monotype matrices from which the Monotype Casting Machine, without special attachments or makeshifts, can produce unlimited quantities of all sizes of the original Caslon in all of its pristine perfection at the mere cost of operating the automatic Monotype Casting Machine, like the thousands in daily, practical and successful use by printers all over the world.

And well might the Monotype Company be proud of their labors and adopt as a slogan: "We confidently rest our typographic reputation upon this real Caslon."

"In general effect the Caslon is bold, but not black; clear and open, but not weak and delicate . . . it was made to be read and to withstand wear . . . it is fairly uniform as to general effect

throughout the series. To reform typography we need better types; we must be more tolerant of quaintness and must attempt the revival of medieval methods."

—THEO. LOW DEVINNE

"I approve of your resolution not to send your types aboard upon credit. Their excellence will secure a sufficient demand for it."—BEN FRANKLIN. (In a letter to William Caslon the First, Esq., London.)

14 Point No. 337

HINTS ON DECORATIVE PRINTING

Summer of 1815 busy one for London Printers, Publishers and Bibliomaniacs
Business was brisk with the Wood-Engravers, too
\$1234567890

18 Point No. 337

THE ANTIQUITIES OF BRITAIN

I may in Truth affirm that the Public had not before Gazed upon
a Volume of more Singular Embellishments
\$1234567890

24 Point No. 337

ORIGINAL DECAMERON

In the Large Paper Copies, where the Paper is of
Excellent Quality, the Effect
\$1234567890

30 Point No. 337

THE BIBLIOMANIACS

Two Hundred and Seventy Copies of an
Elephantine Size for 10 cts.
\$1234567890

36 Point No. 337

ROYAL INSTITUTION

Improvements in Color Printing
\$1234567890

Fonts of Matrices of the No. 337 Series shown on these pages are sold at Class A prices
NOT INCLUDED IN MATRIX LIBRARY AND WILL NOT BE LEASED

NOTE: The small capitals for 14, 18, and 24 point 337 have been cut and the matrices are now available.

14 Point No. 3371

THE CELEBRATED AMATEURS

*In the little red House on the corner, at the sign of the Pillars of Hercules, was born
May 7, 1699, Pierre-Jean Mariette, the illustrious*
\$1234567890

18 Point No. 3371

NO IMAGINATION REQUIRED

*To Picture the Ardent Lad turning over, day after day, the Great Sheets
of Pictures in his Father's Portfolios*
\$1234567890

24 Point No. 3371

PURSUING THE BEAUTIFUL

*No Vulgar Passion permitted to Disturb the Serenity of
this most Celebrated Amateur*
\$1234567890

30 Point No. 3371

FINE WORKS OF ART

*Admired by the Last Scion of One of those
Ancient stocks of Feudal Bourgeois*
\$1234567890

36 Point No. 3371

PIERRE-JEAN

Print Collector and an Amateur
\$1234567890

A complete showing of Swash Characters for the above fonts of the No. 3371 Series are shown on the next page. The matrices for the Swash Characters are not included with the regular 81 character font, but are sold at regular Class A prices and must be ordered separately

Fonts of Matrices of the No. 337 Series shown on these pages are sold at Class A prices
NOT INCLUDED IN MATRIX LIBRARY AND WILL NOT BE LEASED

SWASH CHARACTERS

for the Monotype Old Caslon Series



14 Point No. 3371

A B C D E G K L M N P R U & et k v w z

18 Point No. 3371

A B C D E G K L M N P R U & et k v w z

24 Point No. 3371

A B C D E G K L M N P R U & et k v w z

30 Point No. 3371

*A B C D E G K L M N P R U
& et k v w z*

36 Point No. 3371

*A B C D E G K L M
N P R U &
et k v w z*



CAUTION ON SWASH CHARACTERS: To cast the swash characters with the authentic close fitting, as originally designed by William Caslon the First, requires that the Molds and Type-pusher Guide be altered to clear the extra long swash kern. The Molds can be altered only in our factory and a nominal charge is made for this. The Type-pusher Guide can be altered by the customer from directions which we will furnish, or, if preferred, a new one may be purchased. Molds made since February 1, 1920, and Type-pusher Guides on machines number 6263 and following have these alterations. For machines of lower serial number than 1203, additional alterations may be necessary, details of which will be furnished when required.

Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 38E. Book Arrangement C

Composition Matrices

6 Point No. 38E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

Ems a to z 14.98

Words to Pica .63

8 Point No. 38E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

Ems a to z 13.63

Words to Pica .52

7 Point No. 38E, 8 Set

MONOTYPE FACÉS

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

Ems a to z 14.68

Words to Pica .55

9 Point No. 38E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

Ems a to z 12.83

Words to Pica .49

No. 38E. Book Arrangement C

Composition Matrices

10 Point No. 38E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. *Yet it is only in rare instances that such an atmosphere, with its material appurten-*

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ

Ems a to z 12.83

Words to Pica .44

11 Point No. 38E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature,

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ

Ems a to z 12.83

Words to Pica .40

12 Point No. 38E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art,

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ

Ems a to z 12.83

Words to Pica .37

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

14 Point No. 38

THERE IS A DIFFERENCE

Between what any Monotype will do and what other Machines can do.
No other Machine will do half what it does

\$1234567890

18 Point No. 38

OUR REPEAT ORDER RECORD

Thirty-eight out of Every Hundred Monotypes sold to
Satisfied Customers on Repeat Orders

\$1234567890

24 Point No. 38

TYPE CASTER TIPS

Don't Consider a Machine without a Visible
Supply of its own Matrices

\$1234567890

30 Point No. 38

CAST TYPE QUICKLY

It Pays Better to make New Type
than to Distribute

\$1234567890

36 Point No. 38

BUY THE MACHINE

With a Repeat Order Record

\$1234567890

14 Point No. 381

SEVEN HUNDRED AND FIFTY FONTS

For Use on the Monotype; a Larger Matrix Equipment than that of all other Type Casters and Composing Machines Combined

\$1234567890

18 Point No. 381

QUALITY AND PRODUCTION

Are Monotype Type Casting Features Equal to its Adequate and Varied Matrix Equipment

\$1234567890

24 Point No. 381

PERFECTLY JUSTIFIED LINES

Composed on Ordinary Galleys is the Only Way and the Monotype Way

\$1234567890

30 Point No. 381

MONOTYPE LINE

Means a Uniform Line for all Sizes and Faces on any Body

\$1234567890

36 Point No. 381

THE DD KEYBOARD

Two Products for the One Cost

\$1234567890

No. 61E. Book Arrangement C

Composition Matrices

6 Point No. 61E, 7 Set MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

8 Point No. 61E, 8 1/2 Set MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the

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7 Point No. 61E, 8 Set MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly

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9 Point No. 61E, 9 Set MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great

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No. 61E. Book Arrangement C

Composition Matrices

10 Point No. 61E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may *be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material*

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10 Point No. 61E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete

12 Point No. 61E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws *as have made its sister arts so free. All those concerned in what are accepted as the*

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12 Point No. 61E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

14 Point No. 61

THIS SERIES IS EXCLUSIVELY
Monotype and is Modelled After the Best Motifs of the French School
and is bound to prove a popular face
\$1234567890

18 Point No. 61

READING MATTER COMPOSED
With Close-fitting Letters is read with more Speed
and with much better Understanding
\$1234567890

24 Point No. 61

SINCE THE DAYS OF GUTENBERG
the Best Printing has always been
Produced with Single Types
\$1234567890

30 Point No. 61

THE HIGH GRADE
Magazines of America are
Composed on the Monotype
\$1234567890

36 Point No. 61

YOU WASTE
Money when you buy type
\$1234567890

14 Point No. 611

*IN PRODUCING THIS SERIES AND
Ornamental Borders to correspond, every effort has been made to retain the
Simplicity and Refinement of copper plate Engraving
\$1234567890*

18 Point No. 611

*THE 61 SERIES, A NEW FACE
for Book Work which Possesses the Charm of the Engraved
Pages of the Early French Masters
\$1234567890*

24 Point No. 611

*THERE IS NO MACHINE
made, nor a Combination of Machines, that
can do what the Monotype does
\$1234567890*

30 Point No. 611

*DISTRIBUTING TYPE
is waste, New Type for Every Job
insures Perfect work
\$1234567890*

36 Point No. 611

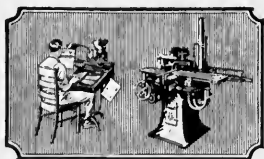
*MONOTYPE SYSTEM
Means Continuous Production
\$1234567890*

THE MONOTYPE MATRIX LIBRARY

MONOTYPE MATRICES AVAILABLE ON RENTAL BASIS. Any font shown in the Monotype Specimen Book furnished on rental, except as noted on specimen sheets in Specimen Book. Approximately 1800 fonts from which to make a selection—and new fonts are being added daily.

THERE IS NO TYPE DEMAND from five to thirty-six point that our Matrix Library will not fill. *It gives the printer the type-founder's profit, keeping both the cases and the cash drawer full—it saves time and type bills.*

THE MONOTYPE ELIMINATES IDLE TIME—the sink-hole of profits—using Library Matrices to turn idle time and old type into new and up-to-date type faces when your casting-machine is not busy on composition.



IT COSTS LESS TO MAKE NEW TYPE
ON THE MONOTYPE
THAN TO DISTRIBUTE USED TYPE

No. 71E. Book Arrangement C

Composition Matrices

6 Point No. 71E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he

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8 Point No. 71E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully

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10 Point No. 71E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are

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MONOTYPE FACES

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No. 71E. Book Arrangement C

Composition Matrices

11 Point No. 71E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and professions surround*

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MONOTYPE FACES

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12 Point No. 71E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of *today do not wish to be esteemed arrogant when they term this calling of theirs*

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MONOTYPE FACES

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No. 71

Electro Display Matrices

18 Point No. 71

SAVES ELECTROTYPING EXPENSE

The Monotype will put this Money in Your Own Pocket, Besides
what You Save on New Type Bills

\$1234567890

24 Point No. 71

ALL SPACES AND QUADS

From 5 Point to 36 Point are Cast on the
Monotype from Waste Metal

\$1234567890

30 Point No. 71

60 EMS PICA

The Unequalled Range of the Busy
and Versatile Monotype

\$1234567890

36 Point No. 71

NEW TYPE

Think of it! Nothing but New
Type for Every Job

\$1234567890

No. 134E. Book Arrangement C

Composition Matrices

6 Point No. 134E, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving the brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to

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10 Point No. 134E, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and

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8 Point No. 134E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are more particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may

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12 Point No. 134E, 11½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the liter-

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Type Storage Equipment



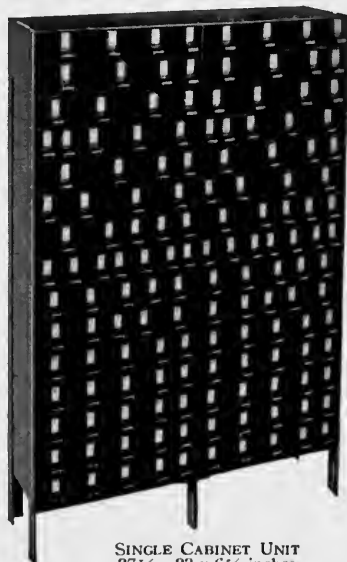
TYPE STORAGE BOXES
One-half Size

THESE type boxes and cabinets embody our experience in installing the Non-Distribution System in hundreds of printing offices.

We originated Non-Distribution, the greatest composing-room economy since the invention of composing machines, and when it comes to equipment for use with this system: We don't guess—we know.

The cabinet shown here is so proportioned that three, side by side, will go back of a standard frame. For storage against a wall they may be placed one above the other, the feet of the upper cabinet fitting into pockets in the lower unit.

They are strongly built of electrically welded steel and will last a lifetime.



SINGLE CABINET UNIT
37 1/4 x 23 x 6 5/8 inches

The boxes, which are made in three sizes (see above) may be arranged so that a cabinet will store one font of 450 pounds, or two fonts of 225 pounds each, or three fonts of 150 pounds each.

The back of the box is made scoop-shape to make the filling of cases easier.

Letter labels furnished without extra charge.

The prices of this steel storage equipment are so low that no printer need deny himself the great convenience of Non-Distribution

No. 157E. Book Arrangement C

Composition Matrices

6 Point No. 157E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he

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10 Point No. 157E, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it

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8 Point No. 157E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faith-

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11 Point No. 157E, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and profes-

12345 abcdefghijklmnopqrstuvwxyz 67890\$
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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

No. 157E. Book Arrangement C

Composition Matrices

12 Point No. 157E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show *that they are willing, to subject it to such laws as have made its sister arts so free.*

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. *All those concerned in what are accepted as the fine arts, the learned sciences, and the*

14 Point No. 157

THE STYLE DD KEYBOARD

In the Composing Room, on any Class of Work, is an Ordinary Style D
Keyboard with a College Education
\$1234567890

18 Point No. 157

TWO SIZES OF TYPE

And Two Entirely Different Measures Are But a
Small Part of Its Qualifications
\$1234567890

24 Point No. 157

“USE TYPE TO FILL”

Means With the DD That It Will Follow
Your Instructions
\$1234567890

30 Point No. 157

THE OPERATOR

Finds His Work Is Made Easier
Instead of Harder
\$1234567890

36 Point No. 157

THE OUTPUT

Is Often Nearly Doubled
\$1234567890

Quality and Service Command the Price

THE MONOTYPE IS NOT SOLD ON PRICE

Discriminating Printers purchase it for the quality of the composition and type it produces and the service it gives in converting machine hours into profitable sold hours.

QUALITY pays handsomely—it is the only solid foundation on which to build a business. The customer you get by low prices is here today and gone tomorrow; the customer you get by Service and Quality is bound to you—he is one of the assets of your business.

SERVICE is giving the customer what he wants when he wants it—if you talk him into taking what he doesn't want, you are wasting your time and his good-will. The talk that gets Repeat Orders is the continuous conversation of the good job that speaks for itself.

The Monotype, by its unit construction and flexible Matrix System, fits the needs of the printer better than any other composing machine.

Its Type-&-Rule Caster supplies every workman with all the material needed to carry out the Non-distribution System and thus produce the maximum number of salable hours with the minimum amount of physical effort.

Incidentally, the service feature of the Monotype is a big help to the salesman. It attracts work to the office and creates satisfied customers, while the quality of the product commands the price.

No. 172E. Book Arrangement C

Composition Matrices

6 Point No. 172E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he

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8 Point No. 172E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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7 Point No. 172E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an

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9 Point No. 172E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to

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Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 172E. Book Arrangement C

Composition Matrices

10 Point No. 172E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is *only in rare instances that such an atmosphere, with its material appurtenances, is to be found in*

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11 Point No. 172E, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard all knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work

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12 Point No. 172E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. *If the printers of today do not wish to be esteemed arrogant*

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant *when they term this calling of theirs an art, they must be willing, and show that*

14 Point No. 172

MATRIX LIBRARY MEMBERS

Keep Fonts on Hand for Use When they Please as Long as They Please
to Convert Idle Time into Money

\$1234567890

18 Point No. 172

CHANGE OUR TYPE CASTER

Into a Composing Machine when you Need it Without
the Loss of a Single Penny

\$1234567890

24 Point No. 172

THE MONOTYPE KEYBOARD

It Separates Type Setting from Making
and Casting Type

\$1234567890

30 Point No. 172

SIMPLE JUSTIFICATION

The width of every Character is
Automatically Registered

\$1234567890

36 Point No. 172

CHANGE THE FACE

But not the Key Arrangement

\$1234567890

No. 242E. Book Arrangement C

Composition Matrices

6 Point No. 242E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly-minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance, while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he

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10 Point No. 242E, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare in-

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 12345 abcdefghijklmnopqrstuvwxyz 67890\$
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8 Point No. 242E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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12 Point No. 242E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All

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No. 242

Electro Display Matrices

14 Point No. 242

THIS FACE IS BASED
On an Early Model of Nicolas Jenson, a Renowned Printer of Venice,
Engraver of Coins and Medals
\$1234567890

18 Point No. 242

THE ROMAN LETTERS
Of Today are the Prototypes of Those of the Early
Italian Master Printers
\$1234567890

24 Point No. 242

JENSON'S "PLINY"
Printed in the Year 1476, Gave to Posterity
the First Roman Type
\$1234567890

30 Point No. 242

EXQUISITELY
Proportioned Pages, Beautiful in
Detail also in the Mass
\$1234567890

36 Point No. 242

JENSON'S LAST
Publication Appeared in 1481
\$1234567890



No. 64J. Book Arrangement C

Composition Matrices

6 Point No. 64J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround

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10 Point No. 64J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slav-

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8 Point No. 64J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is

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12 Point No. 64J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet

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\$1234567890

14 Point No. 64

BETTER THAN FOUNDRY TYPE ONCE USED
Monotype Product is Always New. It is Always Ready to Print and Ready to
Sell to your Satisfied Customer at a Profit
\$1234567890

18 Point No. 64

THE MONOTYPE WILL DO
Anything that a Compositor at the Case can do, and not only do
it Better but will do it More Quickly
\$1234567890

24 Point No. 64

RAILROAD TARIFFS
And Intricate Tables Composed Exclusively on The
Versatile and Accurate Monotype
\$1234567890

30 Point No. 64

FACE OR MEASURE
Changed Simply, Like Setting a Stick, and
with Just as Much Speed
\$1234567890

36 Point No. 64

SAVES TYPE BILLS
And Time Lost Waiting for Sorts
\$1234567890

No. 64K. Book Arrangement C

Composition Matrices

6 Point No. 64K, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evincing brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances

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\$1234567890

10 Point No. 64K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting

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ABCDEFGHIJKLMNPOQRSTUVWXYZ

\$1234567890

8 Point No. 64K, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard all knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the very richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much time

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12 Point No. 64K, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an

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\$1234567890

14 Point No. 641

THE MONOTYPE PROTECTS YOUR FUTURE

*For some day You will want to Make Type on the Galley in Justified Lines
instead of for the Case
\$1234567890*

18 Point No. 641

TYPE CASTER TIPS

*See that the Mold as well as the Machine is thoroughly Water
Cooled like the Versatile Monotype
\$1234567890*

24 Point No. 641

A SELF-CONTAINED MOLD

*That's just the kind we furnish with the Monotype
It Maintains Accuracy
\$1234567890*

30 Point No. 641

FREE MONOTYPE SCHOOL

*Ambitious Compositors Can Make Better
Pay and Work Shorter Hours
\$1234567890*

36 Point No. 641

THE MACHINE

*That Makes the Type Trust Peevish
\$1234567890*

No. 164J. Book Arrangement C

Composition Matrices

6 Point No. 164J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink

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7 Point No. 164J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a

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8 Point No. 164J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions

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10 Point No. 164J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances,

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12 Point No. 164J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it to such laws as have made

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14 Point No. 164

MONOTYPE LOW QUADS AND SPACES

Save Time in the Press Room on Make-ready and Running, and makes
the Job Profitable for the Boss
\$1234567890

18 Point No. 164

INTELLIGENT COMPOSITORS

Learn to Operate the Monotype. It is the Most Productive
and Healthful Composing Room Work
\$1234567890

24 Point No. 164

GAS AND METAL FUMES

Do Not Belong to the Composing Room in the
Monotype Printing Shop
\$1234567890

30 Point No. 164

NO PIECED SLUGS

Or Sawing, Corrections Made the Same
as with Foundry Type
\$1234567890

36 Point No. 164

SEVEN ALPHABETS

At Your Operator's Command
\$1234567890

No. 164J. Book Arrangement S500

Composition Matrices

14 Point No. 164J, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is

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Ems a to z 13.39

Words to Pica .24

18 Point No. 164J, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to sub-

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Ems a to z 13.39

Words to Pica .19

Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC; use right keybars QC when combined with Italic; use right keybars QC2 when combined with Boldface; use standard keybanks. The 18-point attachment and S500 wedges are required for casting.



No. 164K. Book Arrangement C [Italic]

Composition Matrices

6 Point No. 164K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be

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10 Point No. 164K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing in

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8 Point No. 164K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The

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12 Point No. 164K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the liter-

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\$1234567890

14 Point No. 1641

THE MONOTYPE IS MUCH MORE

*Than a Composing Machine, it is also a Complete Type Foundry. It
Furnishes all Material for Hand Compositors*

\$1234567890

18 Point No. 1641

IT HAS BEEN PROVED

*Repeatedly that it is Impossible to get Efficiency From
Compositors Using Bought Type*

\$1234567890

24 Point No. 1641

THE MONOTYPE

*System Increases the Efficiency of Every
Composing-Room Employee*

\$1234567890

30 Point No. 1641

NO MECHANICAL

*Limitations Restrict the Designers
of Monotype Faces*

\$1234567890

36 Point No. 1641

GOOD RULE

Is a Product of the Monotype

\$1234567890

No. 264J. Book Arrangement C

Composition Matrices

8 Point No. 264J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The

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\$1234567890

Ems a to z 10.43

Words to Pica .68

10 Point No. 264J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely

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Ems a to z 10.27

Words to Pica .55

12 Point No. 264J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particu-

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Ems a to z 10.16

Words to Pica .46

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material ap-

14 Point No. 264

THIS IS AN AGE OF PRODUCTION
Keep Your Compositors Producing—Not Spending One-third Their Time Supplying
Themselves with Material with which to Work
\$1234567890

18 Point No. 264

THEIR WORK IS CONSTRUCTIVE
Your Hand Compositors have spent Years of Diligent Labor to become
Skilled at Their Trade
\$1234567890

24 Point No. 264

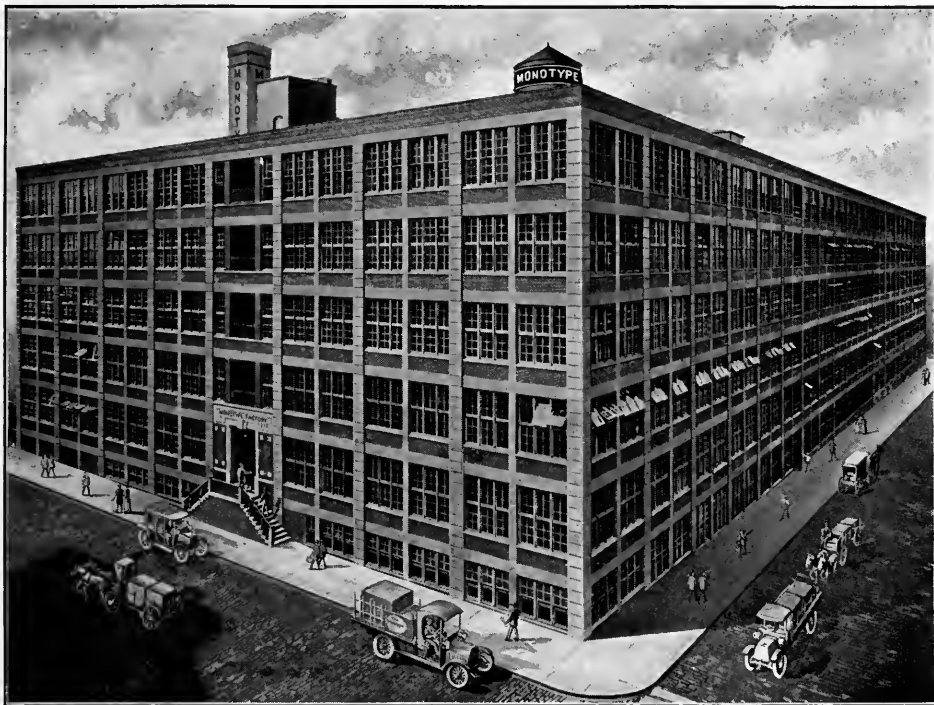
DON'T DISTRIBUTE
Let Your Compositors be Producers All the Time—
They will Appreciate It
\$1234567890

30 Point No. 264

NEW MATERIAL
Compositors Need Full Cases of New Type and
Plenty of New Rule
\$1234567890

36 Point No. 264

SAVE MONEY
On the Time Wasted for Distribution
\$1234567890



The Monotype Factory

THE MONOTYPE, from a small beginning, has grown to be a great industry. When the tiny floor space which we found ample less than fourteen years ago is compared with the vast floor space of our present factory, it shows a most convincing record of steady growth—the kind of growth that means something more than life in this modern business world—it means *merit*.

Our Success is built, first of all, upon the superiority of the Monotype in performance; second, upon broad-gauge and straightforward selling methods; third, upon a policy of giving old customers the benefit of every improvement made in the machine. There is only one model Monotype—the latest.

The Monotype Composing Machine—Type-&-Rule Caster is the machine that makes quality a tangible, practical factor which the printer turns into cash. In short, the Monotype puts the remunerative features of taste and beauty into machine composition. Ask Monotype printers who know. They will tell you why the Monotype is endorsed by the big and little printers who make their composing rooms pay.

LANSTON MONOTYPE MACHINE COMPANY · PHILADELPHIA

No. 86J. Job Arrangement C2

Composition Matrices

5 Point No. 86J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material

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Ems a to z 17.21

Words to Pica .57

7 Point No. 86J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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Ems a to z 16.38

Words to Pica .43

6 Point No. 86J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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Ems a to z 16.72

Words to Pica .49

8 Point No. 86J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all of the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the rich-

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\$1234567890

Ems a to z 15.20

Words to Pica .40

No. 86J. Job Arrangement C2

Composition Matrices

9 Point No. 86J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor

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Ems a to z 14.34

Words to Pica .38

11 Point No. 86J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete exam-

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Ems a to z 14.34

Words to Pica .31

10 Point No. 86J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so very free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples

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Ems a to z 14.70

Words to Pica .33

12 Point No. 86J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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Ems a to z 14.34

Words to Pica .28

14 Point No. 86

BUILT ON THE UNIT SYSTEM

**Like Elastic Filing Cabinets. Add the Units as You Want Them
It Helps You Grow and Grows with You
\$1234567890**

18 Point No. 86

DISPLAY TYPE AND BORDERS

**Spaces and Quads can be Cast at a Minimum Cost for
a High Quality Product
\$1234567890**

24 Point No. 86

EASILY CORRECTED

**Monotype Type is Corrected Like Foundry
Type. No Machine Expense
\$1234567890**

30 Point No. 86

TWO IN ONE

**The Monotype is the Type Foundry
Composing Machine
\$1234567890**

36 Point No. 86

A LABOR SAVING

**Profit-maker for all Printers
\$1234567890**

No. 86J. Job Arrangement S500

Composition Matrices

14 Point No. 86J, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship, that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such

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18 Point No. 86J, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC2 for the Boldface; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 86K. Job Arrangement QC2

Composition Matrices

14 Point No. 86K, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship, that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such

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18 Point No. 86K, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship, that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC2 for the Boldface Italic; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 86K. Job Arrangement C2

Composition Matrices

5 Point No. 86K, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome and is driven to an early disappearance; while the slower, more solidly endowed student

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6 Point No. 86K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does

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8 Point No. 86K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround

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10 Point No. 86K, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only

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12 Point No. 86K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

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No. 861

Electro Display Matrices

14 Point No. 861

MONOTYPE MATRIX EQUIPMENT

*Greater than that of any other Machine; it enables its user to Make
all of his own Type just when he wants it
\$1234567890*

18 Point No. 861

DON'T BUY A TYPE CASTER

*If it doesn't supply every Typographical Requirement
for all Varieties of Work
\$1234567890*

24 Point No. 861

FOUNDRY TYPE

*Once Used is Never as Good as New Type
Cast on the Monotype
\$1234567890*

30 Point No. 861

CUT OUT LOSSES

*Due to Your Limited Facilities and
Your Worn-out Faces
\$1234567890*

36 Point No. 861

FLEXIBILITY

*Endless Matrix Combination
\$1234567890*

No. 186J. Job Arrangement C1

Composition Matrices

5 Point No. 186J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean

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7 Point No. 186J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best

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6 Point No. 186J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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8 Point No. 186J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and

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No. 186J. Job Arrangement C1

Composition Matrices

9 Point No. 186J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all

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11 Point No. 186J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with

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10 Point No. 186J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places

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12 Point No. 186J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are

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14 Point No. 186

**NO PRINTER CAN AFFORD
To Refuse to Investigate advantages of the Monotype Non-Distribution
System, which is Indorsed by Hundreds of Users
\$1234567890**

18 Point No. 186

**THE MONOTYPE
Eliminates Non-productive Time in the Composing Room
and Increases Output in Press Room
\$1234567890**

24 Point No. 186

**MANY MAGAZINES
of Latin Europe are Produced entirely on the
Monotype Composing Machine
\$1234567890**

30 Point No. 186

**NON-DISTRIBUTION
Reduces the Cost of producing Good
Advertising Composition
\$1234567890**

36 Point No. 186

**WORKMEN
Will Appreciate Its Advantages
\$1234567890**



No. 88J. Job Arrangement C1

Composition Matrices

5 Point No. 88J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with

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8 Point No. 88J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its ma-

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

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6 Point No. 88J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not

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10 Point No. 88J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

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12 Point No. 88J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the

14 Point No. 88

GET A FAIR PRICE FOR YOUR WORK

You can Easily do this without being a Cost Expert by Building up Quality with a Monotype. The Work sells Itself at a Profit Making Price

\$1234567890

18 Point No. 88

ONE NEWSPAPER CUSTOMER SAYS

Since the Monotypes were Installed they haven't bought a Dollar's Worth of Type, Spacing Material or Borders

\$1234567890

24 Point No. 88

"PRINTING FOR PROFIT"

Is Our Answer to that Interesting Query, "What is the Matter with the Printing Business?"

\$1234567890

30 Point No. 88

QUALITY PAYS HANDSOMELY

It is the Best and Only Lever to Raise Prices and Increase Your Profits

\$1234567890

36 Point No. 88

ALL YOU CLAIM FOR IT

And More Says a Satisfied Monotyper

\$1234567890

No. 88K. Job Arrangement C1

Composition Matrices

6 Point No. 88K, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and

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10 Point No. 88K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters

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8 Point No. 88K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as

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12 Point No. 88K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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\$1234567890

No. 881

Electro Display Matrices

14 Point No. 881

ALL ROMAN, ITALIC AND BOLDFACES

*On Standard Monotype Line for all Point Sizes from 5 Point to 12 Point Inclusive
can be cast to Line at One Operation*

\$1234567890

18 Point No. 881

TWO-LINE OR THREE-LINE BOLDFACE FIGURES

*Combined with any size Roman for Newspaper Ad. and Catalogue
Work. This is not a Slug Makeshift*

\$1234567890

24 Point No. 881

EXTRA CHARACTERS FOR SPECIAL WORK

Easily Inserted in the Monotype Flexible Matrix Case

No Extra Attachments Required

\$1234567890

30 Point No. 881

MONOTYPE MATRICES

*Combined in an Endless Variety of Ways for
an Endless Variety of Work*

\$1234567890

36 Point No. 881

POINT, FACE & MEASURE

Quickly Changed with the Monotype

\$1234567890

No. 141J. Job Arrangement C1

Composition Matrices

6 Point No. 141J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements

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10 Point No. 141J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling

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8 Point No. 141J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance, while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm con-

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12 Point No. 141J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and

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14 Point No. 141

COST OF LEADS AND LEADING BY HAND

Wholly Overcome with the Monotype. You can Cast any Face on a Larger Body to Fit the Space
\$1234567890

18 Point No. 141

THE ONLY MACHINE TO CONSIDER

For any Kind of Matter to be kept Standing and Corrected for Later Editions
\$1234567890

24 Point No. 141

ALTERATIONS EASILY MADE

As with Foundry Type, and the Investment is Less by 80 per cent.
\$1234567890

30 Point No. 141

MONOTYPE CORRECTIONS

Never Stop the Production from Keyboard or Caster
\$1234567890

36 Point No. 141

FURNISHES FACILITIES

For all Kinds of Plain and Intricate Work
\$1234567890

36H4 Point No. 141

SUPPLY A FACE TO FIT THE SPACE
\$1234567890

18 Point No. 285

AN INLINE SERIES

Is Especially Good for Newspaper Ad
Composition and Job Work
\$1234567890

24 Point No. 285

MAGAZINE HEADINGS

Composed in Inline Faces Har-
monize with Text Matter
\$1234567890

30 Point No. 285

COVER PAGES

Displayed in this New Series
are Very Distinctive
\$1234567890

36 Point No. 285

EACH LETTER

Monotype Made is Cast
Separately
\$1234567890



24 Point No. 286

YOUR COMPOSITION COST

The Monotype Reduces the Cost of Both
Machine and Hand Composition
\$1234567890

30 Point No. 286

CAN BE REDUCED

The Monotype Does This Through
Its Non-Distribution System
\$1234567890

36 Point No. 286

START NOW

Eliminating All Distribution
\$1234567890





"Continuous Production is Possible
Only with the Monotype"

THE MONOTYPE

is essential to the success of any practical system of composing-room efficiency: it is the one machine that provides for all kinds of composition from the plainest straight matter to the most intricate work: it is practically without limit as a composing machine: as a producer of type and material for hand composition it is without a peer: it is not only continuously productive but provides the material to make the entire composing-room continuously productive: it eliminates almost all the non-productive operations and makes all the productive operations more productive: its effect is noticeable immediately after installation and its savings and efficiency are cumulative. True composing-room efficiency is absolutely impossible without

THE MONOTYPE

The Biggest Profit Maker Ever
Offered the Printer

No. 25J. Job Arrangement C1

Composition Matrices

5 Point No. 25J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes where-

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6 Point No. 25J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we

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7 Point No. 25J, 7½ Set

MONOTYPE FACES

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8 Point No. 25J, 8½ Set

MONOTYPE FACES

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9 Point No. 25J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing through-

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Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 25J. Job Arrangement C1

Composition Matrices

10 Point No. 25J, 10 Set

MONOTYPE FACES

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11 Point No. 25J, 11½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, liter-

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12 Point No. 25J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the

No. 25

Electro Display Matrices

14 Point No. 25

QUITE ALONE IN THE FIELD

**For School and College Text Books, Fine Editions, Catalogues and
all Work Requiring Mechanical Accuracy**

\$1234567890

18 Point No. 25

PERFECT PRINTING SURFACE

**On Every Letter cast on the Monotype Means Minimum
Make-ready on the Press**

\$1234567890

24 Point No. 25

ACCURATE JUSTIFICATION

**And Uniform Alignment; the Hall-marks
of Monotype Product**

\$1234567890

30 Point No. 25

USEFUL FACES

**Borders and Ornaments; New Ones
Added Every Week**

\$1234567890

36 Point No. 25

IDLE TIME

Converted Into Real Money

\$1234567890

Straight Matter

What the great magazines long ago discovered about the Monotype, the newspapers are just beginning to find out.

We have learned that there is such a thing as a newspaper standard of quality. This standard is high enough to convince us that the Monotype System is the only one that can establish and maintain this standard.

Many newspapers found out for themselves that the Monotype was not only an invaluable—almost indispensable—help in the ad-room, but that it was also the most satisfactory machine on STRAIGHT MATTER.

Every newspaper plant using Monotypes has machines which are NEVER idle.

The Monotype is THE complete machine for the newspaper office because it is the only machine that is both a TYPE CASTER and TYPE SETTER.

The Monotype maintains the newspaper standard of quality because it provides a new dress of type for every issue.

Look into it! Let us send you the actual proof of the Monotype's newspaper record on news and ads.

No. 25K. Job Arrangement C1

Composition Matrices

6 Point No. 25K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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8 Point No. 25K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an

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7 Point No. 25K, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding

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9 Point No. 25K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently

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No. 25K. Job Arrangement C1

Composition Matrices

10 Point No. 25K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmos-

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11 Point No. 25K, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made all its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, liter-

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12 Point No. 25K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround them-

14 Point No. 251

THERE NEED BE NOTHING THE MATTER
*With the Printing Business when you get Your Profits Out of
Quality and not out of Low Selling Prices*
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18 Point No. 251

COSTS MAY BE REDUCED
*And Quality Greatly Raised by One Operation through
the Use of the Monotype*
\$1234567890

24 Point No. 251

KEEP UP THE QUALITY
*And Your Customers Will Pay an Extra
Good Profit for Extra Good Work*
\$1234567890

30 Point No. 251

FOR ECONOMY
*And for Superiority the Monotype
is in a Field by Itself*
\$1234567890

36 Point No. 251

THE MONOTYPE
Answers the Cost Problem
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No. 26J. Job Arrangement C2

Composition Matrices

5 Point No. 26J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmos-

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7 Point No. 26J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all the useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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6 Point No. 26J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 26J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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No. 26J. Job Arrangement C2

Composition Matrices

9 Point No. 26J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor

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10 Point No. 26J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet

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12 Point No. 26J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

No. 76J. Job Arrangement C1

Composition Matrices

5 Point No. 76J, 5½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and

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7 Point No. 76J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the profession, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the

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6 Point No. 76J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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8 Point No. 76J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws that have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the

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No. 76J. Job Arrangement C1
Composition Matrices

9 Point No. 76J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the

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10 Point No. 76J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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12 Point No. 76J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the

No. 45J. Job Arrangement C1

Composition Matrices

8 Point No. 45J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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Ems a to z 13.45

Words to Pica .55

10 Point No. 45J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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Ems a to z 12.66

Words to Pica .42

12 Point No. 45J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

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Ems a to z 12.66

Words to Pica .35

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts and the learned sciences and professions, surround themselves with the

14 Point No. 45

MONOTYPE TYPE IS GOOD TYPE
No Foundry Type Made is More Solid or Has a Better Face than Type
Cast on the Monotype
\$1234567890

18 Point No. 45

QUALITY CATALOGUES
If Machine Set Must be Monotype Set "There's a
Reason"
\$1234567890

24 Point No. 45

THEORIES DO NOT APPLY
To the Monotype, but Conditions, Which It
Is Always Ready to Fulfil
\$1234567890

30 Point No. 45

THE BEST WAY TO
Answer the Sorts and Composition
Problem Is the Monotype Way
\$1234567890

36 Point No. 45

AT EVERY POINT
The Monotype Is on the Job
\$1234567890

No. 56J. Job Arrangement C2

Composition Matrices

5 Point No. 56J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions

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6 Point No. 56J, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and

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5½ Point No. 56J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are now accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to

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7 Point No. 56J, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of all that talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving bril-

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No. 56J. Job Arrangement C2

Composition Matrices

8 Point No. 56J, 8½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of all our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and

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No. 156J. Job Arrangement C2

Composition Matrices

5 Point No. 156J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his

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6 Point No. 156J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to



No. 256J. Book Arrangement C

Composition Matrices

6 Point No. 256J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete

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No. 58J. Job Arrangement C1

Composition Matrices

6 Point No. 58J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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10 Point No. 58J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of

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8 Point No. 58J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work, with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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12 Point No. 58J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with

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14 Point No. 58

CASTS ALL SPACING MATERIAL

From the 5-point Thin Space to the 36-point Em Quad and all the
Intermediate Point and Set Sizes

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18 Point No. 58

SETS STRAIGHT MATTER

Better, Quicker and More Economically than by Any Other
Method of Mechanical Composition

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24 Point No. 58

THE LEADING MAGAZINES

Are Practically all Composed and Cast on the
Monotype Machine

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MONOTYPE PRODUCT

Sells for the Same Price as Similar Kinds
of Matter Set by Hand

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36 Point No. 58

LONG RUNS

Direct from Type show Less Wear

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No. 60J. Job Arrangement C2

Composition Matrices

6 Point No. 60J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

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Ems a to z 17.92

Words to Pica .45

10 Point No. 60J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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Ems a to z 15.77

Words to Pica .31

8 Point No. 60J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have already accomplished and are accomplishing throughout all the world. For to

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\$1234567890

Ems a to z 16.12

Words to Pica .38

12 Point No. 60J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

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\$1234567890

Ems a to z 14.93

Words to Pica .27

14 Point No. 60

A GREATER PRODUCTION
On a Larger Variety of Profitable Work with Lower Wage
and Overhead Expense
\$1234567890

18 Point No. 60

ELIMINATES COMPETITION
On Catalog and Job Work, Variety of Face
and Quality of Work Unexcelled
\$1234567890

24 Point No. 60

THE LOGICAL WAY
To Set Railway Tariffs and Time
Tables with Nut Body Figures
\$1234567890

30 Point No. 60

STRAIGHT MATTER
Of the Simplest Kind can be
Handled at a Profit
\$1234567890

36 Point No. 60

ARTISTIC FACES
For Use on Monotypes
\$1234567890

No. 60K. Job Arrangement C2

Composition Matrices

6 Point No. 60K, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and the startling inevitably becomes tiresome, and he is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle

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10 Point No. 60K, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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8 Point No. 60K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow

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12 Point No. 60K, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

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\$1234567890

14 Point No. 601

JULES VERNE AT HIS BEST
Never Described a More Wonderful Machine Than the
Style DD Monotype Keyboard
\$1234567890

18 Point No. 601

WILL COMPOSE TWO MEASURES
As Well as Two Sizes at One Operation. And This
Is but One Point
\$1234567890

24 Point No. 601

TWITCH THE SWITCH
To Change Face, Measure, Point Size and
Keep Always on Live Copy
\$1234567890

30 Point No. 601

WIDE MEASURES
And Narrow Measures at One
Time Easy for Style DD
\$1234567890

36 Point No. 601

ITS LIMIT
Has Never Yet Been Reached
\$1234567890

18 Point No. 62

OPERATING EFFICIENCY

**And High Quality Product Combined with Low
Cost of Production is the Monotype Way
\$1234567890**

24 Point No. 62

QUALITY CONTROLS

**The Selling Price and Attracts Buyers
Who Are Discriminating and
Know Good Printing
\$1234567890**

30 Point No. 62

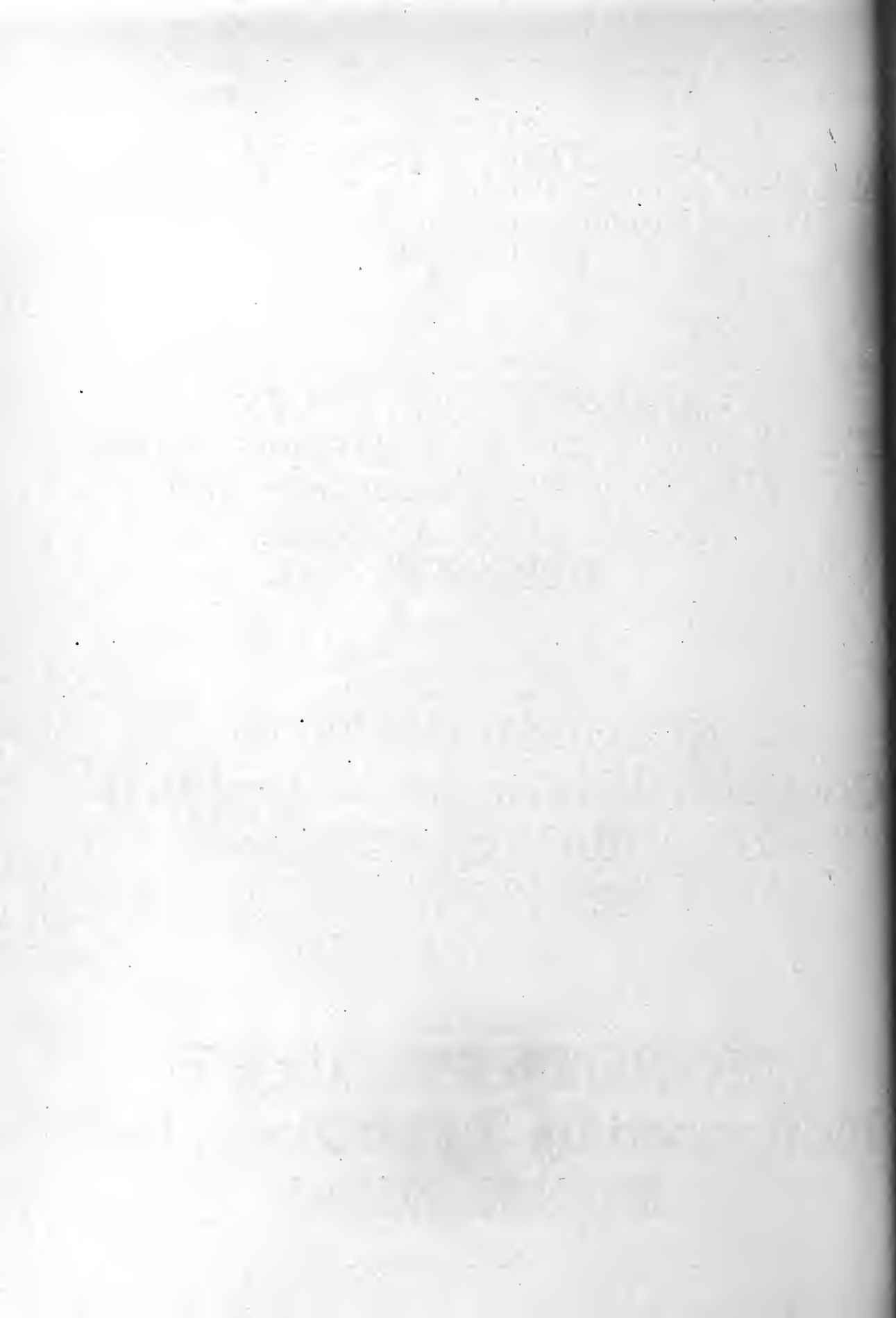
NO COMPOSITION

**Commands a Higher Selling Price
than Monotype Product
\$1234567890**

36 Point No. 62

MONOTYPE TYPE

**Endorsed by Type Founders
\$1234567890**



No. 63J. Job Arrangement C2

Composition Matrices

6 Point No. 63J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and the startling inevitably becomes tiresome, and he is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving the brilliant schemes wherewith to

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Ems a to z 17.92

Words to Pica .45

10 Point No. 63J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard all knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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Ems a to z 15.77

Words to Pica .31

6 Point No. 63J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow

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\$1234567890

Ems a to z 16.12

Words to Pica .38

12 Point No. 63J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

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\$1234567890

Ems a to z 14.93

Words to Pica .27

14 Point No. 63

ONE SWEETLY SOLEMN THOUGHT
Which Comes to the Monotype Owner Is That He Is Prepared
for Any and Every Job That Comes In
\$1234567890

18 Point No. 63

NOTHING IS TOO HARD
For the Versatile Monotype, Either in Quality
or Technical Requirements
\$1234567890

24 Point No. 63

FOR ELECTROTYPING
The Matter May Be Run with High
Spaces and Quads Throughout
\$1234567890

30 Point No. 63

FOR LETTERPRESS
The Same Ribbon Will Give
Low Quads and Spaces
\$1234567890

36 Point No. 63

FOR DISPLAY
Cast Sorts on Monotype
\$1234567890

No. 68J. Job Arrangement C1

Composition Matrices

6 Point No. 68J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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Ems a to z 14.78

Words to Pica .60

10 Point No. 68J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of

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Ems a to z 12.99

Words to Pica .42

8 Point No. 68J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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Ems a to z 13.45

Words to Pica .50

12 Point No. 68J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with the

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Ems a to z 12.66

Words to Pica .35

No. 68

Sorts Matrices

14 Point No. 68

TYPE RUN ROUND CUTS AND INITIALS

Like straight Matter, just as Accurately as with Matter Composed by and
Run Round by Hand in the Old Way

\$1234567890

18 Point No. 68

ABSOLUTELY NO ADJUSTMENT

Required on the Monotype Keyboard to Change the Point Size.
Measure Changed Like Setting a Stick

\$1234567890

24 Point No. 68

EXTRA CHARACTERS

Easily Inserted in Monotype Matrix Case
for any Kind of Special Work

\$1234567890

30 Point No. 68

MONOTYPE TYPE

Is Finished Complete in the Mold.

It is not Shaved or Dressed

\$1234567890

36 Point No. 68

REDUCES COST

Without Reducing the Price

\$1234567890

No. 69J. Job Arrangement C1

Composition Matrices

6 Point No. 69J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and

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10 Point No. 69J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters

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8 Point No. 69J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as

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12 Point No. 69J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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\$1234567890

14 Point No. 69

ARE YOU FISHING FOR MINNOWS?

Don't be Satisfied with the Small Jobs While Your Competitor Walks off with the
Large ones, Because he uses Monotype
\$1234567890

18 Point No. 69

BAIT WITH A MONOTYPE

If you are not Satisfied with your Present Profits or with the Present
Quality of your Printing
\$1234567890

24 Point No. 69

FISH FOR WHALES

Get the Big Jobs and the Long Runs You are Now
Losing to your Competitor
\$1234567890

30 Point No. 69

THEY WILL BITE

At the Quality and the Speed. It Always
Pays Well to Be Prompt
\$1234567890

36 Point No. 69

DROP A LINE

If You Want Us to Help Catch 'Em
\$1234567890

No. 78J. Job Arrangement C1

Composition Matrices

6 Point No. 78J, 7 $\frac{1}{4}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius accomplish and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle all his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now

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10 Point No. 78J, 10 $\frac{1}{2}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance

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8 Point No. 78J, 8 $\frac{1}{4}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we

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12 Point No. 78J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the

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\$1234567890

No. 78

Electro Display Matrices

14 Point No. 78

THE MONOTYPE TYPE CASTER

Is the only one that is Convertible, and can be Quickly changed into a
Standard Composing Machine

\$1234567890

18 Point No. 78

AS A COMPOSING MACHINE

Monotype Product is Identical with the Highest
Class of Work set by Hand

\$1234567890

24 Point No. 78

THE LEADING DAILIES

All Use the Monotype Successfully in
their Advertising Departments

\$1234567890

30 Point No. 78

THE LITTLE PRINTER

Gets into the Big Class with the
Versatile Monotype

\$1234567890

36 Point No. 78

750 FONTS

Now in our Matrix Library

\$1234567890

No. 78K. Job Arrangement C1

Composition Matrices

6 Point No. 78K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as 'the fine arts, the learned sciences, and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius accomplish and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle all his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now

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\$1234567890

Ems a to z 14.78

Words to Pica .57

10 Point No. 78K, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in

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\$1234567890

Ems a to z 13.30

Words to Pica .40

8 Point No. 78K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, the literature and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we

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\$1234567890

Ems a to z 13.85

Words to Pica .48

12 Point No. 78K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the

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\$1234567890

Ems a to z 12.66

Words to Pica .35

No. 781

Sorts Matrices

14 Point No. 781

THE TYPECASTING PROPOSITION

*Is an Important Development of the Monotype, and is but One of its
Many Strong and Desirable Features*
\$1234567890

18 Point No. 781

ASK YOUR PRESSMEN

*For Their Opinion Regarding the Saving Made
on Makeready with Monotype Type*
\$1234567890

24 Point No. 781

AGAIN ASK THEM

*About the Many Advantages of the Low
Quads and Spaces*
\$1234567890

30 Point No. 781

FOR ELECTROS

*The Same Mold Delivers High
or Low Quads & Spaces*
\$1234567890

36 Point No. 781

NO EXTRAS

Are Necessary for This
\$1234567890

No. 81J. Job Arrangement C4

Composition Matrices

6 Point No. 81J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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Ems a to z 14.91

Words to Pica .60

10 Point No. 81J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of

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Ems a to z 12.78

Words to Pica .42

8 Point No. 81J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work, with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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Ems a to z 13.58

Words to Pica .50

12 Point No. 81J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with

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Ems a to z 12.78

Words to Pica .35

18 Point No. 81

YOUR INVESTMENT IS PROTECTED

If you don't Handicap yourself with a Machine that can Never be
Anything but a Type Caster

\$1234567890

24 Point No. 81

ASK US TO PROVE OUR CLAIM

That the Monotype is the Cheapest, because it is the
Best Type Caster and Composing Machine

\$1234567890

18 Point No. 94

THE SOUL OF A TYPECASTER IS THE MOLD
To Combine Speed and Quality the Mold Must be Easily Adjusted to Take Up Wear and be
Properly Cooled to Produce Solid Type
\$1234567890

24 Point No. 94

THE RECIPROCATING MONOTYPE MOLD
Combines Ease of Adjustment, Water Cooling and All of the Correct
Principles of Typecasting
\$1234567890

30 Point No. 94

HIGH SPEED IS MADE POSSIBLE
With Marvelous Accuracy Through the Mechanical
Methods Designed for It Alone
\$1234567890

36 Point No. 94

TYPE THAT IS RIGHT
Perfect In Both Body and Face Is the Result
\$1234567890



No. 97J. Job Arrangement C2

Composition Matrices

6 Point No. 97J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully; letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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10 Point No. 97J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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8 Point No. 97J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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12 Point No. 97J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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No. 97

Electro Display Matrices

14 Point No. 97

SIXTY EMS OF PICA

**Is the Monotype Measure for Composition. You can Set any Job
Within this Limit in any Size Type
\$1234567890**

18 Point No. 97

SETS SEVEN ALPHABETS

**Roman, Italic and Boldface, Caps and Lower Case
and Roman Small Caps at Once
\$1234567890**

24 Point No. 97

THE MATRIX LIBRARY

**Gives you Quickly the Face you Want
When you Really Want it
\$1234567890**

30 Point No. 97

CORRECTIONS MADE

**By Hand While the Monotype
Runs on Original Copy
\$1234567890**

36 Point No. 97

A NEW DRESS

**For Everything in the Shop
\$1234567890**

No. 97K. Job Arrangement C2

Composition Matrices

6 Point No. 97K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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10 Point No. 97K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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8 Point No. 97K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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12 Point No. 97K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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\$1234567890

14 Point No. 971

OUR TYPE & RULE CASTER
*will Produce one-third More Pounds of Type, Spaces and Quads
per Hour than any Other Type Caster*
\$1234567890

18 Point No. 971

TYPE THAT IS NEW
*When Placed in the Cases will Mean Less Trouble
for Compositors and Pressmen*
\$1234567890

24 Point No. 971

READING MATTER
*Composed with Single Letters is read
with less Conscious Effort*
\$1234567890

30 Point No. 971

MAKE YOUR
*Hand Compositors as Efficient
as Machine Operators*
\$1234567890

36 Point No. 971

SINGLE TYPES
Have a Prideful Ancestry
\$1234567890

No. 98J. Book Arrangement C

Composition Matrices

6 Point No. 98J, 7 $\frac{1}{4}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully,

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8 Point No. 98J, 8 $\frac{1}{2}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the

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9 Point No. 98J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts

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10 Point No. 98J, 10 $\frac{1}{4}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a

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12 Point No. 98J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and

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\$1234567890

14 Point No. 98

THE MONOTYPE WILL ALLOW DUPLICATION
Of Forms for Long Runs without Loss of Time for Electrotyping or
Resetting the Job by Hand
\$1234567890

18 Point No. 98

NO MACHINE THE PRINTER USES
Will Save as Much Time and Money as the Monotype.
It Produces all the Time
\$1234567890

24 Point No. 98

EACH TYPE CAST
Separately, like Foundry Type, and
with Greater Accuracy
\$1234567890

30 Point No. 98

ALL PROGRESSIVE
Printers use a Versatile Monotype
for all kinds of work
\$1234567890

36 Point No. 98

TABULAR MATTER
Composed like plain matter
\$1234567890

No. 98K. Job Arrangement C2

Composition Matrices

6 Point No. 98K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does

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\$1234567890

8 Point No. 98K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround

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9 Point No. 98K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

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10 Point No. 98K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an

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12 Point No. 98K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

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\$1234567890

14 Point No. 981

*PARTIAL USE OF THE MONOTYPE
System for Composition, without Type and Rule Sort Casting,
will give only Partial Benefits
\$1234567890*

18 Point No. 981

*HUNDREDS OF MONOTYPE
Lead and Rule Attachments now supply Printers
with Necessary Material
\$1234567890*

24 Point No. 981

*ALL MONOTYPES
Are Cutting Composing Room Costs
and Increasing Profits
\$1234567890*

30 Point No. 981

*THE MONOTYPE
Keyboard is as Easy to Learn
as any Typewriter
\$1234567890*

36 Point No. 981

*DELETE THE
Drudgery of Distribution
\$1234567890*

No. 298J. Job Arrangement C4

Composition Matrices

12 Point No. 298J, 10 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES AND THE PROFESSIONS, SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH

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\$1234567890

Ems A to Z 13.66

Words to Pica .29

14 Point No. 298

NEW COLUMN RULE CAN BE CAST
ON THE MONOTYPE TYPE-&-RULE CASTER IN JUST THE LENGTH AND QUANTITY
YOU DESIRE; ALSO BORDER, RULES, LEADS AND SLUGS
\$1234567890

18 Point No. 298

MAKE YOUR OWN TYPE
FOR THE NON-DISTRIBUTION WAY IS THE EASIEST WAY
TO OBTAIN GOOD TYPOGRAPHY
\$1234567890

24 Point No. 298

NON-DISTRIBUTION
GREATEST PROFIT MAKING SYSTEM
EVER OFFERED
\$1234567890

30 Point No. 298

WISE PRINTERS
CUT COMPOSING ROOM COSTS
AND INCREASE PROFITS
\$1234567890

36 Point No. 298

THIS SERIES
CONTAINS CAPS & POINTS
\$1234567890

18 Point No. 104

ADDING FACES EVERY WEEK
TO KEEP THE MONOTYPE EQUIPMENT UP TO THE
MINUTE WITH UP-TO-DATE FACES
\$1234567890

20 Point No. 104

A CONVERTIBLE MACHINE
FROM A TYPE CASTER TO A COMPOSING
MACHINE
\$1234567890

24 Point No. 104

YOUR INVESTMENT
PROTECTED BY THIS CONVERTIBLE
FEATURE
\$1234567890



No. 117J. Job Arrangement C1

Composition Matrices

6 Point No. 117J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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Ems a to z 14.78

Words to Pica .60

10 Point No. 117J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what

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Ems a to z 12.66

Words to Pica .42

8 Point No. 117J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the

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Ems a to z 13.45

Words to Pica .50

12 Point No. 117J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the

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Ems a to z 12.66

Words to Pica .35

14 Point No. 117

THERE IS A BIG DIFFERENCE

Between the Actual Cost and the Selling Price of Monotype Composition
Quality Certainly Pays Handsomely
\$1234567890

18 Point No. 117

THE CELLULAR MATRIX

The most Radical and the most Costly Improvement Ever
Made in Composing Machinery
\$1234567890

24 Point No. 117

THE QUALITY MACHINE

That Pleases Quality Customers and Keeps
Cost Down and Price Up
\$1234567890

30 Point No. 117

ATTRACTIVE FACES

Infinite Variety and Artistic Design
Producing Work that Sells
\$1234567890

36 Point No. 117

LOW QUAD MOLD

Saves Time in Press Room
\$1234567890

No. 139J. Job Arrangement C1

Composition Matrices

6 Point No. 139J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs

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10 Point No. 139J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accomplishing

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8 Point No. 139J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very

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12 Point No. 139J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with

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24 Point No. 139

MONOTYPE RELIABILITY

**The Machine That is Equal to the Most Exacting
Typographical Requirements**

\$1234567890

30 Point No. 139

OUR MONOTYPE MATRIX

**Will Cast Figures as Large as 36 Point
and in Justified Lines**

\$1234567890

36 Point No. 139

FOR MORE PROFIT

Always Use Monotype Composition

\$1234567890

No. 142J. Job Arrangement C2

Composition Matrices

5½ Point No. 142J, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work

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6 Point No. 142J, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the

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8 Point No. 142J, 9¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All

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10 Point No. 142J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard all knowledge of what has gone before or what is now going on in his own trade and profes-

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12 Point No. 142J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they

14 Point No. 144

**YOU DON'T HAVE TO BUY
Special Attachments, Rules and Furniture to Handle
out of the Ordinary Work
\$1234567890**

18 Point No. 144

**SAVING ON MAKE-READY
With Always New Type is a Double Saving;
Press Time and Man Time
\$1234567890**

24 Point No. 144

**TIME, MONEY, WORRY
Saved on Composition, Supervision
& Corrections with Monotype
\$1234567890**

30 Point No. 144

**QUALITY FAMOUS
But Not Wanting on Quantity
Under All Conditions
\$1234567890**

36 Point No. 144

**PRESS CHANGES
Easy with Separate Type
\$1234567890**

No. 143J. Book Arrangement C

Composition Matrices

6 Point No. 143J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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10 Point No. 143J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of

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8 Point No. 143J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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12 Point No. 143J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with

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\$1234567890

No. 143

Electro Display Matrices

14 Point No. 143

ALL MATTER IS STRAIGHT MATTER
Tariff, Tabular and Intricate Catalogue Composition Handled like
Straight Matter on the Monotype
\$1234567890

18 Point No. 143

GET A TYPE CASTER
Convert it into a Composing Machine for Casting all
Kinds of Justified Ready-to-print Matter
\$1234567890

24 Point No. 143

THE ONLY MACHINE
Having a Complete and Varied Assortment
of its own Matrices
\$1234567890

30 Point No. 143

A MATRIX LIBRARY
All Faces Leased to Customers, just
like a Circulating Library
\$1234567890

36 Point No. 143

BUY A MACHINE
With a Repeat-order Record
\$1234567890

No. 145J. Job Arrangement C2

Composition Matrices

6 Point No. 145J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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Ems a to z 16.72

Words to Pica .49

10 Point No. 145J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in the printing office.

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Ems a to z 14.34

Words to Pica .34

8 Point No. 145J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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Ems a to z 15.20

Words to Pica .40

12 Point No. 145J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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Ems a to z 14.34

Words to Pica .28

14 Point No. 145

MONOTYPE PROMOTES EXPANSION
Along the Lines of Least Resistance and Greatest Profit to its
Owner. It Produces all the Time
\$1234567890

18 Point No. 145

THE BEST PAYING SPECIALTY
Is Quality. Monotype Quality Gets the Work and Insures
a Good Price on the Job
\$1234567890

24 Point No. 145

TURNS OUT THE WORK
Doesn't Turn Down the Order from Lack
of Proper Facilities
\$1234567890

30 Point No. 145

FOREIGN LANGUAGE WORK
Changes from one Language to
Another Made Easily
\$1234567890

36 Point No. 145

THE ELASTIC MACHINE
Makes the Face Fit the Space
\$1234567890

No. 153J. Job Arrangement C2

Composition Matrices

6 Point No. 153J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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Ems a to z 16.72

Words to Pica .49

7 Point No. 153J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded

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Ems a to z 16.38

Words to Pica .43

8 Point No. 153J, 8½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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Ems a to z 15.20

Words to Pica .40

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of all our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the



No. 159J. Job Arrangement C2

Composition Matrices

6 Point No. 159J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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10 Point No. 159J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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8 Point No. 159J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished, and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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12 Point No. 159J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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14 Point No. 159

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each font consists of 81 characters as shown above

18 Point No. 159

ONE MACHINE WILL DO
Everything that all other kinds of Composing or
Material Making Machines will do
\$1234567890

24 Point No. 159

A DISPLAY LETTER
Strong and Rugged Combines Legible
and Artistic Qualities
\$1234567890

30 Point No. 159

THIS FACE IS
Designed to Harmonize with
our Number 38 Series
\$1234567890

36 Point No. 159

MONOTYPE MATTER
Stands up for Long Runs
\$1234567890

No. 163J. Job Arrangement C2

Composition Matrices

6 Point No. 163J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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Ems a to z 16.72

Words to Pica .49

10 Point No. 163J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in a printing office.

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Ems a to z 14.34

Words to Pica .34

8 Point No. 163J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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Ems a to z 15.20

Words to Pica .40

12 Point No. 163J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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Ems a to z 14.34

Words to Pica .28

14 Point No. 163

MONOTYPE TYPE IS GOOD TYPE
No Foundry Type Made is More Solid or Has a Better Face than
Type Cast on the Monotype.
\$1234567890

18 Point No. 163

THE BUSINESS BUILDER
The Monotype is all the Time on Live Copy, and
Taking the Work as it Comes
\$1234567890

24 Point No. 163

ALWAYS READY
To Handle the Regular and the Rush
Job in the Shortest Time
\$1234567890

30 Point No. 163

THE BEST WAY
To Answer the Sorts Problem is
to Monotype it
\$1234567890

36 Point No. 163

AT EVERY POINT
A Monotype is on the Job
\$1234567890

No. 173E. Book Arrangement C

Composition Matrices

6 Point No. 173E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers

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10 Point No. 173E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent

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8 Point No. 173E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the

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12 Point No. 173E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the

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No. 174E. Book Arrangement C

Composition Matrices

10 Point No. 174E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent

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No. 174

Electro Display Matrices

14 Point No. 174

THE TYPECASTING PROPOSITION

Is an Important Development of the Monotype, and is but One of
its Many Strong and Desirable Features

\$1234567890

No. 220J. Job Arrangement C2

Composition Matrices

10 Point No. 220J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work

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MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurte-

12 Point No. 220J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

14 Point No. 220

OUR TYPE-&-RULE CASTER

Makes the contents of the Hell Box into new type, spaces,
borders, rules, leads and slugs

\$1234567890

18 Point No. 220

FURNISH THE TOOLS

Your Compositors Need to Work Efficiently—type,
rules, leads, slugs and space material

\$1234567890

24 Point No. 220

NON-DISTRIBUTION

It costs less to make new type than to
distribute used type

\$1234567890

30 Point No. 220

MONOTYPE PRODUCT

High Quality and Low Hour Cost
go hand in hand

\$1234567890

36 Point No. 220

GOOD WORK

Monotype type and rule

\$1234567890

No. 231J. Book Arrangement C

Composition Matrices

6 Point No. 231J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student, will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround

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10 Point No. 231J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the

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8 Point No. 231J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young

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12 Point No. 231J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which

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14 Point No. 231

TO THE ADVERTISING MAN

Your Clients are Critical; You must Keep their Enthusiastic Good
Will, and Good Type is Second Only to Good Copy
\$1234567890

18 Point No. 231

IF YOU SPECIFY RIGHT

You are Assured of New Type, with Clear, Sharp Faces
and Clean, Readable Presswork
\$1234567890

24 Point No. 231

MONOTYPE AD COMPOSITION

Will Give Your Copy a more Artistic Effect
and a Better Finished Product
\$1234567890

30 Point No. 231

ALWAYS AVAILABLE

Suitable Monotype Faces for Every
Kind of Advertising Copy
\$1234567890

36 Point No. 231

ARE YOU

Getting the Best Right Now?
\$1234567890

No. 360J. Job Arrangement C4

Composition Matrices

12 Point No. 360J, 12½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the good printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the good printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the litera-

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14 Point No. 360

THE MONOTYPE COMPOSING MACHINE

**Sets all kinds of Matter, Plain or Intricate, in any Measure up to
60 Picas, in all sizes from 5 to 18 Point**

\$1234567890

18 Point No. 360

A COMPLETE MONOTYPE

**Is much more than a Composing Machine; it furnishes
all the Equipment used by Hand Compositors**

\$1234567890

24 Point No. 360

THE MONOTYPE PRINTER

**Who Casts his own Material makes Large
Savings in Time and Money**

\$1234567890

30 Point No. 360

**RAISING THE STANDARD
of Workmanship throughout the Plant
is Easy with the Monotype**

\$1234567890

36 Point No. 360

A GOOD START

is a Step in the Right Direction

\$1234567890





One of the Truly Great
Developments in the Printing Industry



An Opportunity for the Ambitious Compositor

Learn to Operate THE MONOTYPE Style D Keyboard

AS easy to operate and as easy to learn as any typewriter, this Keyboard permits the compositor to do that which he is best trained to do—set type. Unhindered by mechanical difficulties of any kind, away from the smoke and fumes of molten metal, he produces a greater output with less effort than is possible with any other machine.

If you are interested in learning this Twentieth Century Composing Machine, write us for information about our Free School of Instruction.

Lanston Monotype Machine Co.
Philadelphia

Quick Change of Face or Measure
As Simple as Setting a Stick



Key Arrangement and Action the Same as All
Standard Typewriters

The Simplest, the Fastest and the Most Flexible
of All Composing Machines

No. 11J. Job Arrangement C2

Composition Matrices

5 Point No. 11J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material

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8 Point No. 11J, 8½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness

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6 Point No. 11J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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10 Point No. 11J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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Composition Matrices

5½ Point No. 211J, 7 Set

Job Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are now accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in

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No. 11J. Job Arrangement C2

Composition Matrices

11 Point No. 11J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have

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MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the

12 Point No. 11J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are now accepted as the fine arts,

14 Point No. 11

FIGURE THE COST

**Of the Machines and Accessories Offered to do Approximately
what any Monotype will do**

\$1234567890

18 Point No. 11

THE TYPEWRITER KEYBOARD

**Easy to Learn, Easy to Operate, just the same as
the Standard Typewriter**

\$1234567890

24 Point No. 11

QUICK CHANGE

**Of Measure and Mold Keeps up Product
and Keeps down Cost**

\$1234567890

30 Point No. 11

HIGH OR LOW SPACES

**Produced by the Monotype at
the Will of the Operator**

\$1234567890

36 Point No. 11

OUR TYPE CASTER

A Complete Type Foundry

\$1234567890

No. 11K. Job Arrangement C2

Composition Matrices

8 Point No. 11K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so very free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate

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10 Point No. 11K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so very free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and the concrete examples of the work with which they are par-

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12 Point No. 11K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are ac-

14 Point No. 1111

THE COMPLETE MONOTYPE

*Is the Only Machine that will Supply All of the Material
Needed in the Composing Room
\$1234567890*

18 Point No. 1111

INCREASED PRODUCTION

*With System and Economy are Always to be
Found Where There is a Monotype
\$1234567890*

24 Point No. 1111

WITH HIGH QUALITY

*As an Asset, Satisfaction is Assured
from Your Monotype
\$1234567890*

30 Point No. 1111

POOR WORKMANSHIP

*Is Dear at any Price: Offer
the Best—Monotype
\$1234567890*

36 Point No. 1111

MONOTYPE

*Gives Very Best Results
\$1234567890*

14 Point No. 111

YOU MAY BE ABLE TO MAKE MONEY

**Without Owning and Operating a Monotype or Keeping your Plant up-to-date
with the Modern Improvements of the Printing Business
\$1234567890**

18 Point No. 111

BUT YOU ARE WASTING ENERGY

**Which Could and Should Easily Pay you Greater Dividends with
Considerably Less Effort and Worry
\$1234567890**

24 Point No. 111

A MONOTYPE EQUIPMENT

**Will Easily Save Many Composing and Pressroom
Expenses Now Thought Necessary
\$1234567890**

30 Point No. 111

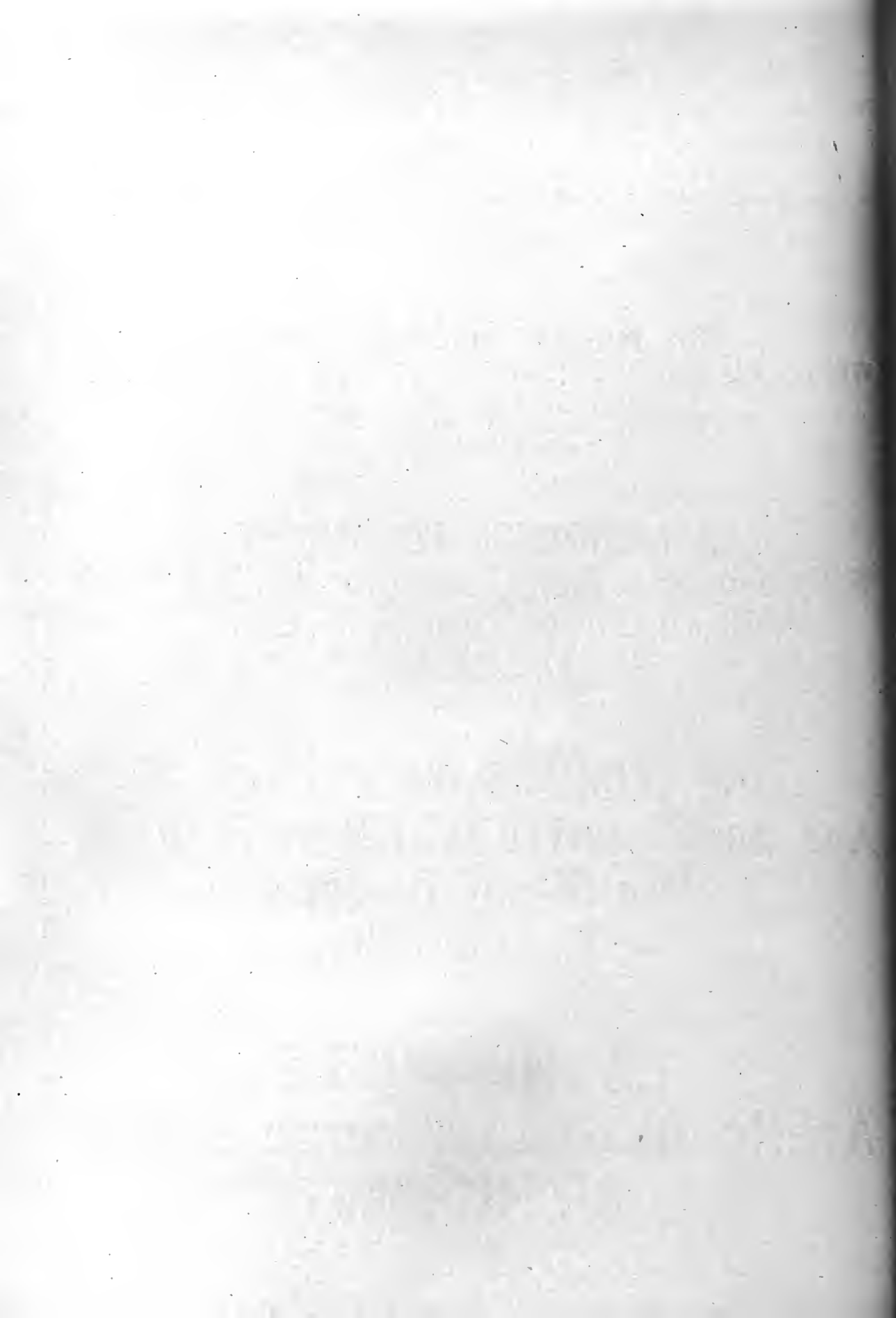
TIME IS MONEY

**And the Monotype Will Save Both. It
is a Steady Producer
\$1234567890**

36 Point No. 111

LABOR COSTS

**Are Reduced to a Large Extent
\$1234567890**



No. 28J. Job Arrangement C2

Composition Matrices

5½ Point No. 28J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they

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7 Point No. 28J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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6 Point No. 28J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 28J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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No. 28J. Job Arrangement C2

Composition Matrices

10 Point No. 28J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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12 Point No. 28J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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No. 128J. Job Arrangement C1

Composition Matrices

6 Point No. 128J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge

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8 Point No. 128J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are just now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we

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10 Point No. 128J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions surround themselves with the history, literature, and concrete ex-

No. 39J. Job Arrangement C2

Composition Matrices

5 Point No. 39J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man,

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Ems a to z 18.63

Words to Pica .52

6 Point No. 39J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished

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Ems a to z 17.92

Words to Pica .45

8 Point No. 39J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the

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Words to Pica .38

10 Point No. 39J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete exami-

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Ems a to z 15.77

Words to Pica .31

12 Point No. 39J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to

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Ems a to z 14.93

Words to Pica .27

14 Point No. 39

THE MATRIX LIBRARY

**Supplies 850 Different Fonts of Attractive Faces for Use
when You Please as Long as You Please
\$1234567890**

18 Point No. 39

100 POUNDS A DAY

**Of Assorted Type. This is the Record of a
Washington Newspaper Plant
\$1234567890**

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ALL OLD TYPE

**Converted into New and Usable Faces
for Newspaper Ads.
\$1234567890**

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MATRIX SERVICE

**Satisfies all Library Members
throughout the Country
\$1234567890**

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MONOTYPE USERS

**Will Tell You; They Know
\$1234567890**



Matrix Box for Display Matrices

This Improved Matrix Box is offered to meet the demand of operators for a box that will enable them to quickly locate any desired matrix when sorting up the cases. It keeps each matrix separate and easily accessible, and will prove a time saver in the caster room.

The new box is about $8\frac{1}{2}$ inches long by $2\frac{7}{8}$ inches wide and $1\frac{1}{2}$ inches high over all. It is divided into 83 individual compartments for holding one matrix each and a compartment for the line standard. These compartments are in two rows and the wide central division between carries a printed label which indicates opposite each compartment the

character to be kept in it. The partitions are of wood and the inside of the cover is plush-lined so that injury to the matrices is practically impossible. The box is covered with imitation leather and the cover is held shut with two snap fasteners. It is neat, strong, and well made throughout.

The saving of time in handling of matrices will soon pay for the replacing of the old style box by these new and very much more convenient ones, and every Monotype user should investigate it at once. The price has been placed so low that the saving of one using will almost cover it, while the convenience is priceless.

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

NEW YORK

BOSTON

CHICAGO

TORONTO

Monotype Company of California, SAN FRANCISCO

No. 79J. Job Arrangement C2

Composition Matrices

5 Point No. 79J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and pro-

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7 Point No. 79J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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6 Point No. 79J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 79J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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No. 79J. Job Arrangement C2

Composition Matrices

9 Point No. 79J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor

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11 Point No. 79J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete exam-

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10 Point No. 79J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples

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12 Point No. 79J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All of those concerned in what are

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No. 79

Electro Display Matrices

14 Point No. 79

A SAVING ON YOUR INVESTMENT
No other Composing Room Machine will Produce a Greater
Return for the Same Money.
\$1234567890

18 Point No. 79

REDUCES IDLE TIME
Casts Type, Borders, and Spaces when not used
as a Composing Machine
\$1234567890

24 Point No. 79

NEW FOUNDRY TYPE
Is Identically the Same as the Monotype
Product, but Costs More
\$1234567890

30 Point No. 79

HIGH OR LOW QUADS
And Spaces Optional with the
Monotype Operator
\$1234567890

36 Point No. 79

IMPROVEMENTS
Easily Applied as Required
\$1234567890

No. 79J. Job Arrangement S500

Composition Matrices

14 Point No. 79J, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship, that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such

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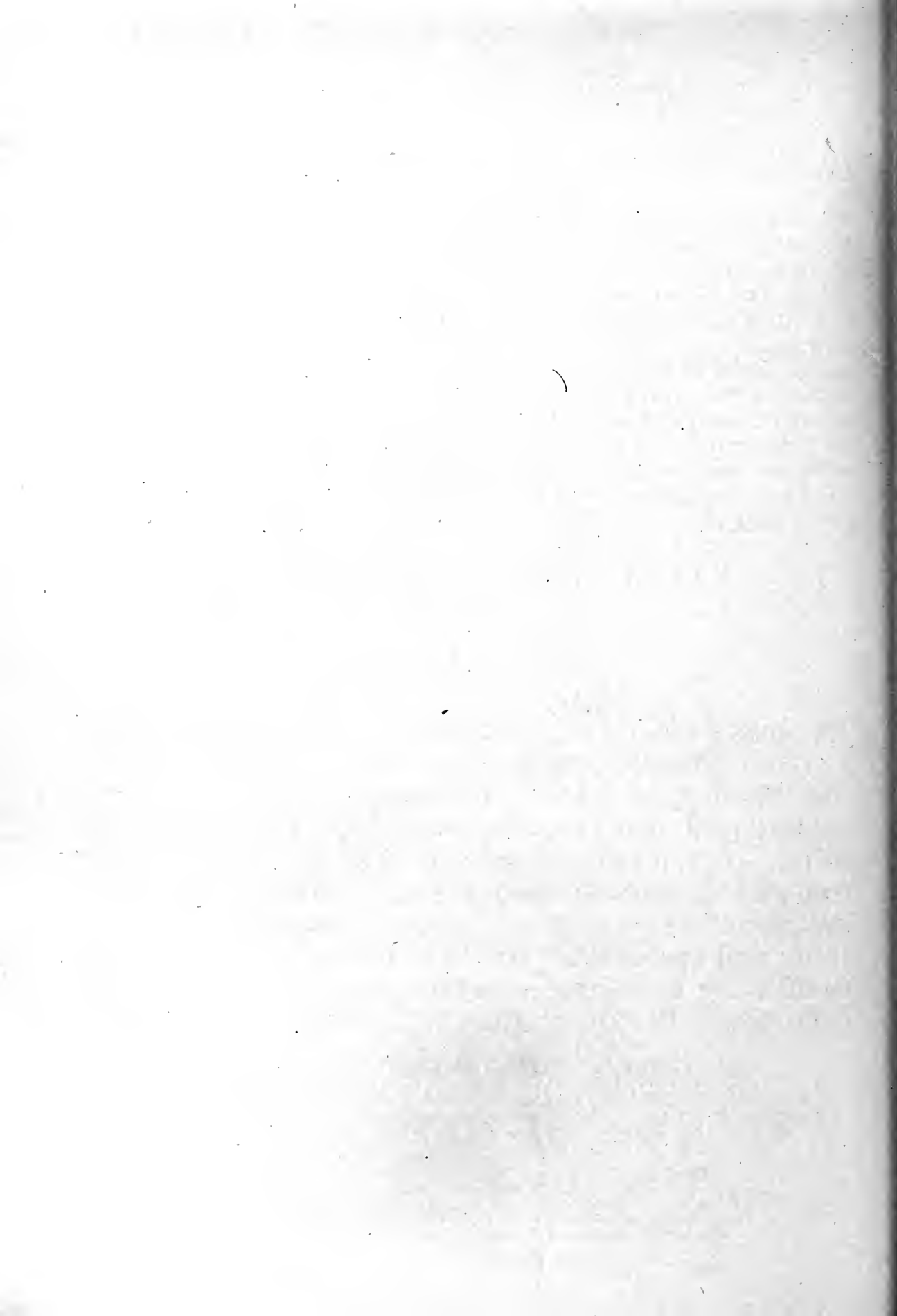
18 Point No. 79J, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show

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Class B Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC2 for the Boldface; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.



No. 89J. Job Arrangement C1

Composition Matrices

6 Point No. 89J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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Ems a to z 14.78

Words to Pica .60

10 Point No. 89J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent

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Ems a to z 12.66

Words to Pica .42

8 Point No. 89J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the

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Ems a to z 13.45

Words to Pica .49

12 Point No. 89J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the

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Ems a to z 12.66

Words to Pica .35

14 Point No. 89

THE ONLY TYPE CASTER

**That Makes New Type and Better Type Cheaper than Old Type can be
Distributed; we can Prove this
\$1234567890**

18 Point No. 89

ADDING FACES EVERY WEEK

**To Keep the Monotype Equipment up to the Minute with
Attractive and Up-to-Date Faces
\$1234567890**

24 Point No. 89

A CONVERTIBLE MACHINE

**From a Type Caster to a Composing Machine
just when you want it
\$1234567890**

30 Point No. 89

YOUR INVESTMENT

**Protected by this Convertible Feature
of the Busy Monotype
\$1234567890**

36 Point No. 89

READY TO USE

**Doesn't make Near Perfect Type
\$1234567890**

No. 89K. Job Arrangement C1

Composition Matrices

6 Point No. 89K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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10 Point No. 89K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent

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8 Point No. 89K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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12 Point No. 89K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with the

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14 Point No. 891

THE MONOTYPE SYSTEM

*Forces no Fixed Combinations of Faces upon the Printer. Any Italic
or Boldface may be used as Required*

\$1234567890

18 Point No. 891

THE STYLE "D" KEYBOARD

*Accepted as One of the Truly Great Developments in
the Printing Industry*

\$1234567890

24 Point No. 891

KEY ARRANGEMENT

*And Action of the Monotype are the Same
as All Standard Typewriters*

\$1234567890

30 Point No. 891

FLEXIBLE FACILITIES

*And High Quality are Selling Points
for the Monotype Printer*

\$1234567890

36 Point No. 891

QUALITY COUNTS

The Salesman's Best Friend

\$1234567890

No. 103

Sorts Matrices

18 Point No. 103

THE ONLY MACHINE TO CONSIDER

**For any kind of Matter to be kept Standing and Corrected for Later Editions
Directories, Railway Tariffs, Time Tables, Club Lists, Etc.**

\$1234567890

24 Point No. 103

THE MONOTYPE

**ENABLES YOU TO DEVELOP YOUR BUSINESS ALONG
THE LINE OF LEAST RESISTANCE**

\$1234567890

No. 108

Sorts Matrices

14 Point No. 108

ALL ROMAN, ITALIC AND BOLD FACES

**On Standard Monotype Line for all Point Sizes from 5 to 12 Point Inclusive
can be cast to Line at One Operation**

\$1234567890

18 Point No. 108

TWO-LINE OR THREE-LINE BOLDFACE FIGURES

**Combined with any size Roman for Newspaper Ad. and Catalogue
Work. This is not a Slug Makeshift**

\$1234567890

No. 113J. Job Arrangement C1

Composition Matrices

5 Point No. 113J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are

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6 Point No. 113J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably

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8 Point No. 113J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work

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10 Point No. 113J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under

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12 Point No. 113J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history,

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14 Point No. 113

IF YOU NEED BUT ONE TYPESETTING MACHINE
You Will Surely Buy a Monotype if you Thoroughly Investigate Its Wide
Range of Usefulness on All Kinds of Work
\$1234567890

18 Point No. 113

THE MONOTYPE IS NEVER IDLE
For When Work Is Slack, Sorts, Borders, Ornaments and
Spacing Material Can Be Cast and Put Away
\$1234567890

24 Point No. 113

LET BUSINESS BE GOOD OR BAD
In Your Composing Room, the Monotype is Still
Making Money in the Pressroom
\$1234567890

30 Point No. 113

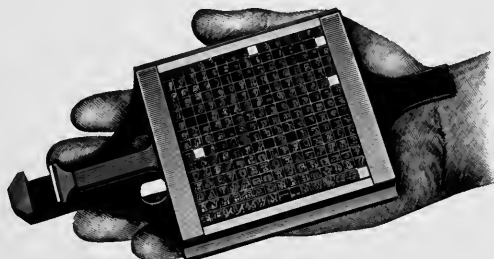
THE SAVING ON MAKEREADY
Is a Means of Profit as Well as the Saving
You Make on Composition
\$1234567890

36 Point No. 113

AND FOR LONG RUNS
Electrotyping Costs are Avoided
\$1234567890

THE MATRIX CASE

THE HEART OF THE MONOTYPE



This little magazine carries the matrices which control the kind of type that is cast. It may contain a combination of the faces required for a particular job or an ordinary font; but in every Monotype plant there should be a matrix case for each font.

The price of these matrix cases is so slight that the cost of taking a font of matrices out of the case and replacing it with another will soon pay the bill for matrix cases to hold every font in the office, especially when these cases are ordered with the fonts.

YOU PROVIDE A CASE FOR
EVERY FONT OF TYPE; WHY
NOT A MATRIX CASE FOR
EVERY FONT OF MATRICES?

Shortage of Tools is False Economy

No. 118J. Job Arrangement C1

Composition Matrices

5½ Point No. 118J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are

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7 Point No. 118J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound appren-

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6 Point No. 118J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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8 Point No. 118J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and

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No. 118J. Job Arrangement C1

Composition Matrices

9 Point No. 118J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the

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11 Point No. 118J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an

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10 Point No. 118J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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12 Point No. 118J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the

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\$1234567890

14 Point No. 118

THE MECHANICAL PERFECTION
Of the Cellular Matrix means Low Production costs. It Eliminates
Stoppages and Operating Troubles
\$1234567890

18 Point No. 118

ALL MONOTYPE IMPROVEMENTS
Applied to any Machine at Small Cost, Keeping your
Equipment Up to Date
\$1234567890

24 Point No. 118

MONOTYPE FLEXIBILITY
Stands for a Machine Equal to the Most
Exacting Typographical Needs
\$1234567890

30 Point No. 118

THE NEW DOUBLE MATRIX
For Producing figures as large as
36 Point in Justified Lines
\$1234567890

36 Point No. 118

NO HAND WORK
In Composing 36 Pt. Figures
\$1234567890

No. 118K. Job Arrangement C2

Composition Matrices

6 Point No. 118K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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10 Point No. 118K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office.

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8 Point No. 118K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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12 Point No. 118K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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\$1234567890

No. 1181

Electro Display Matrices

14 Point No. 1181

ONE MATRIX FOR EACH LETTER

*Two Letters are Never Carried on the Same Matrix in the
Flexible Monotype System*

\$1234567890

18 Point No. 1181

A MATRIX FOR EACH CHARACTER

*Each Matrix a Unit, these Units Combined in the
Matrix Case as Required*

\$1234567890

24 Point No. 1181

HAND WORK & CORRECTING

*Are done by a Compositor on the Monotype
and not by a Machinist*

\$1234567890

30 Point No. 1181

THE MONOTYPE IS NOT

*A Stick to set Matrices by Hand
from a "pi box"*

\$1234567890

36 Point No. 1181

ALL FACES 5 TO 12 PT.

Line if Cast on Same Body

\$1234567890

No. 119J. Job Arrangement C1

Composition Matrices

6 Point No. 119J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and

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10 Point No. 119J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one

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8 Point No. 119J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student

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12 Point No. 119J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is

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\$1234567890

14 Point No. 119

ASK MONOTYPE USERS: THEY KNOW

**That the Improvements Constantly being Added to the Monotype Increase
its Earning Power and Versatility**

\$1234567890

18 Point No. 119

THE NEW CELLULAR MATRIX

**Establishes a Standard of the Highest Quality that Cannot be
Approached by Other Machines**

\$1234567890

24 Point No. 119

HIGHER SELLING PRICES

**Quickly Realized with the Unequalled Quality of
Monotype Production**

\$1234567890

30 Point No. 119

OUR LOW QUAD MOLD

**Will Produce Spaces and Quads High or
Low to Suit the Job**

\$1234567890

36 Point No. 119

ACCURATE JUSTIFICATION

For any Measure to Sixty Picas

\$1234567890

No. 146J. Job Arrangement C1

Composition Matrices

8 Point No. 146J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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\$1234567890

10 Point No. 146J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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12 Point No. 146J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with the

14 Point No. 146

THE "JUST AS GOOD" MACHINE

Cannot Satisfy the Quality Purchaser of Good Printing who Knows the
Versatility of the Monotype

\$1234567890

18 Point No. 146

YOUR INVESTMENT IS PROTECTED

If you don't Handicap yourself with a Machine that can Never be
Anything but a Type Caster

\$1234567890

20 Point No. 146

INSTALL THE VERSATILE MONOTYPE

Built on the Unit System, like Filing Cabinets, and just as
Elastic for Steady Growth

\$1234567890

24 Point No. 146

ASK US TO PROVE OUR CLAIM

That the Monotype is the Cheapest, because it is the Best
Type Caster and Composing Machine

\$1234567890

30 Point No. 146

BOTH MOLD AND MACHINE

Water Cooled to Make Solid Bodies & Smooth Faces

\$1234567890

36 Point No. 146

A PERFECTLY SIMPLE

Composing Machine: Style D Keyboard

\$1234567890

No. 158J. Job Arrangement C2

Composition Matrices

5 Point No. 158J, 6½ Set

MONOTYPE FACES

(This font contains caps, lower case and small caps)

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history,

MONOTYPE FACES. 5 POINT SMALL CAPS

LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY MAY BE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR

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8 Point No. 158J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All

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11 Point No. 158J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the

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6 Point No. 158J, 7½ Set

MONOTYPE FACES

(This font contains caps, lower case and small caps)

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term

MONOTYPE FACES. 6 POINT SMALL CAPS

THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES

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10 Point No. 158J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the

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12 Point No. 158J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on

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\$1234567890

No. 158

Electro Display Matrices

14 Point No. 158

THE DD KEYBOARD

**A Marvel for Duplicating the Product with One Operating Cost
A New Field for Greater Profits**

\$1234567890

18 Point No. 158

THE REAL PROFIT

**On Your Investment is the Selling Price Minus
Cost of Production**

\$1234567890

24 Point No. 158

THE NEW KEYBOARD

**It is the only one with a Scientific
Fingering Arrangement**

\$1234567890

30 Point No. 158

THE TYPE CASTER

**Can Make Type, Spaces and
Quads for Job Work**

\$1234567890

36 Point No. 158

MONOTYPERS

Maintain High Quality

\$1234567890

No. 161J. Job Arrangement C2

Composition Matrices

6 Point No. 161J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does

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7 Point No. 161J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only

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8 Point No. 161J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine

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10 Point No. 161J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet, it is only in rare instances that such an

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12 Point No. 161J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

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14 Point No. 161

MATRIX LIBRARY MEMBERS

**Keep Fonts on Hand for Use When they Please as Long as They
Please to Convert Idle Time into Money**

\$1234567890

18 Point No. 161

CHANGE OUR TYPE CASTER

**Into a Composing Machine when you Need it With-
out the loss of a Penny**

\$1234567890

24 Point No. 161

THE MONOTYPE KEYBOARD

**Separates Type Setting from Making
and Casting Type**

\$1234567890

30 Point No. 161

SIMPLE JUSTIFICATION

**The width of each Character is
Automatically Registered**

\$1234567890

36 Point No. 161

CHANGE THE FACE

But not Key Arrangement

\$1234567890

No. 161K. Job Arrangement C2

Composition Matrices

6 Point No. 161K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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10 Point No. 161K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in the printing office.

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8 Point No. 161K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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12 Point No. 161K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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No. 162J. Job Arrangement C2

Composition Matrices

5 Point No. 162J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may pa-

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6 Point No. 162J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint,

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8 Point No. 162J, 9¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned

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10 Point No. 162J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the

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12 Point No. 162J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it

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\$1234567890

14 Point No. 162

THE MONOTYPE
Has Never Been Equaled for Quality, Speed, Versatility
and Economy of Cost Combined
\$1234567890

18 Point No. 162

OVER 1400 FONTS
From Which to Select the Face You Want,
and Others are Added Constantly
\$1234567890

24 Point No. 162

THE MATRIX LIBRARY
Supplies the Seldom Used Faces
at a Minimum Cost
\$1234567890

30 Point No. 162

WHY DISTRIBUTE
When New Type is Available
for Every Job?
\$1234567890

36 Point No. 162

TABULAR WORK
Easy on the Monotype
\$1234567890

No. 210J. Job Arrangement C4

Composition Matrices

10 Point No. 210J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully,

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded

12 Point No. 210J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material ap-

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MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in

14 Point No. 210

OUR TYPE AND RULE CASTER

**Furnishes Better Typography to Interest your Advertisers; Eliminates Distribution; Supplies
New Type and New Rule for Every Ad**

\$1234567890

18 Point No. 210

TYPE OF LARGER POINT SIZES

**And Fatter Faces Provided on the Monotype Type and Rule Caster Creates a
Demand for More Space in Your Advertising Columns**

\$1234567890

24 Point No. 210

MONOTYPE QUALITY IS THE BEST

**And Only Lever to Raise Prices and Increase Your Profits. New
Type Assures Good Press Work**

\$1234567890

30 Point No. 210

COMPOSITORS DO NOT STOP

**Productive Work to Distribute Lines that do not Fit
the Required Measure**

\$1234567890

36 Point No. 210

TURNS COMPOSING ROOM

Maintenance into Profit—not an Expense

\$1234567890

No. 245

Electro Display Matrices

14 Point No. 245

THE MONOTYPE IS THE ONLY
Composing Machine that Handles Straight Composition and the Most Intricate
Tabular Matter with Equal Facility
\$1234567890

18 Point No. 245

THE MONOTYPE NOT ONLY SUPPLIES
Brand New Type for Every Job, but it also Spaces the Lines and
Words with Perfect Accuracy
\$1234567890

24 Point No. 245

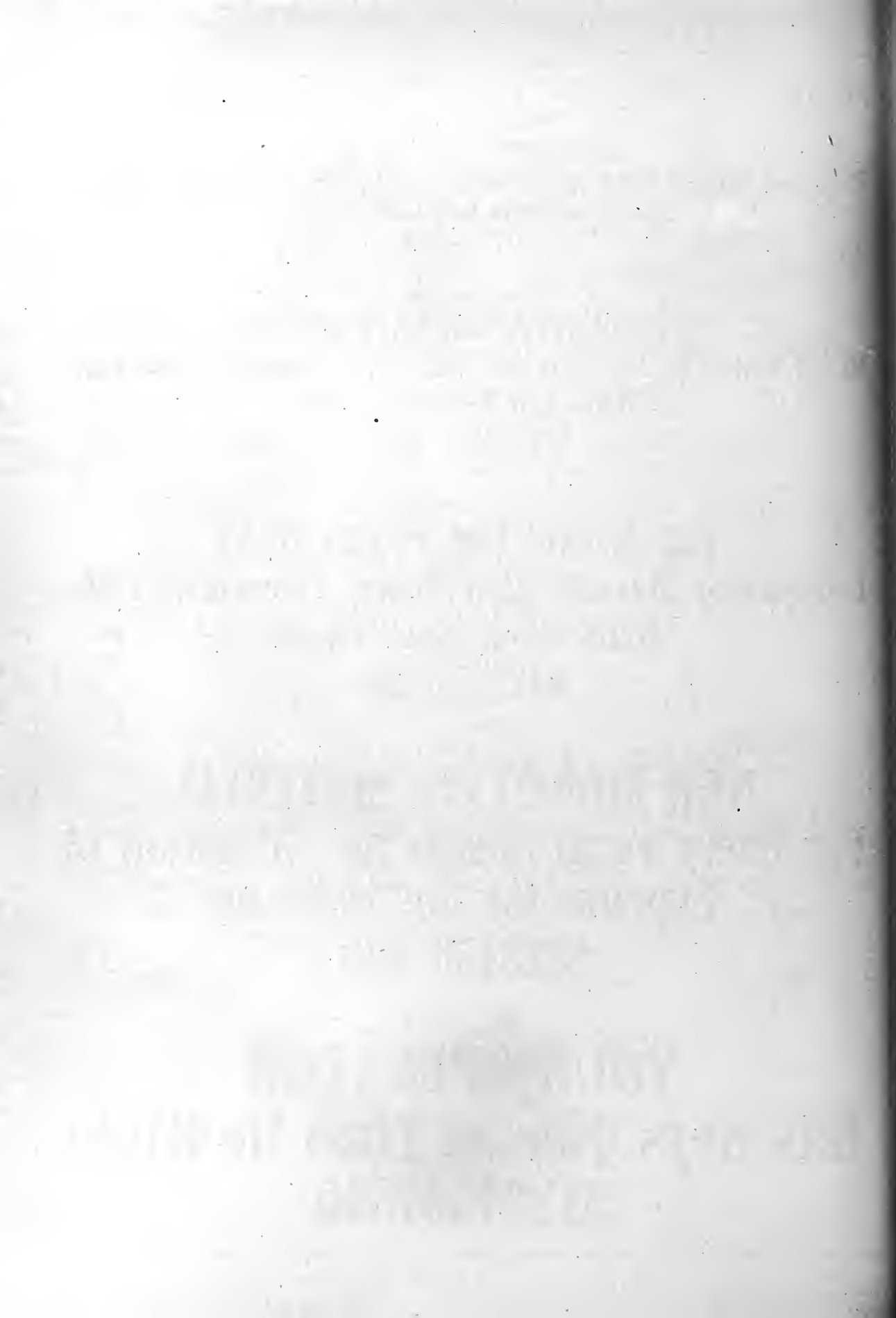
THE MONOTYPE IS THE ONLY
Composing Machine that Makes the Work of the
Hand Compositor Easier
\$1234567890

30 Point No. 245

NEW MONOTYPE MATERIAL
For Every Form Means the Minimum of
Expense for the Make-up
\$1234567890

36 Point No. 245

YOUR OPERATOR
Hits Keys Quicker Than He Winks
\$1234567890



No. 275J. Job Arrangement C2

Composition Matrices

6 Point No. 275J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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10 Point No. 275J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in the printing office.

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8 Point No. 275J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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12 Point No. 275J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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\$1234567890

No. 275

Electro Display Matrices

14 Point No. 275

NON-DISTRIBUTION WILL REPAY

**The Investment of a Monotype in Less Than Two Years, and Keep Right
on Giving Profits for Many Years to Come**

\$1234567890

18 Point No. 275

THROUGH THIS SYSTEM,

**Which the Monotype Created, it Reduces the Actual
Hour Cost of Hand Composition**

\$1234567890

24 Point No. 275

LEADS, SLUGS AND RULES

**Made on Monotype Lead and Slug Attach-
ment Always True to Size**

\$1234567890

30 Point No. 275

OUR TYPE-&-RULE

**Caster Continuously Supplies Brand
New Type for the Cases**

\$1234567890

36 Point No. 275

VERSATILITY IS ONLY

One of the Many Good Features

\$1234567890

No. 275K. Job Arrangement C2

Composition Matrices

6 Point No. 275K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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10 Point No. 275K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to entirely discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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8 Point No. 275K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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12 Point No. 275K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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\$1234567890

14 Point No. 2751

THE FACTS IN THE CASE

*The Monotype eliminates Costly Non-productive Time and Reduces the
Cost of the Work done in the Productive Time*

\$1234567890

18 Point No. 2751

IN THE MONOTYPE PLANT

*There is Never any Worry by the Hurry of a Rush of
Copy at the Last Minute*

\$1234567890

24 Point No. 2751

MONOTYPE MATERIAL

*Makes the Modern Composing Room a Much
Pleasanter Place to Work in*

\$1234567890

30 Point No. 2751

NON-DISTRIBUTION

*Saves the Time of your High-Sala-
ried, Skilled Job Compositors*

\$1234567890

36 Point No. 2751

DON'T WASTE

Your Good Coin for Lost Time

\$1234567890

No. 328J. Job Arrangement C2

Composition Matrices

6 Point No. 328J, 8½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the

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\$1234567890

Ems a to z 19.70

Words to Pica .41

7 Point No. 328J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. To follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study

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\$1234567890

Ems a to z 18.95

Words to Pica .36

8 Point No. 328J, 9½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in the

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\$1234567890

Ems a to z 17.45

Words to Pica .34

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly

14 Point No. 616

FOUNDED BY GUSTAVE PEIGNOT
the Foundry of G. Peignot & Fils, Paris, has Contributed a
great deal to attractive French typography
\$1234567890

18 Point No. 616

A WORTHY EXAMPLE
is the Series Called Les Cochins*, Based On
Eighteenth Century Engraving
\$1234567890

24 Point No. 616

ABOUT THE YEAR 1914
A Brochure Was Issued Describing
and Showing These Fonts
\$1234567890

30 Point No. 616

THE COCHIN SERIES
Has Been Used with Charming
Effect in the French
\$1234567890

36 Point No. 616

MAGAZINE
La Gazette du Bon Ton
\$1234567890

No. 616K. Job Arrangement C2

Composition Matrices

6 Point No. 616K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly-minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 616K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished, and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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10 Point No. 616K, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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12 Point No. 616K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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14 Point No. 6161

A SPLENDID BOLD ITALIC
Modeled After the Cochin Old Style, an Especially Pleasing
Letter for Effective Title Pages
\$1234567890

18 Point No. 6161

EARLY EIGHTEENTH
Century Styles in Type and Ornaments Have Been
Revived with Charming Results
\$1234567890

24 Point No. 6161

THE RANK AND FILE
of the Quartos and Octavos of this
Period Are More Legible
\$1234567890

30 Point No. 6161

THE ARRANGEMENT
Is Better Than Similar Books
of the 17th Century
\$1234567890

36 Point No. 6161

NOT AS ANTIQUE
and Finer in Composition
\$1234567890

No. 48J. Book Arrangement C

Composition Matrices

5 Point No. 48J, 6 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW ALL PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL THE MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY PATIENTLY DERIVE FROM THE RICHNESS OF OUR ACQUIRED KNOWLEDGE AND ORGANIZED SYSTEM AN ATTITUDE OF OUR OWN. THE SPRIGHTLY MINDED YOUNG MAN, WHO WITH HIS FIRST BUSINESS BREATH PROJECTS THE NEW AND THE STARTLING, INEVITABLY BECOMES TIRESOME, AND IS DRIVEN TO AN EARLY DISAPPEARANCE, WHILE THE SLOWER AND MORE SOLIDLY ENDOWED STUDENT WILL AT LEAST SPEND AS MUCH OF HIS TIME IN AVOIDING A MISTAKE

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6 Point No. 48J, 7 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW ALL PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR,

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7 Point No. 48J, 8 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED TOO ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY

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8 Point No. 48J, 8½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE NOW ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY

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9 Point No. 48J, 9¼ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND

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No. 48J. Book Arrangement C

Composition Matrices

10 Point No. 48J, 10 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY

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11 Point No. 48J, 11 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, AND THE

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12 Point No. 48J, 12 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED

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MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

No. 49J. Job Arrangement C1

Composition Matrices

6 Point No. 49J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and

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10 Point No. 49J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what

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8 Point No. 49J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very

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12 Point No. 49J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround them-

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18 Point No. 50

A GREAT VARIETY OF NEWSPAPER HEADING STYLES

May be Designed from Monotype Faces shown in this Specimen Book, and New Ones are Being Added Constantly
Special Faces May Be Made for Particular Job and Newspaper Printers

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24 Point No. 50

NO JOB IS TOO LARGE OR TOO COMPLEX

Which Cannot be Handled Profitably and in the Simplest Way on the
One-Type-at-a-Time Monotype

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30 Point No. 50

THE MONOTYPE PRINTER

Makes in his Own Shop all of the Type, Quads and Spaces he
Requires. Why don't you do it?

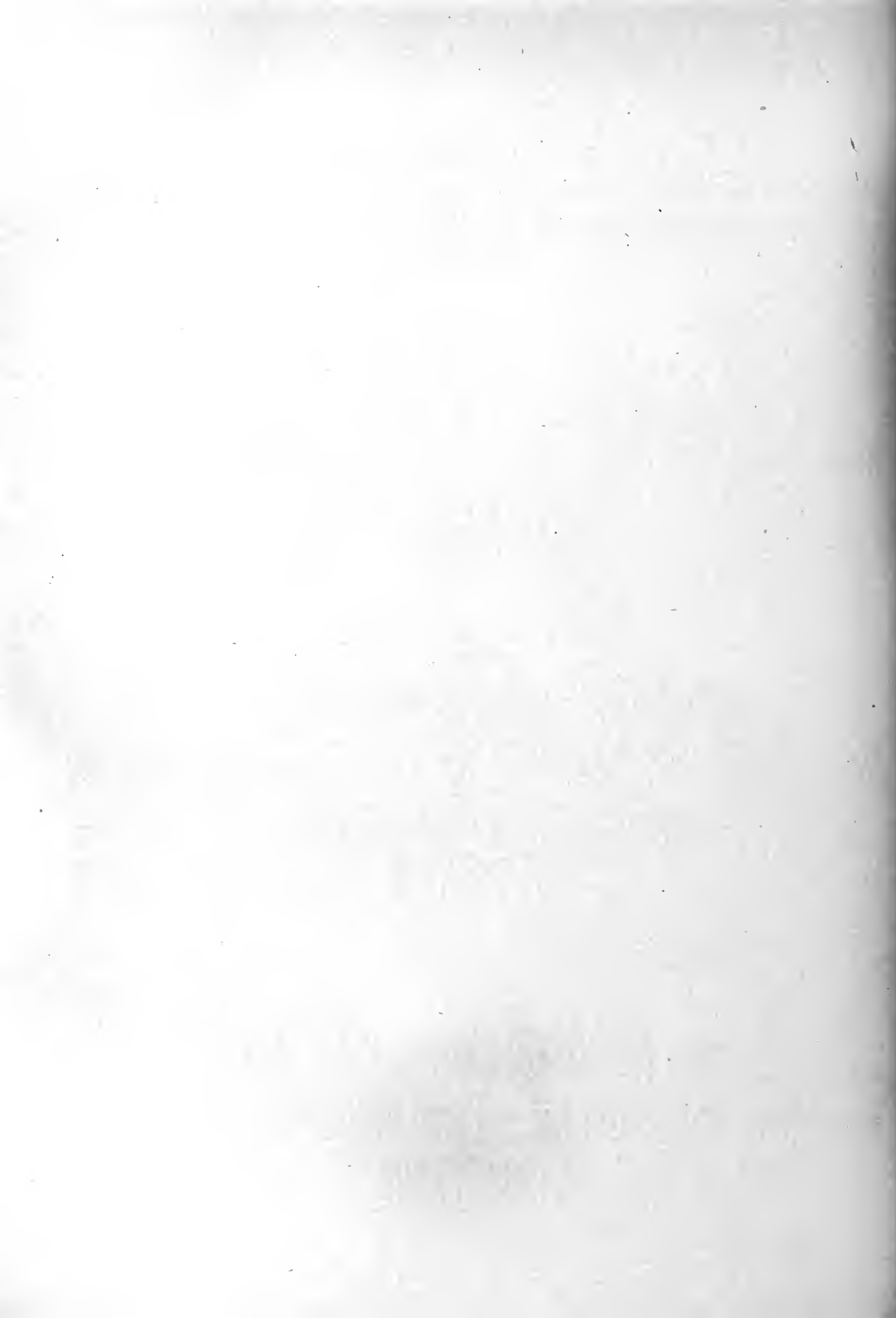
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36 Point No. 50

ANY MONOTYPE WILL CAST TYPE

From Hard Metal with Faces Equal to the Best Foundry Type

\$1234567890



No. 51J. Job Arrangement C1

Composition Matrices

6 Point No. 51J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accom-

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Ems a to z 10.55

Words to Pica .84

10 Point No. 51J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very sprightly minded young man, who with his first business breath projects the new,

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Ems a to z 8.87

Words to Pica .60

8 Point No. 51J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle

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Ems a to z 9.50

Words to Pica .70

12 Point No. 51J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and

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Ems a to z 8.44

Words to Pica .53

14 Point No. 51

BY USING THE MONOTYPE TYPE FOUNDRY

**You Can Wholly Avoid the Expense of Buying, and the Worry of Waiting for Type from the Foundry
\$1234567890**

18 Point No. 51

PROFITABLE CONTINUOUS PRODUCTION

**The Maximum of Efficiency can be Attained only by means of the Monotype
\$1234567890**

24 Point No. 51

CUSTOMERS PRAISE THE PRINTERS

**Who Improve the Quality of Their Work without Increasing Cost
\$1234567890**

30 Point No. 51

OUR RECENT IMPROVEMENTS

**Have Made a Newer and More Serviceable Monotype
\$1234567890**

36 Point No. 51

NEW KEYBOARD, MOLD, MATRIX

**Easily Establishes a Record for Improvements
\$1234567890**

36H4 Point No. 51

**THIS POINT SIZE MADE
IN CAPS, FIGURES AND POINTS ONLY
\$1234567890**

No. 52J. Job Arrangement C2

Composition Matrices

6 Point No. 52J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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10 Point No. 52J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in the printing office.

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\$1234567890

8 Point No. 52J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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12 Point No. 52J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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14 Point No. 52

THE ONLY ONE IN ITS CLASS
The Only Machine that Makes and Sets its Own Type Ready
to Use for Electrotyping or Press
\$1234567890

18 Point No. 52

THE MONOTYPE KEYBOARD
Is the Same as the Scientific or Universal Typewriter
Keyboard in Everyday Use
\$1234567890

24 Point No. 52

CASTS ONE TYPE AT A TIME
From an Endless Combination of Matrices
Corrections Hand, Not Machine Made
\$1234567890

30 Point No. 52

STANDARDIZATION
Of All Monotype Faces for Type
Line and Body Size
\$1234567890

36 Point No. 52

KEY ARRANGEMENT
Is the Simplest yet Devised
\$1234567890

No. 66J. Job Arrangement C2

Composition Matrices

5 Point No. 66J, 6 Set

(This font contains caps, lower case and small caps)

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office.

MONOTYPE FACES. 5 POINT SMALL CAPS

PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH

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Ems a to z 17.21

Words to Pica .57

6 Point No. 66J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does

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Ems a to z 16.72

Words to Pica .49

8 Point No. 66J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine

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Ems a to z 15.20

Words to Pica .40

10 Point No. 66J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particu-

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Ems a to z 15.06

Words to Pica .32

12 Point No. 66J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister

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Ems a to z 14.93

Words to Pica .27

14 Point No. 66

OLD FAMILIAR FACES

**Are a Pleasure to the Eye of the Printer. They are the
Friends of Long Ago
\$1234567890**

18 Point No. 66

BUT THE SAME OLD FACES

**Will not Attract Work to Your Shop or Help You
Out in the Pressroom
\$1234567890**

24 Point No. 66

NEW OLD FACES

**Give Your Pressmen a Perpetual Picnic
on the Makeready
\$1234567890**

30 Point No. 66

ALWAYS NEW

**True in Body and Face. That's
the Monotype Way
\$1234567890**

36 Point No. 66

DON'T DELAY

**It Means a Step Backward
\$1234567890**

No. 466J. Job Arrangement C1

Composition Matrices

6 Point No. 466J, 7 $\frac{3}{4}$ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its

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Ems a to z 16.37

Words to Pica .54



No. 77J. Job Arrangement C1

Composition Matrices

6 Point No. 77J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting

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10 Point No. 77J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the

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8 Point No. 77J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith

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12 Point No. 77J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances,

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14 Point No. 77

YOU ARE NOT TYING UP MACHINERY

**Waiting for Author's and Proofreader's Proofs if you have a Monotype Equipment.
The Monotype can be Kept Busy Every Working Hour on Profitable Work
\$1234567890**

18 Point No. 77

THERE IS NOTHING TOO DIFFICULT

**For the Monotype Operator. If it can be Set by Hand the Monotype
Can do it; do it Quickly, and at Great Saving in Cost
\$1234567890**

24 Point No. 77

IF BUSINESS IS SLACK

**Fill Your Cases With Display Type And Spacing Material.
Get Ready for the Rush to Come
\$1234567890**

30 Point No. 77

ANY SERIES OF TYPE

**Required in Quantity Can Be Renewed in a Few
Hours With The Type Caster
\$1234567890**

36 Point No. 77

OPPORTUNITY MAY KNOCK

**But the Live Ones Buy the Monotype
\$1234567890**

No. 107J. Job Arrangement C2

Composition Matrices

5 Point No. 107J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accom-

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6 Point No. 107J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the

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7 Point No. 107J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly

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8 Point No. 107J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine

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10 Point No. 107J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and profes-

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12 Point No. 107J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term

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14 Point No. 107

**THE STANDARD OF QUALITY
Is Monotype, Commanding a Higher Price than any other kind
of Machine Composition
\$1234567890**

18 Point No. 107

**THE BEST MAGAZINES
And Knowing Purchasers of Printing everywhere
Say Use the Monotype
\$1234567890**

24 Point No. 107

**GOOD TYPOGRAPHY
Will Boost the Price for You and Sell
the Product at a Profit
\$1234567890**

30 Point No. 107

**HEIGHT TO PAPER
Accuracy of Monotype Type will
Save Make-Ready
\$1234567890**

36 Point No. 107

**NEWSPAPER ADS.
Set Like Straight Matter
\$1234567890**

18 Point No. 121

THE DAILY NEWSPAPER OR JOB PRINTING OFFICE WITHOUT A MONOTYPE IS FAR
FROM A STATE OF IDEAL EFFICIENCY

\$1234567890

24 Point No. 121

ALL COSTLY ERRORS IN ADVERTISING THROUGH WORN-OUT TYPE ARE
ENDED FOREVER IN THE MONOTYPE SHOP

\$1234567890

30 Point No. 121

DISPLAY TYPE CAN BE CAST IN ANY QUANTITY CHEAPER
THAN IT CAN BE DISTRIBUTED

\$1234567890

36 Point No. 121

AND THE APPEARANCE OF THE PAPER WILL BE
INCREASED 100 PER CENT.

\$1234567890

14 Point No. 129

IF YOU NEVER MADE MISTAKES
And Your Cost Sheets Always Showed a Good Margin of Profit
on Every Job in the Composing Room
\$1234567890

18 Point No. 129

IF YOUR EMPLOYEES
Could Easily Set Eight Thousand Ems or More
Per Hour by Hand
\$1234567890

24 Point No. 129

IF TYPE WAS ALWAYS NEW
And Never Became Battered and Worn
by too Frequent Use
\$1234567890

30 Point No. 129

MONOTYPE MACHINES
Would Not Be Needed Until the
Millennium Had Passed
\$1234567890

36 Point No. 129

UNTIL THEN
You Will Need a Monotype
\$1234567890

No. 132K. Job Arrangement C2

Composition Matrices

6 Point No. 132K, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

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Ems a to z 17.92

Words to Pica .45

10 Point No. 132K, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard all knowledge of what has gone before or of what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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Ems a to z 15.77

Words to Pica .31

8 Point No. 132K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For

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Ems a to z 16.12

Words to Pica .38

12 Point No. 132K, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

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Ems a to z 14.93

Words to Pica .27



No. 140J. Job Arrangement C1

Composition Matrices

6 Point No. 140J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting

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10 Point No. 140J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the

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8 Point No. 140J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith

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12 Point No. 140J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a

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14 Point No. 140

YOU CAN SAVE THE DOLLARS AND CENTS
Spent in Turning Letters and Waiting for Sorts. The Profit is Yours on both Body and
Display Type if you Use the Monotype
\$1234567890

18 Point No. 140

STOP THE LEAK OF IDLE TIME
No Machine is Worth Having when you Can't Run it as an Actual
Producer on Live Copy all the Time
\$1234567890

24 Point No. 140

THE MOST INTRICATE
Composition can be as Easily Handled as Straight Matter
\$1234567890

30 Point No. 140

THE MONOTYPE
Supplies Sharp and Clean-cut New Type
\$1234567890

36 Point No. 140

TYPE ON TAP ALL THE TIME
Can't get out of Sorts with Monotype
\$1234567890

36H4 Point No. 140

DISTRIBUTION IS WASTE
\$1234567890

No. 149J. Job Arrangement C1

Composition Matrices

5½ Point No. 149J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and profession, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new

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6 Point No. 149J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowl-

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8 Point No. 149J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work

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10 Point No. 149J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the

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12 Point No. 149J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

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No. 165J. Job Arrangement C2

Composition Matrices

5 Point No. 165J, 6 Set

(This font contains caps and small caps)

MONOTYPE FACES. 5 POINT CAPS

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT

MONOTYPE FACES. 5 POINT SMALL CAPS

TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW ALL

MONOTYPE FACES. 5 POINT CAPS AND SMALL CAPS

PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL THE MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY PATIENTLY DERIVE FROM THE RICHNESS OF OUR ACQUIRED KNOWLEDGE AND ORGANIZED SYSTEM AN ATTITUDE OF OUR OWN. THE SPRIGHTLY MINDED YOUNG MAN, WHO WITH HIS FIRST BUSINESS BREATH PROJECTS THE NEW AND STARTLING, INEVITABLY BECOMES TIRESOME, AND IS DRIVEN TO AN EARLY DISAPPEARANCE: WHILE THE SLOWER AND MORE SOLIDLY ENDOWED STUDENT WILL AT LEAST SPEND AS MUCH OF HIS TIME IN AVOIDING A MISTAKE AS IN EVOLVING A BRILLIANT SCHEME WHEREWITH TO DAZZLE HIS CONTEMPORARIES. THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT

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Ems A to Z 23.19

Words to Pica .54

8 Point No. 165J, 8½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE

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Ems A to Z 20.53

Words to Pica .38

6 Point No. 165J, 7 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE NOW ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY PATIENTLY DERIVE FROM THE RICHNESS OF OUR ACQUIRED KNOWLEDGE AND ORGANIZED SYSTEM AN ATTITUDE OF OUR OWN. THE SPRIGHTLY MINDED YOUNG MAN, WHO WITH HIS FIRST BUSINESS BREATH PROJECTS THE NEW AND

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Ems A to Z 22.55

Words to Pica .46

9 Point No. 165J, 9½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN A

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Ems A to Z 20.41

Words to Pica .34

No. 165J. Job Arrangement C2

Composition Matrices

10 Point No. 165J, 10½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THE KIND WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT DESIRE TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

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Ems A to Z 20.30

Words to Pica .30

12 Point No. 165J, 12½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THE KIND WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT WELL AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE

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Ems A to Z 20.14

Words to Pica .25

14 Point No. 165

NON-DISTRIBUTION
AND THE MONOTYPE MEANS HAVING EVERY-
THING YOU WANT WHEN YOU WANT IT
\$1234567890

18 Point No. 165

QUALITY MAINTAINED
AT LESS COST WHEN YOU USE NEW
TYPE FOR EVERY JOB
\$1234567890



No. 176J. Job Arrangement C1

Composition Matrices

6 Point No. 176J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and we are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround

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10 Point No. 176J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work, with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters

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8 Point No. 176J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as

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12 Point No. 176J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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No. 176

Electro Display Matrices

14 Point No. 176

THE MONOTYPE IS BUILT IN PHILADELPHIA
And is used Everywhere by Profit-making Printers on all Kinds of Work. Quality
and Quantity, with Economy, is the Monotype Way
\$1234567890

18 Point No. 176

MONOTYPE COMPOSITION
Costs less by Comparison than the Product of any other Type-
setting or Composing Machine
\$1234567890

24 Point No. 176

IF YOU WISH TO BE SHOWN
Investigate the Qualifications of the Monotype.
You will be Fully Convinced
\$1234567890

30 Point No. 176

MONOTYPE USERS SAY
That our Claims are much Under the Real
Merits of the Versatile Machine
\$1234567890

36 Point No. 176

MONOTYPE VALUE
Being Proved Daily in Every Office
\$1234567890

No. 204J. Job Arrangement C4

Composition Matrices

5 Point No. 204J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student, will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are now accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the

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6 Point No. 204J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in

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8 Point No. 204J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden

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10 Point No. 204J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to

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12 Point No. 204J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly en-

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14 Point No. 204

DO YOU ALWAYS USE NEW TYPE,
Rules, leads, slugs and borders on every job, and save the expense of distribution in
your composing room? The Monotype will supply you with all of
this material and it will be new for every job
\$1234567890

18 Point No. 204

THIS FACE IS A GOOD FACE
For most any class of work, but is particularly appropriate for newspaper
headings. You should include this handsome Gothic
letter in your matrix equipment
\$1234567890

24 Point No. 204

MONOTYPE TYPE
Answers every possible requirement as to design of face,
quality of metal, perfection of fitting and alignment
\$1234567890

14 Point No. 206

THE COMPOSING-ROOM

Of a Printing Plant is a Great Deal More Than a Place in Which to
Operate Composing Machines: it is a Department Maintained
to Produce Complete Pages, Locked-up
in Chases Ready for Printing
\$1234567890

18 Point No. 206

QUALITY OF OUTPUT

Is always the first consideration with Monotype printers,
but quality is not all, for the Monotype is also the
fastest and most versatile composing
machine on all kinds of copy
\$1234567890

24 Point No. 206

YOUR SALESMAN

The Monotype is your best salesman. It
always makes a good impression by
furnishing good type, and conse-
quently better typography
\$1234567890



FOR A REALLY GOOD LOOKING
NEWSPAPER MONOTYPE COMPOSITION IS MOST ESSENTIAL
\$1234567890



No. 224K. Job Arrangement C2

Composition Matrices

5 Point No. 224K, 7½ Set

MONOTYPE FACES

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; IT IS THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE SPECIALLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ALL ITS MATERIAL APPURTENANCES, IS FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY PATIENTLY DERIVE FROM THE RICHNESS OF OUR ACQUIRED KNOWLEDGE AND ORGANIZED SYSTEM AN ATTITUDE OF OUR OWN. THE SPRIGHTLY MINDED YOUNG MAN, WHO WITH HIS FIRST BUSINESS BREATH PROJECTS THE NEW AND STARTLING, INEVITABLY BECOMES TIRESOME AND IS DRIVEN TO AN EARLY DISAPPEARANCE; WHILE THE

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8 Point No. 224K, 10 Set

MONOTYPE FACES

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE ITSELF TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND AS ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD ALL KNOWLEDGE OF WHAT HAS GONE BEFORE OR OF WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY SHOULD BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE SPECIALLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A

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6 Point No. 224K, 8½ Set

MONOTYPE FACES

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT

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10 Point No. 224K, 12 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF A CLEVER MIND. FOR, LET ANY MAN BE AS ABLE AND AS ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISREGARD THE KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CON-

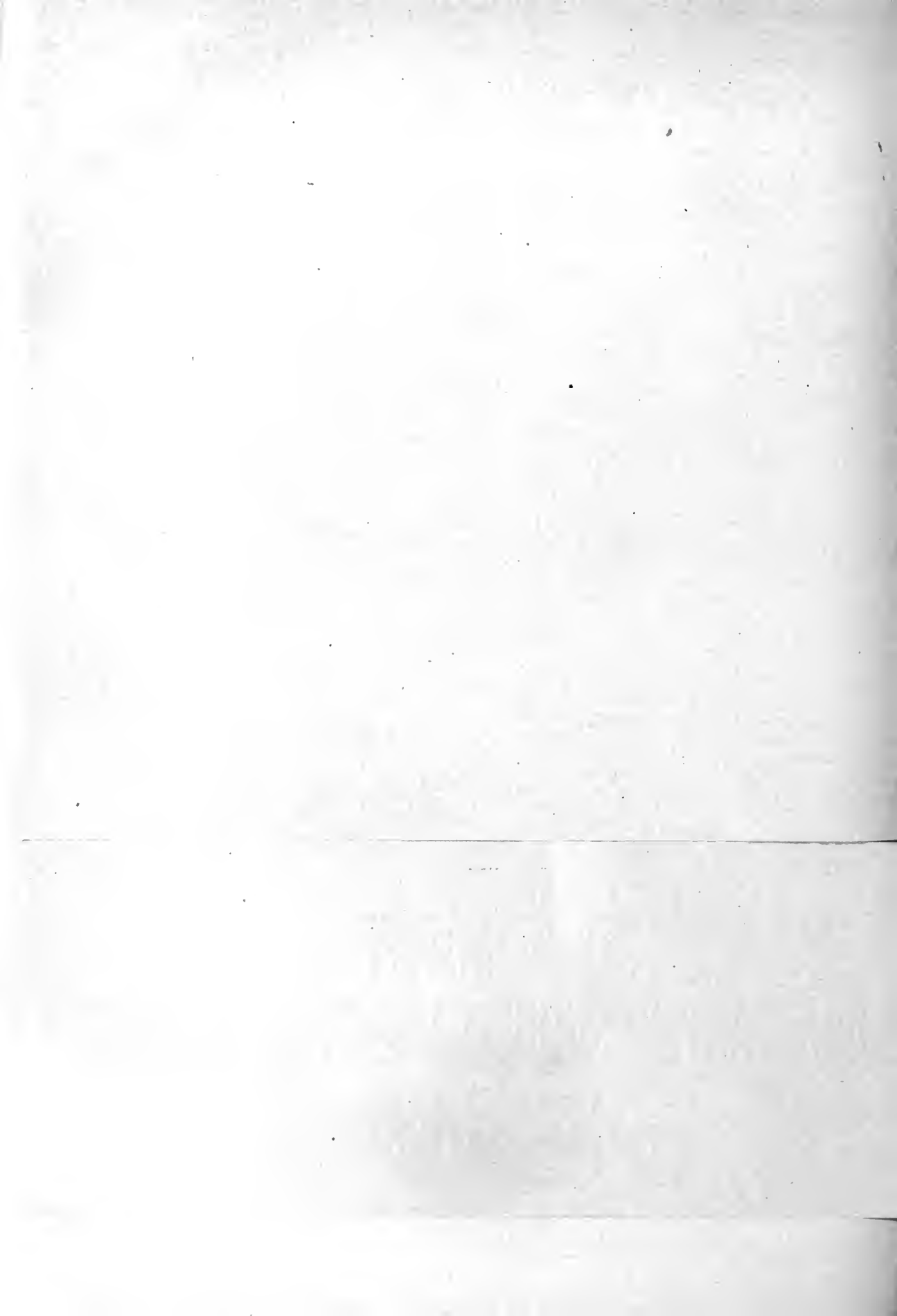
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48 Point No. 227

THE MONOTYPE
IS CONSTANTLY PRODUCING NEW TYPE DESIGNS
\$1234567890



No. 227

Display Matrices

14 Point No. 227

THE MONOTYPE TYPE-&RULE CASTER

MAKES THE BEST BASE MATERIAL FOR MOUNTING ALL KINDS OF CUTS, ELECTROTYPES, STEREOTYPES, OR ZINCS, AND IN JUST THE REQUIRED QUANTITY, MUCH CHEAPER THAN INFLEXIBLE STEEL BASE MATERIAL

\$1234567890

18 Point No. 227

THE FLEXIBLE MONOTYPE

FURNISHES THE FACES, AND THE COMBINATIONS OF FACES, YOUR PARTICULAR CUSTOMERS WANT AND SAVES THE DISTRIBUTION COST

\$1234567890

24 Point No. 227

EVERYTHING NEEDED

TYPE FOR THE CASES, BORDERS, ORNAMENTS, SPACES AND QUADS; RULE IN ANY LENGTH FOR EVERY JOB

\$1234567890

30 Point No. 227

THE MONOTYPE CREATED

NON-DISTRIBUTION, WHICH DOES AWAY WITH ALL THE WASTE AND IMPROVES COMPOSING ROOM PRODUCT

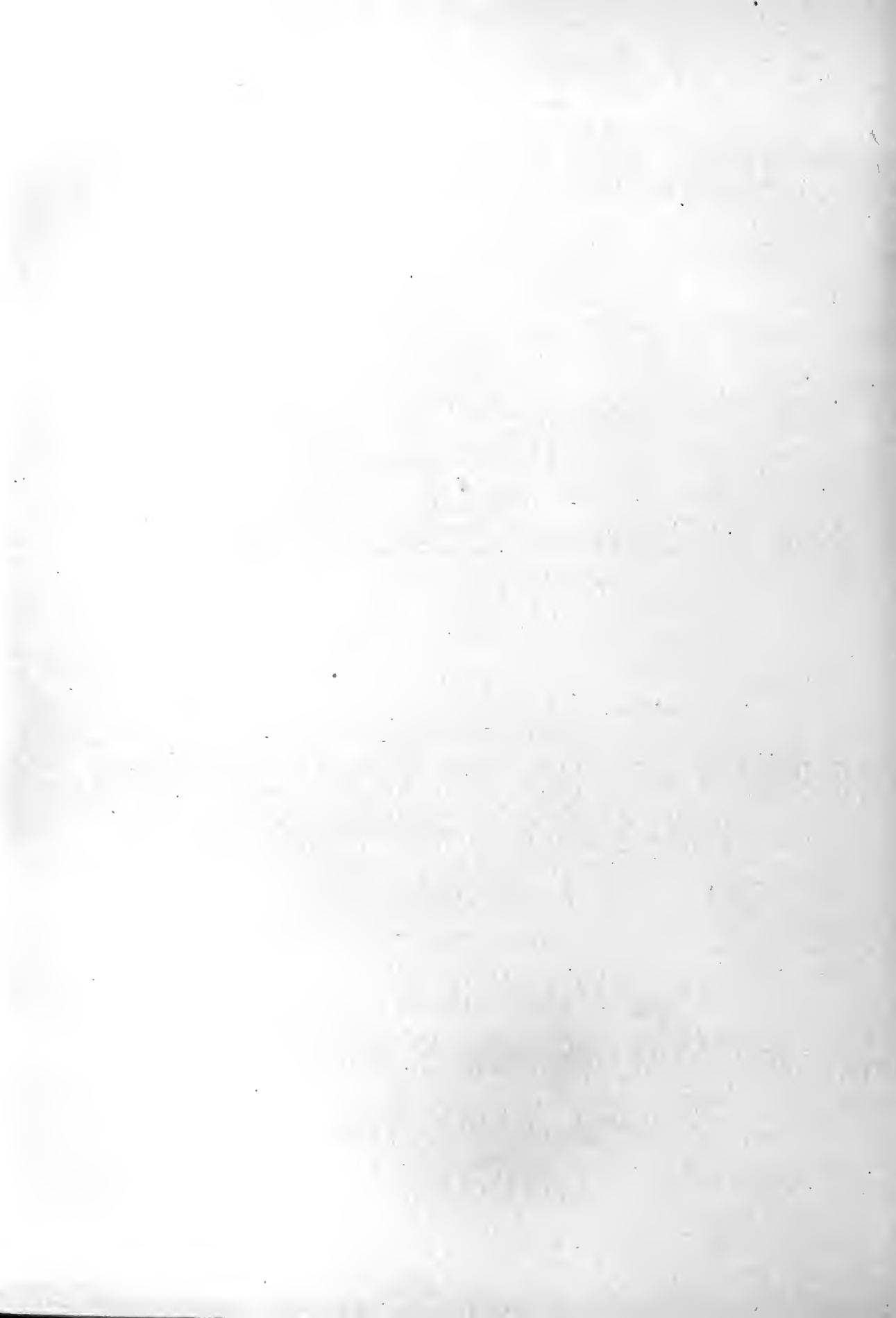
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36 Point No. 227

EVERY HOUR OF

EVERY COMPOSITOR PRODUCTIVE BY PROVIDING NEW TYPE, BORDERS, RULES, ETC.

\$1234567890



No. 230J. Job Arrangement C4

Composition Matrices

6 Point No. 230J, 4½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius accomplish and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance, while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle all his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius accomplish and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes

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8 Point No. 230J, 5½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind, in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle all his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone

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10 Point No. 230J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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12 Point No. 230J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow precedent

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14 point No. 230

FOR THE BOOK, JOB, OR NEWS PLANT

The Monotype has Taken the Limits out of Composition and Made it Possible to Handle any size Job in any Face of Type without Difficulty or Extra Expense
\$1234567890

18 point No. 230

IT HAS MADE POSSIBLE THE ELIMINATION

Of the Disagreeable Drudgery of Distribution and Provided the Only way to keep all the Compositors on Profitable, Productive Work, all the time
\$1234567890

24 point No. 230

WHY NOT ECONOMIZE

Your Compositor's Nervous Energy and Physical Strength by Giving Him Plenty of all Kinds of Material?
\$1234567890

30 point No. 230

THE PRINTER WHO USES

The Monotype adds to his Sales Department the most Potent Selling Force—QUALITY
\$1234567890

36 point No. 230

THE VERSATILE MONOTYPE

Supplies Printers with the Equipment to Specialize
\$1234567890

No. 239J. Job Arrangement C4

Composition Matrices

6 Point No. 239J, 5½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor

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10 Point No. 239J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive

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8 Point No. 239J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of origi-

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12 Point No. 239J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a

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14 point No. 239

THE MONOTYPE: TWO MACHINES IN ONE

**It Casts Type for the Cases; It Sets, Justifies, and Delivers on the Galley, Composition
that Surpasses the Most Careful Hand Justification
\$1234567890**

18 point No. 239

MONOTYPE COMPOSITION UNEQUALED

**Either on Straight Matter or on Intricate Tabular Work, the Mono-
type Distinctly shows Its Superiority
\$1234567890**

24 point No. 239

DISPLAY TYPE UNLIMITED

**Where there is a Monotype Equipment Time Lost Picking
for Sorts, etc., is Dispensed With
\$1234567890**

30 point No. 239

LEADS AND SLUGS

**Can be Cast to any length at a Speed that
makes Distribution Unprofitable
\$1234567890**

36 point No. 239

RULES ALWAYS NEW

**Full length Rules on Every Job, no piecing
\$1234567890**

No. 240J. Job Arrangement C4

Composition Matrices

6 Point No. 240J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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10 Point No. 240J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have ac-

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8 Point No. 240J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our

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12 Point No. 240J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the

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\$1234567890

14 point No. 240

THE ONLY MACHINE

**That will Prove that It is Equally Efficient on Every Possible Kind of
Modern Composing Room Work
\$1234567890**

18 point No. 240

THE MONOTYPE IS BUILT

**Upon the Principle that the Printer is the Best Judge of
his own Requirements
\$1234567890**

24 point No. 240

MONOTYPE MATRICES

**Are Quite as Perfect as the Matrices used by
The Best Type Founders
\$1234567890**

30 point No. 240

THE MONOTYPE

**Takes all the Limitations out of Your
Machine Composition
\$1234567890**

36 point No. 240

BRAND NEW TYPE

**for Every Job; No Distribution
\$1234567890**

No. 249J. Job Arrangement C2

Composition Matrices

6 Point No. 249J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may be, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not

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7 Point No. 249J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in

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8 Point No. 249J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may be, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine

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10 Point No. 249J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford entirely to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particu-

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12 Point No. 249J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

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No. 254K. Job Arrangement C2

Composition Matrices

6 Point No. 254K, 8 Set

(This font contains caps and small caps)

MONOTYPE FACES. 5 POINT CAPS

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR

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\$1234567890

MONOTYPE FACES. 6 POINT SMALL CAPS

WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND

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MONOTYPE FACES. 6 POINT CAPS AND SMALL CAPS

CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT

8 Point No. 254K, 10 Set

(This font contains caps and small caps)

MONOTYPE FACES. 8 POINT CAPS

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT

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MONOTYPE FACES. 8 POINT SMALL CAPS

CIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT

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MONOTYPE FACES. 8 POINT CAPS AND SMALL CAPS

WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE

7 Point No. 254K, 9 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT

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10 Point No. 254K, 12½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS

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\$1234567890

No. 2541

Display Matrices

14B Point No. 2541

**THE MONOTYPE SYSTEM SUPPLIES
PRINTERS WITH THE MEANS FOR PRODUCING WORK OF
THE HIGHEST QUALITY
\$1234567890**

14 Point No. 2541

**THE CORNER STONE
OF THE MONOTYPE SYSTEM OF EFFICIENCY
IS CONTINUOUS PRODUCTION
\$1234567890**

18 Point No. 2541

**A NEW PROCESS OF
COMPOSITION IS MADE POSSIBLE
BY THE DUPLEX KEYBOARD
\$1234567890**

24 Point No. 2541

**THE MONOTYPE IS
THE SIMPLEST AND FASTEST
COMPOSING MACHINE
\$1234567890**

30 Point No. 2541

**MONOTYPE
MATRICES HELP YOU
SELL PRINTING
\$1234567890**

14 Point No. 276

IF YOU HAVE NOT HEARD, LISTEN!

**Monotypes are making money for their owners all over the United States
and in nearly every civilized country in the world**

\$1234567890

18 Point No. 276

IF YOU ARE FROM MISSOURI

**Write to Philadelphia and we will tell you of a near-by
plant where you can see for yourself**

\$1234567890

24 Point No. 276

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,:;- ' ! ?
abcdefghijklmnopqrstuvwxyz**

\$1234567890

A Minimum Job Font contains 72 characters, as shown above

30 Point No. 276

MONOTYPE PRODUCT

**Is Superior in Quality to any Other
Process of Composition**

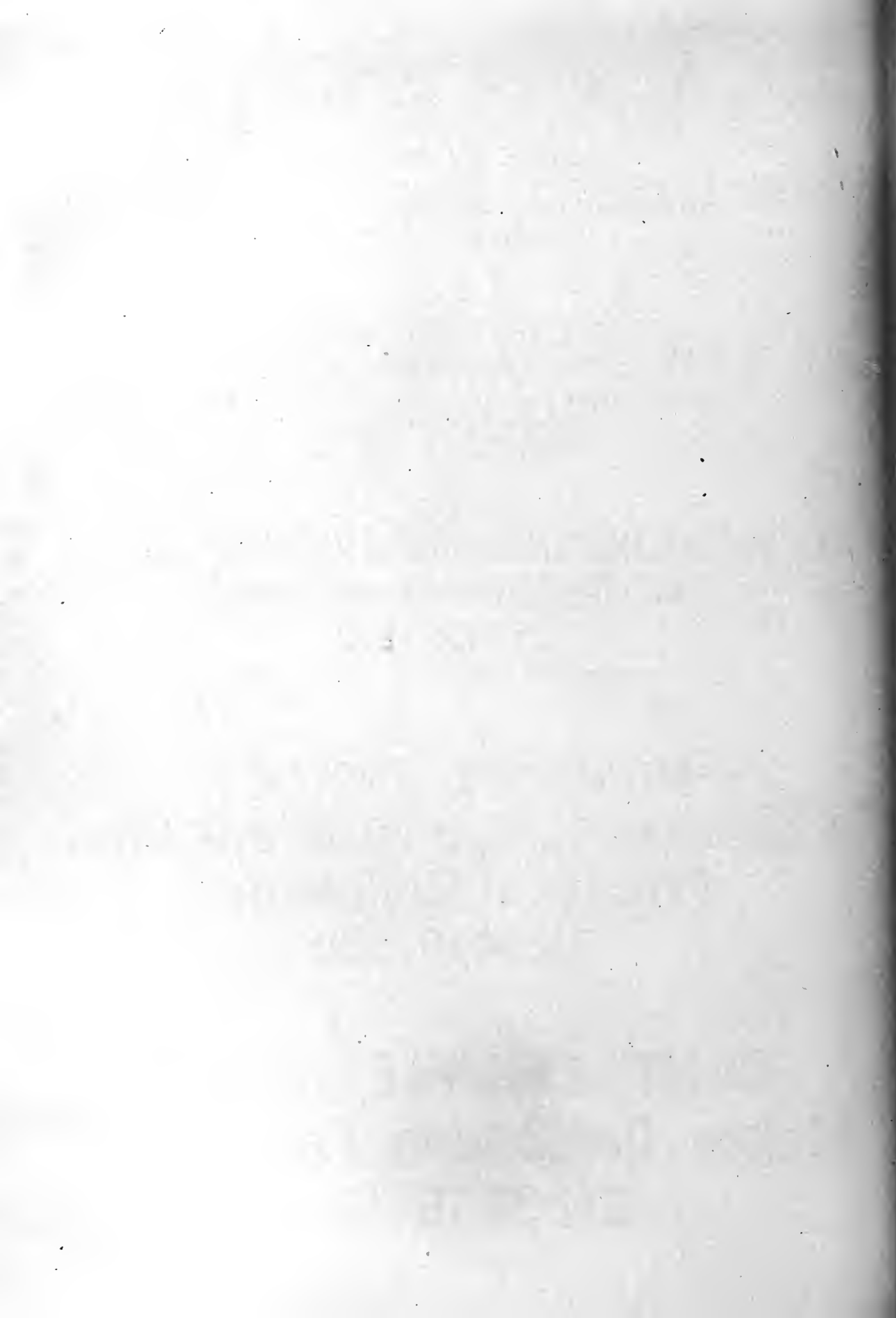
\$1234567890

36 Point No. 276

COMPLETE FLEXIBILITY

Makes Combining Faces Easy

\$1234567890



No. 366J. Job Arrangement C2

Composition Matrices

10 Point No. 366J, 10½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES AND PROFESSIONS, SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW ALL PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL THE MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY PATIENTLY DERIVE FROM THE RICHNESS OF OUR ACQUIRED KNOWLEDGE AND ORGANIZED SYS-

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Ems A to Z 20.30

Words to Pica .30

12 Point No. 366J 12½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING AND SHOW THAT THEY ARE WILLING TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES AND PROFESSIONS, SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING

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Ems A to Z 20.14

Words to Pica .26

14 Point No. 366

**YOU CAN SAVE
IN PRESS MAKE-READY BY PROVIDING BRAND-
NEW TYPE FOR EVERY JOB
\$1234567890**

18 Point No. 366

**OUR TYPE-&-RULE
CASTERS KEEP A CONTINUOUS SUPPLY
OF TYPE, RULES, LEADS, SLUGS
\$1234567890**

24 Point No. 366

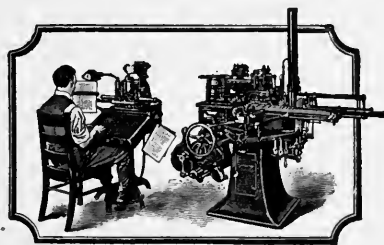
**THE FLEXIBLE MONOTYPE
TOOK THE LIMITATIONS OUT OF
MACHINE COMPOSITION
\$1234567890**

30 Point No. 366

**NEW TYPE
GIVES CLEAN AND SHARP
IMPRESSIONS
\$1234567890**

MONOTYPE PLATE-GOTHICS

A NEW DEPARTURE IN
MONOTYPE COMPOSITION



LANSTON MONOTYPE
MACHINE COMPANY

PHILADELPHIA

1920

MONOTYPE PLATE-GOTHICS

THE PLATE-GOTHIC COMBINATIONS SHOWN IN THESE PAGES ARE THOSE WHICH HAVE BEEN COMPLETED. THEY ARE SUFFICIENT IN NUMBER AND VARIETY TO SET PRACTICALLY ALL THE SMALL JOB WORK IN THE AVERAGE PRINTING OFFICE TO THE SATISFACTION OF EVEN THE MOST CRITICAL PRINTER OR BUYER OF PRINTING, THOUGH THEY DO NOT EXHAUST THE POSSIBILITIES OF THIS LATEST DEVELOPMENT OF MONOTYPE LABOR-SAVING AND QUALITY-ENSURING INVENTIONS.

AS A SUGGESTION OF WHAT HAS BEEN ACCOMPLISHED IN THE PLATE-GOTHIC COMBINATIONS, WE CALL YOUR ATTENTION TO THE FACT THAT THE BEST POSSIBLE OF THE OLDER ARRANGEMENTS PROVIDED FOR ONLY THREE ALPHABETS OF CAPITALS AND TWO SETS OF FIGURES, WHILE EACH OF THE PLATE-GOTHIC COMBINATIONS CONSISTS OF FOUR COMPLETE ALPHABETS OF CAPITALS AND FOUR SETS OF FIGURES AND POINTS, ANY OR ALL OF WHICH MAY BE SET TOGETHER IN THE SAME LINE WHEN DESIRED.

OTHER FACES SUITABLE FOR USE IN THE PLATE-GOTHIC COMBINATIONS ARE BEING CONSIDERED AND ARE IN PREPARATION. THEIR COMPLETION WILL BE ANNOUNCED BY THE ISSUE OF ADDITIONAL SPECIMEN PAGES WHICH WILL BE SENT TO ALL MONOTYPE USERS.

PLATE - GOTHIC No. 340J SERIES

COMPOSITION MATRICES

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 340J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 187 series, shown on page four, are the same type design and are an extension of this 340J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697	Fourteen-point	.1527
Twelve-point	.1250 (Standard)	Eighteen-point	.2080
	Twenty-four-point		.2910

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

THE FRENCH SHOP
SILKS
CHESTNUT AND FIFTH AVENUE
PITTSBURGH

DEAR MADAM:
THIS WILL INFORM
BEAUTIFUL COLORS AND FINE

SKETCH CLUB EXHIBITION OF WATER COLORS

AT THE
CLUB HOUSE
FEBRUARY 4, 5, 6 AND 7, 1920
EIGHT THIRTY IN THE EVENING

ADMIT ONE

10 BOULEVARD

JAQUIN GARDENS

CORPORATION
GROWERS AND DISTRIBUTORS OF
ORANGES, LEMONS AND CITRUS FRUIT
JAQUIN, CALIFORNIA

SAMUEL A. HARGRAVES
PHILADELPHIA OFFICE MGR.

123 NORTH MARKET STREET
PHILADELPHIA, PA.

STY SHADES OF
VARIETY ONLY
OUR CALL YOUR

FEBRUARY, 1920

No. 340J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in
each matrix case, each size shown separately

12 Point No. 340J, 11 Set

No. 1

THE BEST KIND OF ORIGINALITY IS
THAT WHICH COMES AFTER A SOUND
APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL
PRECEDENT AND THE PROGRESSIVE
TENDENCIES OF AN ABLE MIND. FOR,
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPREN-
TICESHIP; THAT WHICH SHALL PROVE TO
BE THE BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND THE PRO-
GRESSIVE TENDENCIES OF AN ABLE MIND.
FOR, LET A MAN BE AS ABLE AND ORIGINAL
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH
COMES AFTER A SOUND APPRENTICESHIP; THAT
WHICH SHALL PROVE TO BE THE BLENDING OF
A FIRM CONCEPTION OF ALL USEFUL PRECEDENT
AND THE PROGRESSIVE TENDENCIES OF AN ABLE
MIND. FOR, LET A MAN BE AS ABLE AND ORIG-
INAL AS HE MAY, HE CANNOT AFFORD TO DISCARD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES
AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF
ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDEN-
CIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND
ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A
KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

6 Point No. 340J, 7 Set

No. 1

THE BEST KIND OF ORIGINALITY IS
THAT WHICH COMES AFTER A SOUND
APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL
PRECEDENT AND THE PROGRESSIVE
TENDENCIES OF AN ABLE MIND. FOR,
LET A MAN BE AS ABLE AND ORIGINAL
AS HE MAY, HE CANNOT AFFORD TO
DISCARD KNOWLEDGE OF WHAT HAS
GONE BEFORE OR WHAT IS NOW GOING
ON IN HIS OWN TRADE AND PROFES-
SION. IF THE PRINTERS OF TODAY DO
NOT WISH TO BE ESTEEMED ARRO-
GANT WHEN THEY TERM THIS CALL-
ING OF THEIRS AN ART, THEY MUST
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPREN-
TICESHIP; THAT WHICH SHALL PROVE TO
BE THE BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND THE PRO-
GRESSIVE TENDENCIES OF AN ABLE MIND.
FOR, LET A MAN BE AS ABLE AND ORIGINAL
AS HE MAY, HE CANNOT AFFORD TO DIS-
CARD KNOWLEDGE OF WHAT HAS GONE BE-
FORE OR WHAT IS NOW GOING ON IN HIS
OWN TRADE AND HIS PROFESSION. IF THE
PRINTERS OF TODAY DO NOT WISH TO BE
ESTEEMED ARROGANT WHEN THEY TERM
THIS CALLING OF THEIRS AN ART, THEY
MUST BE WILLING, AND SHOW THAT THEY
ARE WILLING, TO SUBJECT IT TO SUCH LAWS
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH
COMES AFTER A SOUND APPRENTICESHIP; THAT
WHICH SHALL PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND
THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.
FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE
MAY, HE CANNOT AFFORD TO DISCARD A KNOW-
LEDGE OF WHAT HAS GONE BEFORE OR WHAT IS
NOW GOING ON IN HIS OWN TRADE AND PROFES-
SION. IF THE PRINTERS OF TODAY DO NOT WISH TO
BE ESTEEMED ARROGANT WHEN THEY TERM THIS
CALLING OF THEIRS AN ART, THEY MUST BE WILL-
ING, AND SHOW THAT THEY ARE WILLING, TO SUB-
JECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER
ARTS SO FREE. ALL THOSE CONCERNED IN WHAT
ARE ACCEPTED AS THE FINE ARTS, THE LEARNED
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES
AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF
ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDEN-
CIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND
ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A
KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS
NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF
THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED
ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN
ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE
WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE
ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN
WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED
SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

ELECTRO-DISPLAY MATRICES No. 187, shown on page four, are the same type design and are an extension of the
340J Series shown on this page

No. 340J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations
that can be made with the four sizes in each matrix case

6 Point No. 340J, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

12 Point No. 340J, 11 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PRO-

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 1 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; IT IS THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS

14 Point No. 187

NON-DISTRIBUTION
THE SECRET TO THE SUCCESSFUL PRODUCTION
OF GOOD PRINTING IS NEW TYPE
\$1234567890

18 Point No. 187

DOUBLE AND TRIPLE
JUSTIFICATIONS IN ONE MEASURE ARE
EASY ON THE MONOTYPE
\$1234567890

18H4 Point No. 187

THE COMPOSITOR'S
DAILY TOIL WILL BE A PLEASURE
WITH NEW TYPE
\$1234567890

24 Point No. 187

SPECIAL COMBINATIONS
OF FACES MAY BE HAD FOR
INTRICATE JOBS
\$1234567890

24H4 Point No. 187

THE MONOTYPE
ELIMINATES THE COST
OF DISTRIBUTION
\$1234567890

PLATE-GOTHIC No. 341J SERIES

COMPOSITION MATRICES

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 341J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 197 series, shown on page 4, are the same type design and are an extension of this 341J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697	Fourteen-point	.1527
Twelve-point	.1250 (Standard)	Eighteen-point	.2080
		Twenty-four-point	.2910

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

ORATION

CTER OF FACILITIES
OR DEPARTMENT OF
ICH COULD NOT BE
ERATIVE MATERIAL
IF OUR OWN STOCK
IN FURNITURE. IT
AUTHENTIC REPRO-
HE SALE OF MANY
N ROOMS OF MANY
PAPERS, HANGINGS
ARE CONSTANTLY
R MAKING SPECIAL
UNIQUE THINGS TO
UE VITAL TOUCH OF
KED INDIVIDUALITY
CORATIVE SECTION
ALLERIES
STREET

MR. AND MRS. W. D. BURDINE

AT HOME
458 72D STREET, N. E.

RETURN IN TEN DAYS TO
BLAKE PUBLISHING CO.
460 GARFIELD AVENUE
CLEVELAND

No. 341J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in
each matrix case, each size shown separately

12 Point No. 341J, 9 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY,

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

6 Point No. 341J, 5 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEM-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

ELECTRO-DISPLAY MATRICES No. 197, shown on page four, are the same type design and are an extension of the 341J Series shown on this page

No. 341J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations
that can be made with the four sizes in each matrix case

6 Point No. 341J, 5 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS,

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

12 Point No. 341J, 9 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIG-

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DIS-

14 Point No. 197

THE AUTOMATIC CASTING MACHINE
RUNS AT THE MAXIMUM SPEED REGARDLESS OF WHETHER
THE MATTER BE PLAIN OR INTRICATE
\$1234567890

18 Point No. 197

MONOTYPE OPERATORS HIT KEYS
AT THE MAXIMUM SPEED AND ARE NOT SLOWED-
UP BY MECHANICAL PROBLEMS
\$1234567890

18H4 Point No. 197

QUALITY PAYS
IT IS THE ONLY SOLID FOUNDATION ON
WHICH TO BUILD A BUSINESS
\$1234567890

24 Point No. 197

NO SLOW SPOTS
ON THE MONOTYPE—THE ACTION OF
EVERY KEY IS IDENTICAL
\$1234567890

24H4 Point No. 197

EACH LETTER
IN MONOTYPE COMPOSITION IS
CAST SEPARATELY
\$1234567890

ELECTRO-DISPLAY MATRICES No. 197, shown on this page, are the same type design and are an extension of the
341J Series shown on pages two and three

PLATE-GOTHIC No. 342J SERIES

COMPOSITION MATRICES



MENU

OYSTER COCKTAILS

BLUE POINTS
WAFERS

CREAM OF LETTUCE
SALTED ALMONDS

WHITE BAIT, TARTAR SAUCE
SWEET POTATOES
CELERY RADISHES OLIVES

TENDERLOIN OF BEEF
MASHED POTATOES AND GREEN PEAS

ROMAN PUNCH

ROAST MALLARD DUCK
FRIED HOMINY SARATOGA CHIPS

ICE CREAM
ASSORTED CAKE
CHEESE AND CRACKERS

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 342J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 168 series, shown on page 4, are the same type design and are an extension of this 342J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697
Twelve-point	.1250 (Standard)
Fourteen-point	.1527
Eighteen-point	.2080
Twenty-four-point	.2910

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

JOHN ALDINE, PRES.

ALFRED SEEMORE, SEC'Y AND TREAS.

HARRY BELDING, VICE-PRES.

SECRETARY'S OFFICE

MOBILE UNDERWRITERS INSURANCE COMPANY

SUITE 3010 AND 3011

CHAMBER OF COMMERCE BUILDING

VESPER, IDAHO, _____

No. 342J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in
each matrix case, each size shown separately

12 Point No. 342J, 11 Set

No. 1

THE BEST KIND OF ORIGINALITY IS
THAT WHICH COMES AFTER A SOUND
APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL
PRECEDENT AND THE PROGRESSIVE
TENDENCIES OF AN ABLE MIND. FOR,

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPREN-
TICESHIP; THAT WHICH SHALL PROVE TO
BE THE BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND THE PRO-
GRESSIVE TENDENCIES OF AN ABLE MIND.
FOR, LET A MAN BE AS ABLE AND ORIGINAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH
COMES AFTER A SOUND APPRENTICESHIP; THAT
WHICH SHALL PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL PRECEDENT
AND THE PROGRESSIVE TENDENCIES OF AN ABLE
MIND. FOR, LET A MAN BE AS ABLE AND ORIG-
INAL AS HE MAY, HE CANNOT AFFORD TO DISCARD

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES
AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF
ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDEN-
CIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND
ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A
KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

6 Point No. 342J, 7 Set

No. 1

THE BEST KIND OF ORIGINALITY IS
THAT WHICH COMES AFTER A SOUND
APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL
PRECEDENT AND THE PROGRESSIVE
TENDENCIES OF AN ABLE MIND. FOR,
LET A MAN BE AS ABLE AND ORIGINAL
AS HE MAY, HE CANNOT AFFORD TO
DISCARD KNOWLEDGE OF WHAT HAS
GONE BEFORE OR WHAT IS NOW GOING
ON IN HIS OWN TRADE AND PROFES-
SION. IF THE PRINTERS OF TODAY DO
NOT WISH TO BE ESTEEMED ARROG-
ANT WHEN THEY TERM THIS CALL-
ING OF THEIRS AN ART, THEY MUST

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPREN-
TICESHIP; THAT WHICH SHALL PROVE TO
BE THE BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND THE PRO-
GRESSIVE TENDENCIES OF AN ABLE MIND.
FOR, LET A MAN BE AS ABLE AND ORIGINAL
AS HE MAY, HE CANNOT AFFORD TO DIS-
CARD KNOWLEDGE OF WHAT HAS GONE BE-
FORE OR WHAT IS NOW GOING ON IN HIS
OWN TRADE AND PROFESSION. IF THE
PRINTERS OF TODAY DO NOT WISH TO BE
ESTEEMED ARROGANT WHEN THEY TERM
THIS CALLING OF THEIRS AN ART, THEY
MUST BE WILLING, AND SHOW THAT THEY
ARE WILLING, TO SUBJECT IT TO SUCH LAWS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH
COMES AFTER A SOUND APPRENTICESHIP; THAT
WHICH SHALL PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND
THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.
FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE
MAY, HE CANNOT AFFORD TO DISCARD A KNOWL-
EDGE OF WHAT HAS GONE BEFORE OR WHAT IS
NOW GOING ON IN HIS OWN TRADE AND PROFES-
SION. IF THE PRINTERS OF TODAY DO NOT WISH
TO BE ESTEEMED ARROGANT WHEN THEY TERM
THIS CALLING OF THEIRS AN ART, THEY MUST BE
WILLING, AND SHOW THAT THEY ARE WILLING, TO
SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS
SISTER ARTS SO FREE. ALL THOSE CONCERNED
IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE
LEARNED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES
AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF
ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDEN-
CIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND
ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A
KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS
NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF
THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED
ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN
ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE
WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE
ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED
IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED
SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

ELECTRO-DISPLAY MATRICES No. 168, shown on page four, are the same type design and are an extension of the
342J Series shown on this page

No. 342J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations
that can be made with the four sizes in each matrix case

6 Point No. 342J, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

12 Point No. 342J, 11 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PRO-

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL-

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS

14 Point No. 168

THE MONOTYPE
CONTINUOUSLY RENEWS ALL THE PERISHABLE
MATERIAL USED BY COMPOSITORS
\$1234567890

18 Point No. 168

EVERY HOUR OF
EVERY COMPOSITOR PRODUCTIVE WITH
NON-DISTRIBUTION
\$1234567890

18H4 Point No. 168

MERITS OF
A MONOTYPE NON-DISTRIBUTION
SYSTEM ARE IN EVIDENCE
\$1234567890

24 Point No. 168

LEADS, SLUGS,
QUADS AND SPACE MATERIAL
IN UNLIMITED QUANTITIES
\$1234567890

24H4 Point No. 168

FOR QUALITY
ALWAYS USE MONOTYPE
COMPOSITION
\$1234567890

ELECTRO-DISPLAY MATRICES No. 168, shown on this page, are the same type design and are an extension of the 342J Series shown on pages two and three

PLATE-GOTHIC No. 343J SERIES

COMPOSITION MATRICES

THIS NEW IDEA OF SETTING PLATE-GOTHICS ON THE MONOTYPE IN JUSTIFIED LINES IS ANOTHER OF THE MANY ECONOMIES OF THE MONOTYPE SYSTEM WHICH EXTENDS THE ADVANTAGES OF REAL MACHINE COMPOSITION TO THE KIND OF WORK THAT YOU ALWAYS THOUGHT HAD TO BE SET BY HAND. NOW YOU GET A BETTER PRODUCT FROM ALWAYS NEW MONOTYPE AT A MACHINE-SET COST.

LETTER HEADS
BUSINESS CARDS
ENVELOPES
BILL HEADS
STATEMENTS
MENUS
PROGRAMS
DANCE CARDS
ANNOUNCEMENTS
TAGS



PROFITS ARE NEVER
MADE BY A PRINTER
WHO IS STRUGGLING TO
GET PRODUCTION FROM
POOR EQUIPMENT

LACK OF PROPER FACILITIES FOR
MAKING LABOR EFFECTIVE, AND
THEREFORE PRODUCTIVE, CANNOT
BE MADE UP BY DRIVING NOR BY
CHEAPENING LABOR

PROFITS DEPEND UPON QUALITY AS
WELL AS ON PRODUCTION

THE MONOTYPE

MAKES EVERY WORKER IN THE COM-
POSING ROOM A GREATER PRODUCER
BY SUPPLYING HIM THE MATERIAL
FOR AND THE INCENTIVE TO EFFI-
CIENCY, AND IMPROVES THE QUALITY
OF HIS WORK

DEPOSIT SLIPS
PROMISSORY NOTES
CHECKS
CIRCULARS
BOOKLETS
RECEIPTS
ORDER BLANKS
BLANK FORMS
ADVERTISEMENTS
LABELS



THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stop-bars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 343J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 169 series, shown on page four, are the same type design and are an extension of this 343J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697	Fourteen-point	.1527
Twelve-point	.1250 (Standard)	Eighteen-point	.2080
	Twenty-four-point		.2910

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

No. 343J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in
each matrix case, each size shown separately

12 Point No. 343J, 9 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY,

ABCDEFGHIJKLMNQRSTUUVWXYZ

\$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE

ABCDEFGHIJKLMNQRSTUUVWXYZ

\$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

ABCDEFGHIJKLMNQRSTUUVWXYZ

\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH

ABCDEFGHIJKLMNQRSTUUVWXYZ

\$1234567890

6 Point No. 343J, 5 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SUR-

ABCDEFGHIJKLMNQRSTUUVWXYZ

\$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY

ABCDEFGHIJKLMNQRSTUUVWXYZ

\$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT

ABCDEFGHIJKLMNQRSTUUVWXYZ

\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT

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ELECTRO-DISPLAY MATRICES No. 169, shown on page four, are the same type design and are an extension of the 343J Series shown on this page

No. 343J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in each matrix case

6 Point No. 343J, 5 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS,

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

12 Point No. 343J, 9 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIG-

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DIS-

14 Point No. 169

THE FOURTEEN POINT SIZE
OF THIS SERIES TAKES THE PLACE OF THE CELLULAR, 12H4
POINT SIZE, WHICH HAS BEEN DISCONTINUED
\$1234567890

18 Point No. 169

A NON-DISTRIBUTION SYSTEM
IS POSSIBLE ONLY WITH THE MONOTYPE TYPE AND
RULE CASTER. SAVES TIME HUNTING SORTS
\$1234567890

18H4 Point No. 169

OUR TYPE AND RULE CASTER
TURNS OUT FINISHED RULES, LEADS, SLUGS,
IN ANY DESIRED LENGTHS
\$1234567890

24 Point No. 169

NEW AND UP-TO-DATE
FACES ARE ALWAYS OBTAINABLE ON
THE MONOTYPE
\$1234567890

24H4 Point No. 169

PLATE-GOTHICS
ECONOMICALLY COMPOSED ON
THE MONOTYPE
\$1234567890

PLATE-GOTHIC No. 344J SERIES

ARRANGEMENT P-G—COMPOSITION MATRICES

Specimens of the four sizes contained in the matrix case, each size shown separately

6 Point No. 344J, 8½ Set

No. 1

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in the matrix case

6 Point No. 344J, 8½ Set

Nos. 1 and 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL-

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART

Nos. 3 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT

THE 344J Series is so arranged that all four sizes of six-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of the six-point No. 1 size of the 344J series.

When setting by hand, the following plan has been adopted. The six-point is cast to .0697 line. The sizes above six-point are Electro-Display Matrices designated as the No. 166 series and are a continuation of the 344J series, shown on reverse of this sheet. The twelve-point is cast on its standard line .1250; to justify the six- with the twelve-point place four points above and two points below the six-point type. The eight- and the ten-point will be cast on twelve-point body with the standard twelve-point line.

To justify together the twelve-, fourteen-, and eighteen-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen-point size will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 Size. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows: Six-point .0697; eight- and ten-point on twelve-point body .1250; twelve-point .1250 (Standard); fourteen-point .1527; eighteen-point .2080.

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

*8 Point No. 166

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER
A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE
THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRE-
CEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

*10 Point No. 166

MONOTYPE FACES

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH
COMES AFTER A SOUND APPRENTICESHIP; THAT
WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM
CONCEPTION OF ALL USEFUL PRECEDENT AND THE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

14 Point No. 166

**SERVICE AND QUALITY
ARE MONOTYPE ASSETS WHICH KEEP
YOUR WHOLE PLANT BUSY**

\$1234567890

14B Point No. 166

NEW MONOTYPE TYPE

**WILL ADD DISTINCTIVENESS TO YOUR NEXT
BOOKLET OR CATALOG, ETC.**

\$1234567890

18 Point No. 166

**MORE THAN 1300 FONTS
FROM WHICH TO SELECT A FACE
TO MEET YOUR NEEDS**

\$1234567890

18H4 Point No. 166

**MONOTYPE WORK
MEANS MAXIMUM QUALITY
AT MINIMUM COST**

\$1234567890

* The 8 and 10 point sizes of this series are cast on the T mold, using the 12 point mold blade.

ELECTRO-DISPLAY MATRICES No. 166, shown on this page, are the same type design and are an extension of the
344J Series shown on the reverse side of this sheet

PLATE-GOTHIC No. 345J SERIES

COMPOSITION MATRICES

**SET YOUR
ADVERTISEMENTS
ECONOMICALLY**

HAIRDRESSING

"MARIE"

THE BELVIEU



9 A.M. TO 3 P.M.

**FRANK SMITH
FURNISHINGS**



12 N. 52D STREET

ACTO TRUST CO.

**SOLICITS
YOUR
ACCOUNT**



2D AND 4TH AVENUE

MCDONALD'S

**FANCY
GROCERIES
MEATS**



MAIN STREET

**PRINT FROM
NEW TYPE**

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 345J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 345 series, shown on page four, are the same type design and are an extension of this 345J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697
Twelve-point	.1250 (Standard)
Fourteen-point	.1527
Eighteen-point	.2080
Twenty-four-point	.2910

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

**SET THEM
ON THE MONOTYPE
KEYBOARD**

**JAMIESON'S
PHOTO
SUPPLIES
SHOP**



747 PINE STREET

J. H. GREENE

**FOOT FORM SHOES
FOR
MEN AND WOMEN**



210 EAST STATE STREET

**AL. WHITE
HATTER**

**SPRING STYLES
NOW READY**



ON THE AVENUE

BRONSON'S

**CLOTHES FOR MEN
CORRECT STYLES**



THE BELVIEU

**DISCARD
DISTRIBUTION**

THE DEMAND FOR ALL KINDS OF COMMERCIAL WORK IN THE PLATE-GOTHIC FAMILIES IS CONSTANTLY INCREASING, AND THE PRINTER WITH THESE NEW MONOTYPE COMBINATIONS, ARRANGED TO QUICKEN AND SIMPLIFY EVERY FACTOR OF PRODUCTION, HAS THE ADVANTAGE OF IMPROVING HIS PRESENT QUALITY AT A LOWER COST, AND OF ATTRACTING A BIGGER VOLUME OF NEW BUSINESS TO THE SHOP

No. 345J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in
each matrix case, each size shown separately

12 Point No. 345J, 12 Set

No. 1

**THE BEST KIND OF ORIGINALITY
IS THAT WHICH COMES AFTER A
SOUND APPRENTICESHIP; THAT
WHICH SHALL PROVE TO BE THE
BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND
THE PROGRESSIVE TENDENCY OF
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890**

No. 2

**THE VERY BEST KIND OF ORIGINALITY
IS THAT WHICH COMES AFTER A SOUND
APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A FIRM
CONCEPTION OF ALL USEFUL PRECE-
DENT AND THE PROGRESSIVE TENDEN-
CIES OF AN ABLE MIND. FOR, LET A MAN
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890**

No. 3

**THE VERY BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPRENTICE-
SHIP; THAT WHICH SHALL PROVE TO BE THE
BLENDING OF A FIRM CONCEPTION OF ALL
USEFUL PRECEDENT AND THE PROGRESSIVE
TENDENCIES OF AN ABLE MIND. FOR, LET A
MAN BE AS ABLE AND ORIGINAL AS HE MAY,
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890**

No. 4

**THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH
COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH
SHALL PROVE TO BE THE BLENDING OF SOME FIRM
CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE
PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR,
LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE
CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890**

6 Point No. 345J, 7 Set

No. 1

**THE BEST KIND OF ORIGINALITY IS
THAT WHICH COMES AFTER A SOUND
APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL
PRECEDENT AND THE PROGRESSIVE
TENDENCIES OF AN ABLE MIND. FOR,
LET A MAN BE AS ABLE AND ORIGINAL
AS HE MAY. HE CANNOT AFFORD TO
DISCARD KNOWLEDGE OF WHAT HAS
GONE BEFORE OR WHAT IS NOW GOING
ON IN HIS OWN TRADE AND PROFES-
SION. IF THE PRINTERS OF TODAY DO
NOT WISH TO BE ESTEEMED ARRO-
GANT WHEN THEY TERM THIS CALL-
ING OF THEIRS AN ART, THEY MUST BE
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890**

No. 2

**THE BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPREN-
TICESHIP; THAT WHICH SHALL PROVE TO
BE THE BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND THE PRO-
GRESSIVE TENDENCIES OF AN ABLE MIND.
FOR, LET A MAN BE AS ABLE AND ORIGINAL
AS HE MAY. HE CANNOT AFFORD TO DIS-
CARD KNOWLEDGE OF WHAT HAS GONE BE-
FORE OR WHAT IS NOW GOING ON IN HIS
OWN TRADE AND HIS PROFESSION. IF THE
PRINTERS OF TODAY DO NOT WISH TO BE
ESTEEMED ARROGANT WHEN THEY TERM
THIS CALLING OF THEIRS AN ART, THEY
MUST BE WILLING, AND SHOW THAT THEY
ARE WILLING, TO SUBJECT IT TO SUCH LAWS
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890**

No. 3

**THE BEST KIND OF ORIGINALITY IS THAT WHICH
COMES AFTER A SOUND APPRENTICESHIP; THAT
WHICH SHALL PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND
THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.
FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE
MAY. HE CANNOT AFFORD TO DISCARD A KNOWL-
EDGE OF WHAT HAS GONE BEFORE OR WHAT IS
NOW GOING ON IN HIS OWN TRADE AND PROFES-
SION. IF THE PRINTERS OF TODAY DO NOT WISH TO
BE ESTEEMED ARROGANT WHEN THEY TERM THIS
CALLING OF THEIRS AN ART, THEY MUST BE WILL-
ING, AND SHOW THAT THEY ARE WILLING, TO SUB-
JECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER
ARTS SO FREE. ALL THOSE CONCERNED IN WHAT
ARE ACCEPTED AS THE FINE ARTS, THE LEARNED
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890**

No. 4

**THE BEST KIND OF ORIGINALITY IS THAT WHICH
COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH
SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDEN-
CIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND
ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A
KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS
NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF
THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED
ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN
ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE
WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE
ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN
WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED
SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890**

ELECTRO-DISPLAY MATRICES No. 345, shown on page four, are the same type design and are an extension of the
345J Series shown on this page

No. 345J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations
that can be made with the four sizes in each matrix case

6 Point No. 345J, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL-

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

12 Point No. 345J, 12 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECE-

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRES-

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 3 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

14 Point No. 345

**YOU GET ALL THE
ADVANTAGES OF THE STANDARD MATRIX LINE
WITH MONOTYPE PLATE-GOTHICS
\$1234567890**

18 Point No. 345

**THE MONOTYPE
CAN FURNISH MORE TYPE FACES THAN
ANY OTHER MACHINE
\$1234567890**

18H4 Point No. 345

**AS YOUR BUSINESS
GROWS YOU ADD JUST THE TYPE
FACES YOU REQUIRE
\$1234567890**

24 Point No. 345

**HAND COMPOSITION
ENTIRELY INDEPENDENT OF
COMPOSING MACHINE
\$1234567890**

24H4 Point No. 345

**YOUR CUSTOMERS
WILL WANT MONOTYPE
PLATE-GOTHICS
\$1234567890**

PLATE-GOTHIC No. 346K SERIES

COMPOSITION MATRICES

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks PG and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 346K series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 3461 series, shown on page four, are the same type design and are an extension of this 346K series and

justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697
Twelve-point	.1250 (Standard)
Fourteen-point	.1527
Eighteen-point	.2080
Twenty-four-point	.2910

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

EXPERIENCE AND PERFECTION

ANY MACHINE WHICH SUPPLANTS HAND LABOR MUST GO THROUGH A PERIOD OF SUSPICION. PERFECTION OF A MACHINE CAN COME ONLY THROUGH THE EXPERIENCE OF THE PERSON USING IT. EXPERIENCE IS OUR GREATEST SALESMAN. MORE THAN ONE-HALF OF OUR ORDERS TO-DAY ARE FROM PRINTERS WHO KNOW FROM EXPERIENCE THAT THE MONOTYPE MEANS PERFECTION IN THE COMPOSING ROOM

**LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA**

No. 346K. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in
each matrix case, each size shown separately

12 Point No. 346K, 12 Set

No. 1

**THE BEST KIND OF ORIGINALITY
IS THAT WHICH COMES AFTER A
SOUND APPRENTICESHIP; THAT
WHICH SHALL PROVE TO BE THE
BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT
AND THE PROGRESSIVE TENDEN-**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 2

**THE BEST KIND OF ORIGINALITY IS
THAT WHICH COMES AFTER A SOUND
APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A FIRM
CONCEPTION OF ALL USEFUL PRECE-
DENT AND THE PROGRESSIVE TENDEN-
CIES OF AN ABLE MIND. FOR, LET A MAN**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 3

**THE VERY BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPRENTICE-
SHIP; THAT WHICH SHALL PROVE TO BE THE
BLENDING OF A FIRM CONCEPTION OF ALL
USEFUL PRECEDENT AND THE PROGRESSIVE
TENDENCIES OF AN ABLE MIND. FOR, LET A
MAN BE AS ABLE AND ORIGINAL AS HE MAY.**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 4

**THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES
AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND THE PROGRES-
SIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN
BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT
AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

6 Point No. 346K, 7 Set

No. 1

**THE BEST KIND OF ORIGINALITY IS
THAT WHICH COMES AFTER A SOUND
APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A
FIRM CONCEPTION OF ALL USEFUL
PRECEDENT AND THE PROGRESSIVE
TENDENCIES OF AN ABLE MIND. FOR,
LET A MAN BE AS ABLE AND ORIGINAL
AS HE MAY, HE CANNOT AFFORD TO
DISCARD KNOWLEDGE OF WHAT HAS
GONE BEFORE OR WHAT IS NOW GOING
ON IN HIS OWN TRADE AND PROFES-
SION. IF THE PRINTERS OF TODAY DO
NOT WISH TO BE ESTEEMED ARRO-
GANT WHEN THEY TERM THIS CALL-
ING OF THEIRS AN ART, THEY MUST BE**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 2

**THE BEST KIND OF ORIGINALITY IS THAT
WHICH COMES AFTER A SOUND APPREN-
TICESHIP; THAT WHICH SHALL PROVE TO
BE THE BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND THE PRO-
GRESSIVE TENDENCIES OF AN ABLE MIND.
FOR, LET A MAN BE AS ABLE AND ORIGINAL
AS HE MAY, HE CANNOT AFFORD TO DIS-
CARD KNOWLEDGE OF WHAT HAS GONE
BEFORE OR WHAT IS NOW GOING ON IN
HIS OWN TRADE AND PROFESSION. IF THE
PRINTERS OF TODAY DO NOT WISH TO BE
ESTEEMED ARROGANT WHEN THEY TERM
THIS CALLING OF THEIRS AN ART, THEY
MUST BE WILLING, AND SHOW THAT THEY
ARE WILLING, TO SUBJECT IT TO SUCH LAWS**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 3

**THE BEST KIND OF ORIGINALITY IS THAT WHICH
COMES AFTER A SOUND APPRENTICESHIP; THAT
WHICH SHALL PROVE TO BE THE BLENDING OF
A FIRM CONCEPTION OF ALL USEFUL PRECEDENT
AND THE PROGRESSIVE TENDENCIES OF AN ABLE
MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL
AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOW-
LEDGE OF WHAT HAS GONE BEFORE OR WHAT IS
NOW GOING ON IN HIS OWN TRADE AND PROFES-
SION. IF THE PRINTERS OF TODAY DO NOT WISH
TO BE ESTEEMED ARROGANT WHEN THEY TERM
THIS CALLING OF THEIRS AN ART, THEY MUST BE
WILLING, AND SHOW THAT THEY ARE WILLING,
TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS
SISTER ARTS SO FREE. ALL THOSE CONCERNED IN
WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 4

**THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES
AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL
PROVE TO BE THE BLENDING OF A FIRM CONCEPTION
OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TEN-
DENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE
AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD
A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS
NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF
THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED
ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN
ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE
WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE
ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN
WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED
SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

ELECTRO-DISPLAY MATRICES No. 346, shown on page four, are the same type design and are an extension of the
346K Series shown on this page

No. 346K. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations
that can be made with the four sizes in each matrix case

6 Point No. 346K, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

12 Point No. 346K, 12 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECE-

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESS-

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESS-

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

14 Point No. 3461

**EACH LETTER IN MONOTYPE
COMPOSITION IS TYPE CAST SEPARATELY AND
EACH LETTER IS PERFECT
\$1234567890**

18 Point No. 3461

**THE MONOTYPE
IS USED ALL AROUND THE WORLD FOR
ALL-ROUND WORK
\$1234567890**

18H4 Point No. 3461

**THE KEYBOARD
OPERATOR IS ALWAYS BUSY ON
NEW COMPOSITION
\$1234567890**

24 Point No. 3461

**GOOD PRINTERS
ARE ARTISTS : SINGLE TYPES
ARE THEIR MEDIUM
\$1234567890**

24H4 Point No. 3461

**THE MONOTYPE
IS FAMOUS FOR QUALITY
\$1234567890**

ELECTRO-DISPLAY MATRICES No. 3461, shown on this page, are the same type design and are an extension of the 346 K Series shown on pages two and three

TITLE [PLATE-GOTHIC] No. 347J SERIES

ARRANGEMENT P-G-COMPOSITION MATRICES

Specimens of the four sizes contained in the matrix case, each size shown separately

6 Point No. 347J, 8 Set

No. 1

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A THOROUGH APPRENTICESHIP; IT IS THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

ABCDEFGHIJKLMNQRSTUWXYZ

\$1234567890

No. 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A THOROUGH APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND

ABCDEFGHIJKLMNQRSTUWXYZ

\$1234567890

No. 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE.

ABCDEFGHIJKLMNQRSTUWXYZ

\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEM-

ABCDEFGHIJKLMNQRSTUWXYZ

\$1234567890

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in the matrix case

6 Point No. 347J, 8 Set

Nos. 1 and 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION.

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING AND SHOW THAT

Nos. 3 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

THE 347J Series is so arranged that all four sizes of six-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of the six-point No. 1 size of the 347J Series.

When setting by hand, the following plan has been adopted. The six-point is cast to .0697 line. The sizes above six-point are Electro-Display Matrices designated as the No. 223 Series and are a continuation of the 347J Series, shown on reverse of this sheet. The twelve-point is cast on its standard line .1250; to justify the six- with the twelve-point place four points above and two points below the six-point type. The eight- and the ten-point will be cast on twelve-point body with the standard twelve-point line.

To justify together the twelve-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semicolon, and tail of the Cap Q of the eighteen- and twenty-four-point size will overhang the body slightly.

The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows: Six-point .0697; eight- and ten-point on twelve-point body .1250; twelve-point .1250 (Standard); eighteen-point .2080; twenty-four-point .2910.

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

*8 Point No. 223

THIS TITLE FACE HAS BEEN PRODUCED TO
MEET THE GROWING DEMAND FOR A POPULAR SERIES OF FACES
REQUIRED ON ALMOST ALL KINDS OF WORK
\$1234567890

*10 Point No. 223

FOR FINE STATIONERY PRINTING
NEW, CLEAN, SHARP MONOTYPE TYPE FACES ARE
NECESSARY TO GET GOOD RESULTS
\$1234567890

*12 Point No. 223

PRACTICE NON-DISTRIBUTION
TO ATTAIN THE VERY BEST RESULTS
IN YOUR PRESS ROOMS
\$1234567890

18 Point No. 223

NON-DISTRIBUTION
IS MORE ECONOMICAL THAN
SPOTTING UP
\$1234567890

24 Point No. 223

MONOTYPE TYPE
SAVES MORE THAN
IT COSTS
\$1234567890

* The 8, 10, and 12 point sizes of this series are cast on the T mold, using the 12 point mold blade.

ELECTRO DISPLAY MATRICES No. 223, shown on this page, are the same type design and are an extension of the 347J Series shown on the reverse side of this sheet

TITLE [PLATE-GOTHIC] No. 348J SERIES ARRANGEMENT

ARRANGEMENT P-G—COMPOSITION MATRICES

Specimens of the four sizes contained in the matrix case, each size shown separately

6 Point No. 348J, 8 Set

No. 1

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CON-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS WILL SURROUND THEM-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in the matrix case

6 Point No. 348J, 8 Set

Nos. 1 and 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION.

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND

Nos. 2 and 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL-

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY

Nos. 3 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS

THE 348J Series is so arranged that all four sizes of six-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of the six-point No. 1 size of the 348J Series.

When setting by hand, the following plan has been adopted. The six-point is cast to .0697 line. The sizes above six-point are Electro-Display Matrices designated as the No. 323 Series, shown on reverse of this sheet, and are a continuation of the 348J Series. The twelve-point is cast on its standard line .1250; to justify the six- with the twelve-point place four points above and two points below the six-point type. The nine-point will be cast on twelve-point body with the standard twelve-point line.

To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semicolon, and tail of the Cap Q of the eighteen- and twenty-four-point size will overhang the body slightly.

The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows: Six-point .0697; nine-point on twelve-point body .1250; fourteen-point .1527; eighteen-point .2080; twenty-four-point .2910.

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

No. 323

Electro Display Matrices

9 Point No. 323

**THE MONOTYPE SPECIMEN BOOK
CONTAINS APPROPRIATE FACES FOR PRACTICALLY EVERY
CLASS OF GOOD TYPOGRAPHIC WORK
\$1234567890**

14B Point No. 323

**INSURE SATISFACTION
BY USING NEW MONOTYPE TITLE FACES AND
ELIMINATE DISTRIBUTION
\$1234567890**

14 Point No. 323

**WEAR AND TEAR
IN THE PRESSROOM ARE OVERCOME
BY NON-DISTRIBUTION
\$1234567890**

18 Point No. 323

**BOUGHT TYPE
IS AN EXPENSIVE LUXURY FOR
ANY PRINTING OFFICE
\$1234567890**

24 Point No. 323

**START NOW
TO MAKE ALL YOUR OWN
TYPE MATERIAL
\$1234567890**

PLATE-GOTHIC MATRIX CASE ARRANGEMENT

Arrangement P-G

FOUR SIZES OF SIX-POINT (SIZES NOS. 1, 2, 3, AND 4) OR FOUR SIZES OF TWELVE-POINT (SIZES NOS. 1, 2, 3, AND 4) ARE CARRIED IN ONE MATRIX CASE. THESE FOUR SIZES ARE, OF COURSE, OF THE SAME SERIES. FOR THE PURPOSE OF DISTINGUISHING MORE CLEARLY THE LOCATION OF THE CHARACTERS OF THESE FOUR SIZES IN THE ACCOMPANYING MATRIX CASE DIAGRAM, A DIFFERENT SERIES IS USED FOR EACH OF THE FOUR SIZES.

PLATE-GOTHIC CAPS, FIGURES AND POINTS OF FOUR SIZES																	Unit Value
Row	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O		
1	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	5
2	9	8	7	6	5	4	3	2	1	0	:	:	:	:	:	:	6
3	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	7
4	9	8	7	6	5	4	3	2	1	0	:	:	:	:	:	:	8
5	Q	V	U	Y	L	P	E	F	A	O	S	T	C	B	:	:	9
6	9	8	7	6	5	4	3	2	1	0	:	:	:	:	:	:	9 ²
7	X	D	N	R	J	E	F	L	P	T	S	Z	H	G	K	:	10
8	9	8	7	6	5	4	3	2	1	0	:	:	:	:	:	:	11
9	Q	D	N	O	R	U	Y	&	J	E	F	L	P	S	Z	:	12
10	■	■	X	&	G	K	H	M	W	S	A	T	C	B	V	:	13
11	■	■	Z	E	F	L	P	D	N	O	R	U	Y	Q	:	:	14
12	V	B	T	A	C	M	W	H	G	K	&	X	:	:	:	:	15
13	■	■	Q	D	N	O	R	U	Y	G	H	K	X	&	■	■	17
14	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	18
15	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	18
Row	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O		Unit Value

LEFT
Keybank P-G
Keybars P-G

Stopbars S108

RIGHT
Keybank P-G
Keybars P-G

These Characters are carried in the Matrix Case in this Arrangement

No. 1—ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ&
\$1234567890
..-:~"

No. 2—ABCDEFGHIJKL
MNOPQRSTU
VWXYZ
1234567890
..-:~"

No. 3—ABCDEFGHIJKLMN
OPQRSTUVWXYZ
\$1234567890
..-:~"

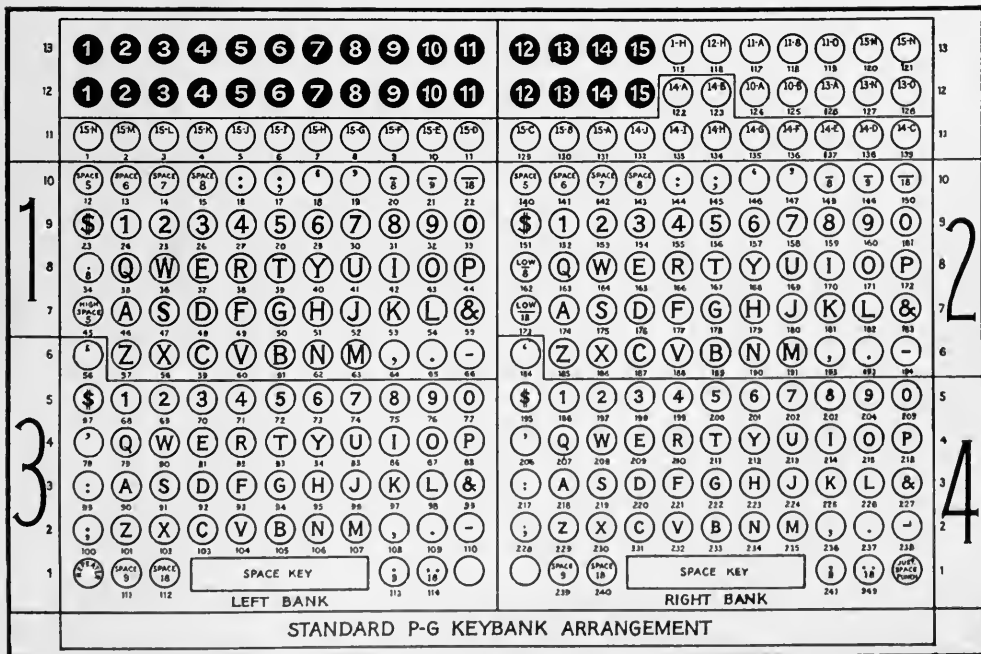
No. 4—ABCDEFGHIJKLMNOPQRSTU
VWXYZ
\$1234567890
..-:~"

Period and comma for Nos. 3 and 4 are made from same matrices

These Characters are made for use with this Arrangement

No. 1—1? 2
No. 2—\$1? 3
No. 3—1? 4
No. 4—1? 5

PLATE-GOTHIC KEYBOARD ARRANGEMENT



THE EVERY-DAY PRODUCT OF EVERY MONOTYPE

STRAIGHT AND
TABULAR MATTER
EVERY KIND OF JOB WORK
TYPE FOR THE CASES
5 PT. TO 36 PT.
QUADS, SPACES, LEADS
RULES, SLUGS, BORDERS
AND ORNAMENTS



NO OTHER MACHINE
SO COMPLETELY COVERS
EVERY NEED
OF THE
COMPOSING ROOM

No. 23K. Job Arrangement C2

Composition Matrices

6 Point No. 23K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and he is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving the brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

10 Point No. 23K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard all knowledge of what has gone before or of what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

8 Point No. 23K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

12 Point No. 23K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

No. 115C. Job Arrangement C2

Composition Matrices

8 Point No. 115C, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in any hidden places, nor under restraint, nor in ignorance of what both talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great

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ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$1234567890

10 Point No. 115C, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$1234567890

12 Point No. 115C, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, then they must be willing, and show that they are willing, to subject it to such laws

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$1234567890

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, then they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what





No. 12J. Job Arrangement C2

Composition Matrices

8 Point No. 12J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

10 Point No. 12J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so very free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

12 Point No. 12J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

14 Point No. 12

MONOTYPE SAVES AT BOTH ENDS

The Monotype Will Decrease Your Composition Costs and Multiply
Your Composing Room Profits
\$1234567890

18 Point No. 12

NO LONG WAITS OR SHORT WEIGHTS

About Monotype Fonts, Cast as much as you Need just
as Soon as you Need It
\$1234567890

24 Point No. 12

THE LIBRARY SYSTEM

Gives Choice of a Large Number of Faces
At a Nominal Cost
\$1234567890

30 Point No. 12

DISPLAY TYPE

That will Stand Long Runs and will
Electrotype Perfectly
\$1234567890

36 Point No. 12

A SAVING

Is Made in Very Many Ways
\$1234567890

18 Point No. 40

A GOOD WORKMAN REJOICES
At the Beautiful Faces as Well as the Unlimited
Sorts Supplied by the Monotype
\$1234567890

20 Point No. 40

THE SATISFIED MAN
Is a Business Asset, Whether He is a
Customer or a Workman
\$1234567890

24 Point No. 40

INDIVIDUALITY
In Type Makes For Fine as Well
as Correct Work
\$1234567890

36 Point No. 40

THE RESULT
Holds Your Customers
\$1234567890

Composition Matrices

12 Point No. 41K, 12 Set

Job Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNPOQRSTUVWXYZ

\$1234567890

Ems a to z 14.34

Words to Pica .28

No. 42J. Job Arrangement C2

Composition Matrices

8 Point No. 42J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

10 Point No. 42J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

12 Point No. 42J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

14 Point No. 42

THE MONOTYPE UNIT SYSTEM

Means More than Most People May Realize. It Applies to Caster,
Keyboard, Matrices and Type
\$1234567890

18 Point No. 42

EVERY MATRIX IS A UNIT

Every Part of the Monotype Keyboard or Caster and
Every Improvement on Either is a Unit
\$1234567890

24 Point No. 42

AND EACH AND EVERY UNIT
Can be Supplied and Easily Fitted to
Your Machine at Small Expense
\$1234567890

30 Point No. 42

BUY WHAT YOU NEED
And as your Plant Grows add
the Parts to Suit your Trade
\$1234567890

36 Point No. 42

WHAT YOU WANT
When You Want It Most
\$1234567890

14 Point No. 44

MONOTYPE MAKES MONEY

Because the Typographic Quality of its Work in Every Department
Attracts and Holds Customers
\$1234567890

18 Point No. 44

BOOK AND JOB PRINTERS

Everywhere state that the Monotype Pleases Their
Most Particular Customers
\$1234567890

24 Point No. 44

HEIGHT-TO-PAPER

Absolutely True for Every Type Cast
on the Monotype
\$1234567890

30 Point No. 44

NEVER OUT OF SORTS

No Job Requires More Type than
the Monotype can Furnish
\$1234567890

36 Point No. 44

SAVES AND EARNS

Money on All kinds of Work
\$1234567890



30 Point No. 59

FOREIGN LANGUAGE WORK

Changes from one Language to any
Other Made Easily

\$1234567890

36 Point No. 59

THE ELASTIC MACHINE

Makes the Face Fit the Space

\$1234567890

HEIGHT TO PAPER
MONOTYPE ACCURACY
SAVES MAKE-READY
\$1234567890

18 Point No. 123

CUSTOMERS PRAISE THEIR PRINTERS
FOR IMPROVING THE QUALITY OF THEIR WORK WITHOUT
INCREASING ITS COST
\$1234567890

24 Point No. 123

OUR RECENT IMPROVEMENTS
HAVE MADE THE MONOTYPE NEWER AND MORE
SERVICEABLE. LET US TELL YOU ABOUT IT
\$1234567890

36 Point No. 123

THE NEW KEYBOARD, MOLD
AND MATRIX EASILY ESTABLISH A
RECORD FOR IMPROVEMENTS
\$1234567890



12 Point No. 193

MONOTYPE CONTINUOUS PRODUCTION
Minimum Cost Results from Continuous Production; Machines
that Handicap the Orderly Progress of Work are
Profit Eaters and an Expense
\$1234567890

18 Point No. 193

NO BACK-TRACKING
Composition, Corrections and Alterations
go on Side by Side Without Friction
\$1234567890

24 Point No. 193

SELLING HELPS
Machines Cannot Earn Profits Un-
less They Help You Sell
\$1234567890

30 Point No. 193

POINTS THAT
Determine Money Returns
\$1234567890

36 Point No. 193

MONOTYPE
Means Quality & Service
\$1234567890



12 Point No. 194

IF YOU EVER BOUGHT SHADED TYPE FACES

You know all about the High Cost of keeping the cases sorted-up with expensive foundry sorts, for the first trip to the pressroom means old type.

\$1234567890

14 Point No. 194

THE MONOTYPE TYPE CASTER IS A NECESSITY

Where the best results are desired from the use of Fine Shaded Faces.

It supplies new type for every job

\$1234567890

18 Point No. 194

DO NOT LIMIT THE WORK

By having to use a small font of purchased type. Cast all the new type you need on the Monotype

\$1234567890

24 Point No. 194

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifflfffffll.,;:-'!?

\$1234567890

A full font consists of 77 characters as listed above

30 Point No. 194

BEAUTIFUL NEW FACES

Added to our list of up-to-date fonts

\$1234567890

36 Point No. 194

ALL OLD TYPE

Can be Converted into New Faces

\$1234567890



12 Point No. 202

SAVING THE DISTRIBUTION EXPENSE

**Full Cases of New Type and Rule Saves Distribution Expense, and
the Monotype Makes New Type and Rule Cheaper than a
Compositor Can Distribute Worn Type and Rule
\$1234567890**

14 Point No. 202

**COST OF NON-PRODUCTIVE HOURS
BEFORE YOU GET ANY PROFIT YOU MUST FIRST
EARN THE COST OF NOT RUNNING A
MACHINE AS WELL AS THE
COST OF RUNNING IT
\$1234567890**

18 Point No. 202

**THE MONOTYPE
Is Always Producing New Matter or Type
for the Cases up to 36 Point,
Spaces, Leads, Rules, etc.
\$1234567890**

24 Point No. 202

**THE MONOTYPE
Gives Maximum Production for
It is Continuously Producing
\$1234567890**

No. 203

Class C Matrices. Fonts shown on this page
Not Included in Library and Will Not be Leased

Display
Matrices

18 Point No. 203

**JUDGE FOR YOURSELF
LOOK AT THE GOOD WORK OF THE MONOTYPE
IN THE BEST BOOKS AND THE
LEADING MAGAZINES**

No figures made for this font

12 Point No. 218

MONOTYPE SHADED TYPE FACES

Cast brand new for every job, give the job a sharp, clean-cut appearance that
is not obtainable with used shaded face type

\$1234567890

14 Point No. 218

NOT A LUXURY

Shaded type faces are not a luxury in up-to-date offices where they
make their own type on the Monotype

\$1234567890

18 Point No. 218

HANDSOME AND ECONOMICAL

Type Faces are at the command of every Progressive
Printer who uses the Monotype

\$1234567890

24 Point No. 218

NEW MONOTYPE MATERIAL

Always at every Compositor's Finger Tips

\$1234567890

30 Point No. 218

JUST THE TYPE

The Printer Wants when he Wants It

\$1234567890

36 Point No. 218

MONOTYPE RULE

Means New Rule to Printers

\$1234567890



Class C Matrices. Fonts shown on this page
Not Included in Library and Will Not be Leased

12B Point No. 246

**SHADED TYPE FACES
ARE IN GREAT DEMAND, BUT A GREAT EXPENSE TO THE
PRINTER WITHOUT A MONOTYPE
\$1234567890**

12 Point No. 246

**FILL YOUR CASES
WITH THIS POPULAR SERIES AND USE
FRESH NEW TYPE FOR EVERY JOB
\$1234567890**

18 Point No. 246

**CLASSIC CAPITALS
SUITED TO A GREAT VARIETY
OF PROFITABLE USES
\$1234567890**



Stop the Leak of Idle Time
No Machine is Worth Having when you Can't Run it as an Actual
Producer on Live Copy all the Time
\$1234567890



No. 95J. Job Arrangement C3

Composition Matrices

6 Point No. 95J, 7½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are now accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it

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ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$1234567890

10 Point No. 95J, 11 Set

Monotype Faces

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of every able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made all its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does

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ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$1234567890

8 Point No. 95J, 9 Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The

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\$1234567890

12 Point No. 95J, 12½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, literature,

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ABCDEFGHIJKLMN O PQRSTU

\$1234567890

14 Point No. 95

Ask the Man who Owns a Monotype
He will tell you that it will Handle all of the Work in the Composing Room;
that no job is too Plain or Intricate for Profit Making
\$1234567890

18 Point No. 95

You are after the Big Work
Yet if you do not have the Proper Equipment you are Bound
to Lose out in the end
\$1234567890

24 Point No. 95

A Monotype Plant
Will get out all the Work on Time for a Certain
and Satisfactory Profit
\$1234567890

30 Point No. 95

The Beautiful Work of the
Monotype is a Business-BUILDER that is
Better than Low Prices
\$1234567890

36 Point No. 95

Plenty of Sorts
Keep Your Employees Satisfied
\$1234567890

No. 102J. Job Arrangement C3

Composition Matrices

6 Point No. 102J, 7½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term

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10 Point No. 102J, 11 Set

Monotype Faces

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a very able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made all its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

8 Point No. 102J, 9 Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

12 Point No. 102J, 12½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, literature,

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\$1234567890

14 Point No. 102

The Art Preservative of Arts
Gained a Friend in Need Through the Invention of the Monotype Machine
It Maintains the Quality Standard
\$1234567890

18 Point No. 102

All Other Composing Machines
Tended Simply to Increased Output Without Regard to the
Quality of the Type and Letterpress
\$1234567890

24 Point No. 102

Without Any Doubt
Both Quantity and Quality Were Attained by
the Monotype Alone
\$1234567890

30 Point No. 102

It Stands By Itself
As the Machine Suited to the Very
Highest Class of Printing
\$1234567890

36 Point No. 102

The Entire Field
Is Covered by the Monotype Only
\$1234567890

No. 188J. Job Arrangement C2

Composition Matrices

6 Point No. 188J, 7½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that he may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$1234567890

Ems a to z 17.92

Words to Pica .45

10 Point No. 188J, 11 Set

Monotype Faces

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Yet any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$1234567890

Ems a to z 15.77

Words to Pica .31

8 Point No. 188J, 9 Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have already accomplished and are accomplishing throughout all the world. For to

abcdefghijklmnopqrstuvwxyz

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\$1234567890

Ems a to z 16.12

Words to Pica .38

12 Point No. 188J, 12½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

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\$1234567890

Ems a to z 14.93

Words to Pica .27

18 Point No. 188

Good Type Faces

**Make Your Composing Room the Right Hand
of Your Sales Department**

\$1234567890

24 Point No. 188

The Monotype

**Is the Composing Machine that Helps
You Sell Good Printing**

\$1234567890

No. 17L, Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but the Keyboard must be equipped with the Typewriter Stopbars.

11 Point No. 17L, Set Size .100"

Mr. Progressive Printer,
Everywhere.

Dear Sir:

This is a sample of our 11 point No. 17L, a typewriter face designed to overcome printing through a ribbon in order to obtain the rough, fuzzy effect of typewriter work. The face of the type is slightly thicker, and the outer edges of the letters more uneven than typewriter characters designed for use with a ribbon.

There is a great and increasing demand for this class of work. The printer who can print form letters properly has a profitable specialty, and in these days specialty printing is fast becoming a profitable field for the printer.

(The paragraph above is printed through a ribbon,
that below direct from the type.)

This is an especially useful face for fac-simile work, with copying ink, or for circulars printed in black ink only. It is shown in this specimen printed in purple copying ink through a ribbon and direct from the type.

For the general run of duplicating this is one of the best typewriter faces ever designed. The regular font consists of 93 characters, and includes the common fractions and commercial signs in general use. The set size of each character in this series is .100 or 10 letters to the inch.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890\$

abcdefghijklmnopqrstuvwxyz

.,'"():!?:%/#&@£-
1131357121
42488888336

No. 1711 Type 1711

Competition Model

This line can be run on any IBM card and program, but the results

11 Point 1711

There is a

class of

property

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No. 70L, Elite Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

10 Point No. 70L, Set size, .0830"

Mr. Progressive Printer,
Everywhere.

Dear Sir:

This 10 point No. 70L Elite Typewriter face is designed to fill the demand for a letter which may be used in cases where space must be saved or where it is required to match exactly the typewriter used to fill in the address. It is a hair line face

which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

As there are 12 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraph above is printed through a ribbon, that below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears, like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than dis-tribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 98 characters and includes the common fractions and commercial signs in general use.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890\$
abcdefghijklmnopqrstuvwxyz
.,-:;!'?"'+x-%@%B\$#&/
() 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 -

NO. 101. 2015. 101. 101.

• *Antibiotic resistance*

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

[illegible]

No. 170L, Smith Premier Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipment with the typewriter stop.

12 Point No. 170L, Set size .100"

Mr. Progressive Printer.

Everywhere.

Dear Sir:

This 12 point No. 170L Smith Premier Typewriter face is designed to fill the demand for a letter which may be used on the average class of typewriter work, or where it is required to match exactly the typewriter used to fill in the address. It is a hair line face which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

There are 10 characters to the inch, the most common set size of all standard typewriters.

(The paragraph above is printed through a ribbon, that below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears, like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 101 characters and includes the common fractions and commercial signs in general use.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890\$
abcdefghijklmnopqrstuvwxyz
.,-:;!?'"+x=°%/'@&/¢#b*§
() 1 1 3 1 5 5 7 1 2 1
4 2 4 8 8 8 3 3 6 -



Composition Matrices

8 Point No. 72L, Set size .0692

```
12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890$  
    abcdefghijklmnopqrstuvwxyz  
. -: ; ' ! ? " ~ + = % & / # \ ^ _ { } | `
```


No. 74L, Mailing List

Composition Matrices

These faces can be run on any Keyboard arrangement, but they must be used on a Keyboard equipped with the typewriter stop

8 Point No. 74L. Set Size .0553 (4 Points)

Henderson J B 16 06 15 Delaware Ave Madison Wis	Child Edward T 26 09 Box 222 Rosemont Pa	Hayes Francis A 16 07 60 Park Place Geneva N Y
Benson O S 18 06 224 Sedwich Ave Morristown Del	Bowditch Charles P 14 07 28 State Street Boston Mass	McElroy John E 17 09 93 State Street Albany N Y
Globe Motor Company Ex Hartford Conn	Gest William P 20 06 327 Chestnut St Philadelphia Pa	Lincoln Theodore M 19 97 86 Wethersfield Ave Hartford Conn
Enterprise Bank 24 07 14 Exchange St Danville Miss	Ellis John W 10 08 19 Oakland Road Brookline Mass	Globe Motor Company Ex Hartford Conn
Corbett G A 14 06 28 Meadow St Hackensack N J	Kimball David P 28 05 Box 2133 Boston Mass	Enterprise Bank 24 07 14 Exchange St Danville Miss
Burkart Eugene 16 06 168 Jerome Street Dallas Tex	Globe Motor Company Ex Hartford Conn	Corbett G A 14 06 28 Meadow St Hackensack N J

\$12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ 67890
Jan Feb Mar Apr May Jun Jul Aug abcdefghijklmnopqrstuvwxyz'.,;:-" Sep Oct Nov Dec Mis Mrs Box RFD

10 Point No. 74L. Set Size .0692 (5 Points)

Henderson J B 16 06 15 Delaware Ave Madison Wis	Hamilton W A 28 07 27 Rochell Ave Port Chester N Y	Ellis John W 19 Oakland Road Brookline Mass
Benson O S 18 06 224 Sedwich Ave Morristown Del	Burkart Eugene 16 06 168 Jerome Street Dallas Tex	Kimball David P 19 06 Box 2133 Boston Mass
Globe Motor Company Ex Hartford Conn	Child Edward T 16 06 Rosemont Pa	Greer David S 17 09 1523 S Broad St Philadelphia Pa
Enterprise Bank 24 07 14 Exchange St Danville Miss	Bowditch Charles P 17 10 28 State Street Boston Mass	Lincoln Theodore M 25 08 Hartford Conn

\$12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890
Jan Feb Mar Apr May Jun Jul Aug abcdefghijklmnopqrstuvwxyz Sep Oct Nov Dec Mis Mrs Box RFD

Monotype Mailing List Type is all on the same width body. This gives it the following advantages:

FIRST: Corrections or changes like typewriter type; no justification required.

SECOND: Changes in address may be set from the case, using Monotype type.

THIRD: For renewals change one figure only.

FOURTH: A standing mailing list represents only the cost of metal instead of the cost of type.

In the slug system a correction or alteration requires a new line which must first be cast on the machine and then placed in its proper position in its particular galley.

With the Monotype system the corrector finds the galley and makes the change direct from a small case.

In the stencil system a complete new stencil is required for any correction or alteration. You pride yourself on the appearance of your paper; why use a label like this:

NIELDS, BENJAMIN
603 BROOME ST.
WILMINGTON, DEL.
MAR. 9-07 S. I. YR.



No. 270L, Underwood Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

10 Point No. 270L, Set Size, .0830"

Mr. Progressive Printer,
Everywhere.

Dear Sir:

This 10 point No. 270L Underwood Typewriter face is designed to fill the demand for a letter which may be used in cases where space must be saved or where it is required to match exactly the typewriter used to fill in the address. It is a hair line face

which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

As there are 12 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraph above is printed through a ribbon, that
below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 96 characters and includes the common fractions and commercial signs in general use.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890\$
abode fghijklmnopqrstuvwxyz
(), - , ! ? ' " _ % @ / * # 1 2 3 4 5

No. 270L Underwood Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard arranged with the typewriter stop

10 Point No. 270L Set Size, 2830

Mr. J. W. Underwood, Jr.

1000 Broadway

New York

Dear Sir:

Will the enclosed find you? I have just received your letter of the 10th inst. and am glad to hear from you.

With very best wishes to you and yours,

I am, Sir, very respectfully,

Your obedient servant,

J. W. Underwood, Jr.

As there is no more to be said,

I am, Sir, very respectfully,

Your obedient servant,

J. W. Underwood, Jr.

Very truly yours,

J. W. Underwood, Jr.

Very truly yours,

J. W. Underwood, Jr.

Very truly yours,

J. W. Underwood, Jr.

Very truly yours,

J. W. Underwood, Jr.

Very truly yours,

J. W. Underwood, Jr.

Very truly yours,

J. W. Underwood, Jr.

Very truly yours,

J. W. Underwood, Jr.

Very truly yours,

J. W. Underwood, Jr.

Very truly yours,

J. W. Underwood, Jr.

No. 272L, Royal Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

10 Point No. 272L, Set Size, .0830"

Mr. Progressive Printer,
Everywhere.

Dear Sir:

This 10 point No. 272L Royal Typewriter face is designed to fill the demand for a letter which may be used in cases where space must be saved or where it is required to match exactly the typewriter used to fill in the address. It is a hair line face

which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

As there are 12 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraph above is printed through a ribbon, that
below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears, like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 84 characters and includes the common fractions and commercial signs in general use.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ 67890\$
abcde-fghijklmnopqrstuvwxyz
.,-:;!?'_"%@*¢/## $\frac{1}{2}$ $\frac{3}{4}$

No. 2721, Royal Typewriter

Composition Machines

This fact can be run on any keyboard arrangement, but must be used in the same way as the original.

10 Point No. 2721, Set 2, 2, 2, 2, 2, 2, 2, 2, 2, 2

Mr. [Name] [Address]
[City] [State] [Zip]
[Phone]
[Fax]
[E-mail]
[Web]
[Business]
[Home]
[Mobile]
[Other]
[Notes]

[Text block containing various lines of text, possibly a list or detailed notes, mostly illegible due to image quality.]

No. 370L, Remington Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

10 Point No. 370L, Set Size, .0830"

Mr. Progressive Printer.
Everywhere.

Dear Sir:

This 10 point No. 370L Remington Typewriter underscored face is designed to fill the demand for a letter showing the underscore as produced on the typewriter, and is frequently required to reproduce underscored sections of fac-simile letters composed in the No. 270L series. It is a hair line face which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

As there are 12 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraph above is printed through a ribbon, that below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears, like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 101 characters and includes the common fractions and commercial signs in general use. These matrices are sold at Class L prices.

12345 ABCI EFGHI JKLMNOPQRSTU VWXYZ& 678901
abcdefghijklmnopqrstuvwxyz
...:;!?"'+x-@%#&'d/()°§



Macht dem Zeitverlust ein Ende
Keine Maschine ist nutzbar wenn mann sie nicht beständig an neue
Kopie brauchen kann
\$1234567890



Composition Matrices

Monotype Schriftarten

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

äöüßſtſiβƆdkchfffi

$$\dots :: !? =$$

Ems a to z 12.50

Words to Pica .57

Monotype Schriftarten

abcdefghijklmnopqrstuvwxyz

QWERTYUIOPASDFGHJKLZXCVBNM

KDZ&

\$1234567890

ǎ ǒ ǔ ff ft fi ß b ch ck fl ff fi

... :: ! ? ' =

Ems a to z 12.23

Words to Pica .46

12 Point No. 95M, 12½ Set

Monotype Schriftarten

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

\$1234567890

ǎ ǒ ũ ff ft í ß ʒ ɕ ɔ fl ff í

.,.:!?'=

Ems a to z 11.57

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie in Folge

Words to Pica .41

This series, designated as No. 95M, is made up of our No. 95J series, shown under the classification of Text letters, together with the additional characters necessary to complete the German font. In ordering, specify the proper point size and the series number as above, No. 95M. You will receive characters which are marked 95J, so far as they conform exactly to the No. 95J series, and other characters symbolized H9-95J, which represent the extra characters to complete the German. As this face is on a special arrangement, it requires a special right keybar.

14 Point No. 495

Frage den Mann, der einen Monotype besitzt
Er wird sagen, das es alle Arbeit im Setzer-zimmer vollbringt: das keine
Arbeit zu einfach oder zu schwierig ist um Profit zu bringen
\$1234567890

18 Point No. 495

Man geht nach große Arbeit
Hat man aber nicht die richtige Ausstattung, so ist Verlust
unvermeidlich
\$1234567890

24 Point No. 495

Eine Monotype Anlage
Vollbringt alle Arbeit pünktlich für gewissen und
zufriedenstellenden Profit
\$1234567890

30 Point No. 495

Die wunderschöne Arbeit der
Monotype's bautein Geschäft, welches besser
ist als niedrige Preise
\$1234567890

36 Point No. 495

Viele Sorten
befriedigen und helfen den Arbeiter
\$1234567890

Words to Pica .40

No. 99M. German Arrangement C

Composition Matrices

11 Point No. 99M, 10½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen,

abcdefghijklmnopqrstuvwxyz

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

\$1234567890

Ä Ö Ü ä ö ü ß ff ft fi ll ß k ck ch ff fl fi zc.

.,;:!? ' " ") (—

Ems a to z 10.47

Words to Pica .37

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah, oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften

12 Point No. 99M, 11½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei

abcdefghijklmnopqrstuvwxyz

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

\$1234567890

Ä Ö Ü ä ö ü ß ff ft fi ll ß k ck ch ff fl fi zc.

.,;:!? ' " ") (—

Ems a to z 10.27

Words to Pica .35

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah, oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und

.,:;!?'="“’][) (* † §

14 Point No. 100

Da ist ein Unterschied
zwischen dem, was eine Monotype verrichtet, und dem, was andere
Maschinen verrichten können. Keine andere Maschine macht
die Hälfte von dem, was diese Maschine verrichtet
\$1234567890

18 Point No. 100

Unser Verzeichnis wiederholter Bestellungen!
Von jedem Hundert Monotypes werden Achtunddreißig an
zufrieden gestellte Kunden auf Wiederholungs-
Bestellungen verkauft
\$1234567890

24 Point No. 100

Winke mit Bezug auf Monotype-Gießmaschinen!
Berücksichtigen Sie keine Maschine, die
nicht einen sichtbaren Vorrat ihrer
eigenen Matrizen hat!
\$1234567890

30 Point No. 100

Gießt Schrift schnell!
Es bezahlt sich besser neue Schrift zu
gießen, als alte Schrift abzulegen
\$1234567890

No. 102M. Special Arrangement

Composition Matrices

6 Point No. 102M, 7½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn alle die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie in Folge dessen bereit sein, und auch ihre Bereitwilligkeit, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihrem Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel slavisch nachahmen, sondern die berühmten Meister gründlich forschen und deren großen Errungenschaften würdigen, durch welche wir in unserem Wissen selbstdenkend und selbstherrschend werden und daraus nur den größten Vorteil und Nutzen ziehen können. Der junge Anfänger, der sich sofort mit neuen fast unmöglichen Ideen abgeben will, findet sich gar zu oft in seinem Ansichten getäuscht und verschwimmt bald ganz und gar vom Geschäftsleben, während der bedächtiger und mit größeren Kenntnissen begabte Geschäftsmann wenigstens ebenso viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von großartigen und

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890
ä ö ü ß Æ Æ Æ Æ Æ Æ Æ Æ
., : ; ! ? ' -

10 Point No. 102M, 11 Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie in Folge dessen bereit sein, und ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unter-

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ
\$1234567890
ä ö ü ß Æ Æ Æ Æ Æ Æ Æ Æ
., : ; ! ? ' -

8 Point No. 102M; 9 Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie in Folge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890
ä ö ü ß Æ Æ Æ Æ Æ Æ Æ Æ
., : ; ! ? ' -

12 Point No. 102M, 12½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ
\$1234567890
ä ö ü ß Æ Æ Æ Æ Æ Æ Æ Æ
., : ; ! ? ' -

This series, designated as No. 102M, is made up of our No. 102J series, shown under the classification of Text letters, together with the additional characters necessary to complete the German font. In ordering, specify the proper point size and the series number as above, No. 102M. You will receive characters which are marked 102J, so far as they conform exactly to the 102J series, and other characters symbolized H9-102J, which represent the extra characters to complete the German. As this face is on a special arrangement, it requires a special right keybar.

14 Point No. 4102

Da ist ein Unterschied
zwischen dem, was eine Monotype verrichtet, und dem, was andere Maschinen
verrichten können. Keine andere Maschine macht die Hälfte
von dem, was diese Maschine verrichtet
\$1234567890

18 Point No. 4102

Unser Verzeichnis wiederholter Bestellungen!
Von jedem Hundert Monotypen werden Achtunddreißig an
zufriedengestellte Kunden wieder verkauft
\$1234567890

24 Point No. 4102

Alle Spatien und Quadraten
von 5 Punkt bis 36 Punkt werden auf der
Monotype gegossen
\$1234567890

30 Point No. 4102

Gießt Schrift schnell!
Es bezahlt sich besser neue Schrift zu
gießen, als alte Schrift abzulegen
\$1234567890

36 Point No. 4102

Was sagen Sie dazu! Nur neue
Schrift für jede Arbeit!
\$1234567890

This series, designated as No. 4102, is made up of our No. 102 series, together with the additional characters necessary to complete the German font. In ordering, specify the proper point size and the series number as above, No. 4102. You will receive characters which are all marked 102, including the extra characters to complete the German.

No. 199M. German Arrangement C

Composition Matrices

6 Point No. 199M, 7½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, daselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerlei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel slavisch nachahmen, sondern die berühmten Meister gründlich forschen und deren großen Errungenschaften würdigen, durch welche wir in unserem Wissen selbstdenken und selbstherrschend werden und daraus nur den größten Vorteil und Nutzen ziehen können. Der junge eifrige Anfänger, der sich sofort mit neuen fast unmöglichen Ideen abgeben will, findet sich gar zu oft in seinen Ansichten getäuscht und verschwindet bald ganz und gar vom Geschäftsleben während der bedächtigeren und mit größerem Kenntnissen begabte Geschäftsmann wenigstens ebenso viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von großartigen und epochemachenden Projekten. Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890
 ä ö ü ß ã ñ ò ñ ò ñ ò ñ
 . . . ; ! ? ' = "

8 Point No. 199M, 9½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, daselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerlei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel slavisch nachahmen,

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890
 ä ö ü ß ã ñ ò ñ ò ñ ò ñ
 . . . ; ! ? ' = "

No. 200M. German Arrangement C

6 Point No. 200M, 7½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, daselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerlei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel slavisch nachahmen, sondern die berühmten Meister gründlich forschen und deren großen Errungenschaften würdigen, durch welche wir in unserem Wissen selbstdenken und selbstherrschend werden und daraus nur den größten Vorteil und Nutzen ziehen können. Der junge eifrige Anfänger, der sich sofort mit neuen fast unmöglichen Ideen abgeben will, findet sich gar zu oft in seinen Ansichten getäuscht und verschwindet bald ganz und gar vom Geschäftsleben während der bedächtigeren und mit größerem Kenntnissen begabte Geschäftsmann wenigstens ebenso viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von großartigen und epochemachenden Projekten. Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
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 . . . ; ! ? ' = "

8 Point No. 200M, 9½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, daselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerlei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel slavisch nachahmen, sondern die berühmten Meister gründlich forschen und

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890
 ä ö ü ß ã ñ ò ñ ò ñ ò ñ
 . . . ; ! ? ' = "

14 Point No. 101

Erspart Ausgaben für Elektrotypieren!
Die Monotype wird noch Geld in Ihre eigenen Taschen bringen,
außer was Sie an Rechnungen für
neue Schrift ersparen
\$1234567890

24 Point No. 101

Alle Spatien und Quadraten
von 5 Punkt bis 36 Punkt werden auf
der Monotype gegossen
\$1234567890

30 Point No. 101

60 Ems Pica!
Die unvergleichliche Ausdehnung
der sehr beschäftigten und
gewandten Monotype
\$1234567890

36 Point No. 101

Neue Schrift!
Was sagen Sie dazu! Nur neue
Schrift für jede Arbeit!
\$1234567890

Composition Matrices

14 Point No. 178M, 13 Set

Monotype Bilder

Die beste Art von Originalität ist diejenige, welche nach einer gründlichen Lehrzeit erworben wird, eine solche, die sich als die Verschmelzung einer starken Auffassung aller dagewesenen nützlichen und der fortschrittlichen Tendenzen eines fähigen Geistes erweist. Denn wenn ein Mann auch noch so fähig und originell ist, so darf er doch nicht die Erfahrung darin beiseite legen, was in seinem Geschäft oder in seinem Berufe vor sich ging oder jetzt vor sich geht. Wenn die Buchdrucker heutzutage nicht als anmaßend gelten wollen, indem sie ihren Beruf als eine Kunst bezeichnen, so müssen sie gewillt sein und ihre Bereitwilligkeit dafür auch zeigen, sie solchen Regeln zu unterwerfen, welche ihre Schwester-Künste so frei gemacht haben. Alle diejenigen, welche sich mit solchen Berufen befassen, die als feine Künste, gelehrte Wissenschaften und Professionen anerkannt sind, umgeben sich mit der Geschichte, der Literatur und den kompakten Proben des Gewerbes, in welchem sie besonders thätig sind. Dennoch trifft es nur in seltenen Fällen zu,

abcdefghijklmnopqrstuvwxyzäöüß
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 \$1234567890

18 Point No. 178M, 16 Set

Monotype Bilder

Die beste Art von Originalität ist diejenige, welche nach einer gründlichen Lehrzeit erworben wird, eine solche, die sich als die Verschmelzung einer starken Auffassung aller vorhergegangenen nützlichen und der fortschrittlichen Tendenzen eines fähigen Geistes erweist. Denn wenn ein Mann auch noch so fähig und originell ist, so darf er doch nicht die Erfahrung darin beiseite legen, was in seinem Geschäft oder in seinem Berufe vor sich ging oder jetzt vor sich geht. Wenn die Buchdrucker heutzutage nicht als anmaßend gelten wollen, indem sie ihren Beruf als eine Kunst bezeichnen, so müssen sie gewillt sein und ihre Bereitwilligkeit dafür auch

abcdefghijklmnopqrstuvwxyzäöüß
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 \$1234567890

Composition Matrices

14 Point No. 179M, 13 Set

Monotype Bilder

Die beste Art von Originalität ist diejenige, welche nach einer gründlichen Lehrzeit erworben wird, eine solche, die sich als die Verschmelzung einer starken Auffassung aller vorhergegangenen nützlichen und der fortschrittlichen Tendenzen eines fähigen Geistes erweist. Denn wenn ein Mann auch noch so fähig und originell ist, so darf er doch nicht die Erfahrung darin beiseite legen, was in seinem Geschäft oder in seinem Berufe vor sich ging oder jetzt vor sich geht. Wenn die Buchdrucker heutzutage nicht als anmakend gelten wollen, indem sie ihren Beruf als eine Kunst bezeichnen, so müssen sie gewillt sein und ihre Bereitwilligkeit dafür auch zeigen, sie solchen Regeln zu unterwerfen, welche ihre Schwester-Künste so frei gemacht haben. Alle diejenigen, welche sich mit solchen Berufen befassen, die als feine Künste, gelehrte Wissenschaften und Professionen anerkannt sind, umgeben sich mit der Geschichte, der Literatur und kompakten Proben des Gewerbes, in welchem sie besonders thätig sind. Dennoch trifft

abcdefghijklmnopqrstuvwxyzäöüßsifkckh
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 \$1234567890

18 Point No. 179M, 16 Set

Monotype Bilder

Die beste Art von Originalität ist diejenige, welche nach einer gründlichen Lehrzeit erworben wird, eine solche, die sich als die Verschmelzung einer starken Auffassung aller vorhergegangenen nützlichen und der fortschrittlichen Tendenzen eines fähigen Geistes erweist. Denn wenn ein Mann auch noch so fähig und originell ist, so darf er doch nicht die Erfahrung darin beiseite legen, was in seinem Geschäft oder in seinem Berufe vor sich ging oder jetzt vor sich geht. Wenn die Buchdrucker heutzutage nicht als anmakend gelten wollen, indem sie ihren Beruf als eine Kunst bezeichnen, so müssen sie gewillt sein, und ihre Bereitwilligkeit

abcdefghijklmnopqrstuvwxyzäöüßsifkckh
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 \$1234567890

18 Point No. 209

Die Monotype ist niemals müßig, denn wenn die
Arbeit nachläßt, können einzelne Buchstaben, Einfassungen,
Ornamente und Ausfluß-Material gegossen
und in Vorrath gehalten werden
\$1234567890

30 Point No. 209

Gießt Schrift schnell!
Es bezahlt sich besser, neue Schrift zu
gießen, als alte Schrift abzulegen
\$1234567890



14 Point No. 311

ВЕЛИКА БЕЗ ПОРІВНЯНЯ РІЖНИЦЯ
між сим, що робить машина „Монотайп“ а сим, що інші
машини можуть зробити.

Посідаючи сю машину, має ся все свіжі припаси своїх
власних черенок і всяких друкарських прикрас.

Сї машини, з огляду на свою практичність, найшли
в світі загальне примінене

\$1234567890

24 Point No. 311

ЛІПШЕ МАТИ МАШИНУ,
яка обслужить всякі друкарські роботи
скоро і гарно, а крім сего на кожде
бажане зробить довільну скількість
нових черенок чи обвідок.

\$1234567890

36 Point No. 311

МОНОТАЙП
се одинока машина, яка
побіч своєї звичайної
праці вирабляє черенки
\$1234567890

This series, designated as No. 311, is made up of our No. 11 series, together with the additional characters necessary to complete the Ruthenian font. In ordering, specify the proper point size and the series number as above, No. 311. You will receive characters which are marked No. 11, so far as they exactly conform to the No. 11 series, and other characters symbolized No. 311, which represent the extra characters to complete the Ruthenian. The Ruthenian arrangement differs from the Russian arrangement in only six characters. In order to set Russian, the necessary characters would be added to a Ruthenian font.

No. 318J. Ruthenian Arrangement

Composition Matrices

8 Point No. 318J, 8½ set

ЧЕРЕНКИ, РОБЛЕНІ НА MONOTYPE.

В останніх часах друкарство розвинулось до кульмінаційної точки. Воно майже не подібне до первісного, коли його винайдено. Все змінилось. Давніші нерівні та незручно вироблені черенки заступили модерні крої черенок та тисячі родів всіляких прикрас. Повільні ручні праси друкарські, на яких можна було видрукувати на годину при великій накладі праці найвище 50 примірників, заступили найновіші поспішні друкарські преси, т. з. ротаційні, які друкують 8—10 тисяч примірників газет чи книжок на годину і то вже готових, зложених. Ручну працю складачів, особливо при наборі часописи і книжок заступили машини до складання »Monotype«. Інші помічники прибори друкарські улекшили в значній мірі тяжку друкарську працю і збільшили значно її продукцію. Книжка та газета стала нині приступною для кожного. Що більше, книжка та газета стала в теперішніх часах майже

абвгдежзийїіклмнопрстуфхццщщьюяє
АБВГДЕЖЗИЙІІКЛМНОПРСТ
УФХЦЦЩЩЬЮЯЄ
12345678905

Ems a to z 13.45

Words to Pica .50

10 Point No. 318J, 10 set

ЧЕРЕНКИ, РОБЛЕНІ НА MONOTYPE.

В останніх часах друкарство розвинулось до кульмінаційної точки. Воно майже не подібне до первісного, коли його винайдено. Все змінилось. Давніші нерівні та незручно вироблені черенки заступили модерні крої черенок та тисячі родів всіляких прикрас. Повільні ручні праси друкарські, на яких можна було видрукувати на годину при великій накладі праці найвище 50 примірників, заступили найновішу поспішні друкарські преси, т. з. ротаційні, які друкують 8—10 тисяч примірників газет чи книжок на годину і то вже готових, зложених. Ручну працю складачів, особливо при наборі часописи і книжок засту-

абвгдежзийїіклмнопрстуфхццщщьюяє
АБВГДЕЖЗИЙІІКЛМНОПРСТ
УФХЦЦЩЩЬЮЯЄ
1234567890

Ems a to z 12.66

Words to Pica .42

12 Point No. 318J, 12 set

ЧЕРЕНКИ, РОБЛЕНІ НА MONOTYPE.

В останніх часах друкарство розвинулось до кульмінаційної точки. Давні повільні ручні праси друкарські, на яких можна було видрукувати на годину при великій накладі праці найвище 50 примірників, заступили найновіші поспішні друкарські преси, т. з. ротаційні, які друкують 8—10 тисяч примірників газет чи книжок на годину і то вже готових, зложених. Ручну працю складачів, особливо при наборі часописи і книжок заступили машини

абвгдежзийїіклмнопрстуфхццщщьюяє
АБВГДЕЖЗИЙІІКЛМНОПРСТУФХЦЦЩЩЬЮЯЄ
1234567890

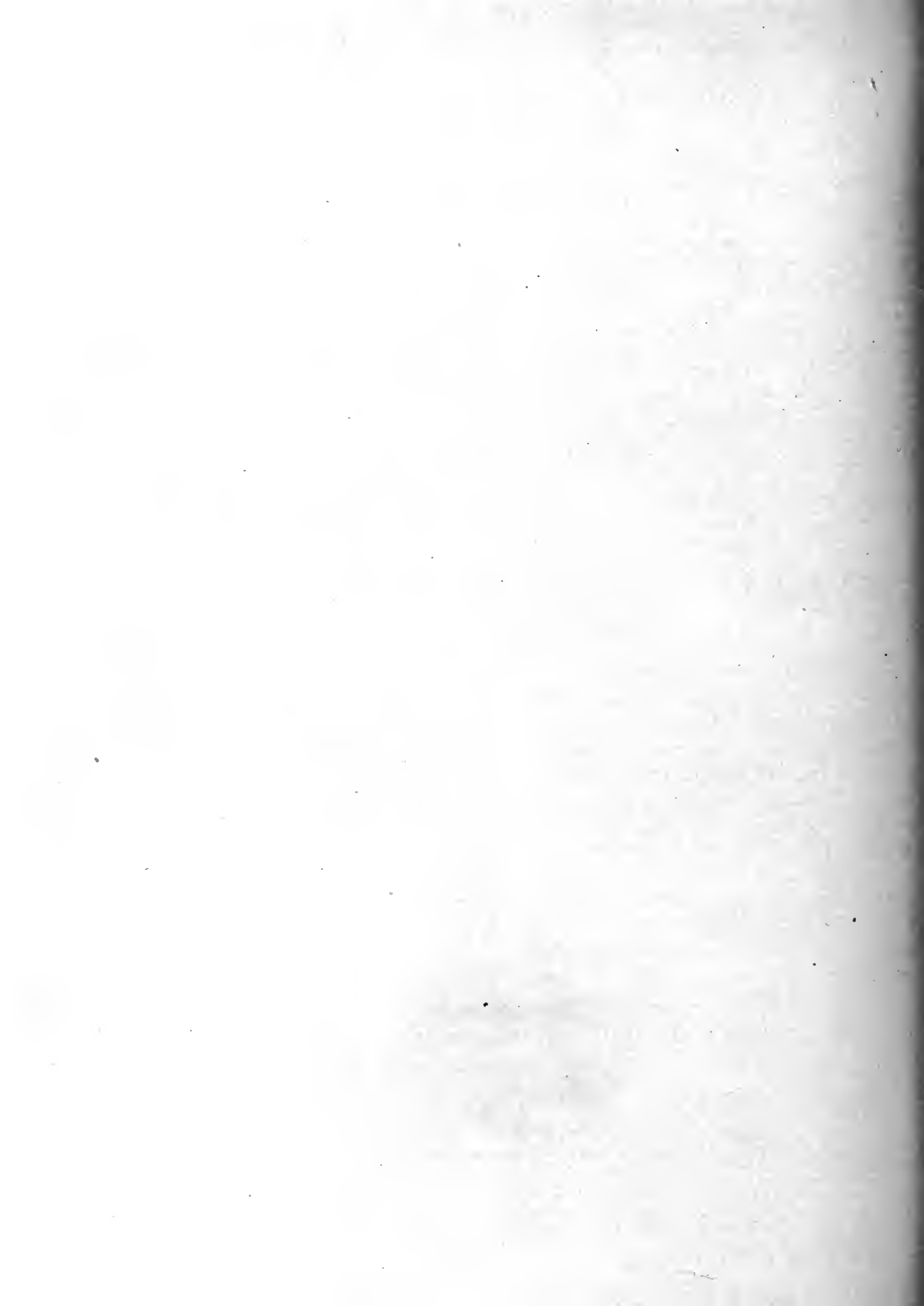
Ems a to z 12.66

Words to Pica .35

ЧЕРЕНКИ, РОБЛЕНІ НА MONOTYPE.

В останніх часах друкарство розвинулось до кульмінаційної точки. Давні повільні ручні праси друкарські, на яких можна було видрукувати на годину при великій накладі праці найвище 50 примірників, заступили найновіші поспішні друкарські преси, т. з. ротаційні, які друкують 8—10 тисяч примірників газет чи книжок на годину і то вже готових, зложених. Ручну працю складачів, особливо при наборі часописи і книжок заступили машини до складання »Monotype«. Інші помічники прибори друкарські улекшили в

This series, designated No. 318J, is made up of our No. 118J series, together with the additional characters necessary to complete the Ruthenian font. In ordering, specify the proper point size and the series number as above, No. 318J. You will receive characters which are marked 118J, so far as they conform exactly to the No. 118J series, and other characters symbolized 318J, which represent the extra characters to complete the Ruthenian. The Ruthenian arrangement differs from the Russian arrangement in only six characters. In order to set Russian, the necessary characters would be added to a Ruthenian font. This is a special arrangement and requires a special right keybar when used in combination with the No. 308A Roman.







MONOTYPE INITIALS

36 Point



FOR illumination and embellishment of their writings on papyrus the early Egyptians used both the initial and ribbon border effects. Originally the initial was of the same size as the balance of the writing, being distinguished only by the color.



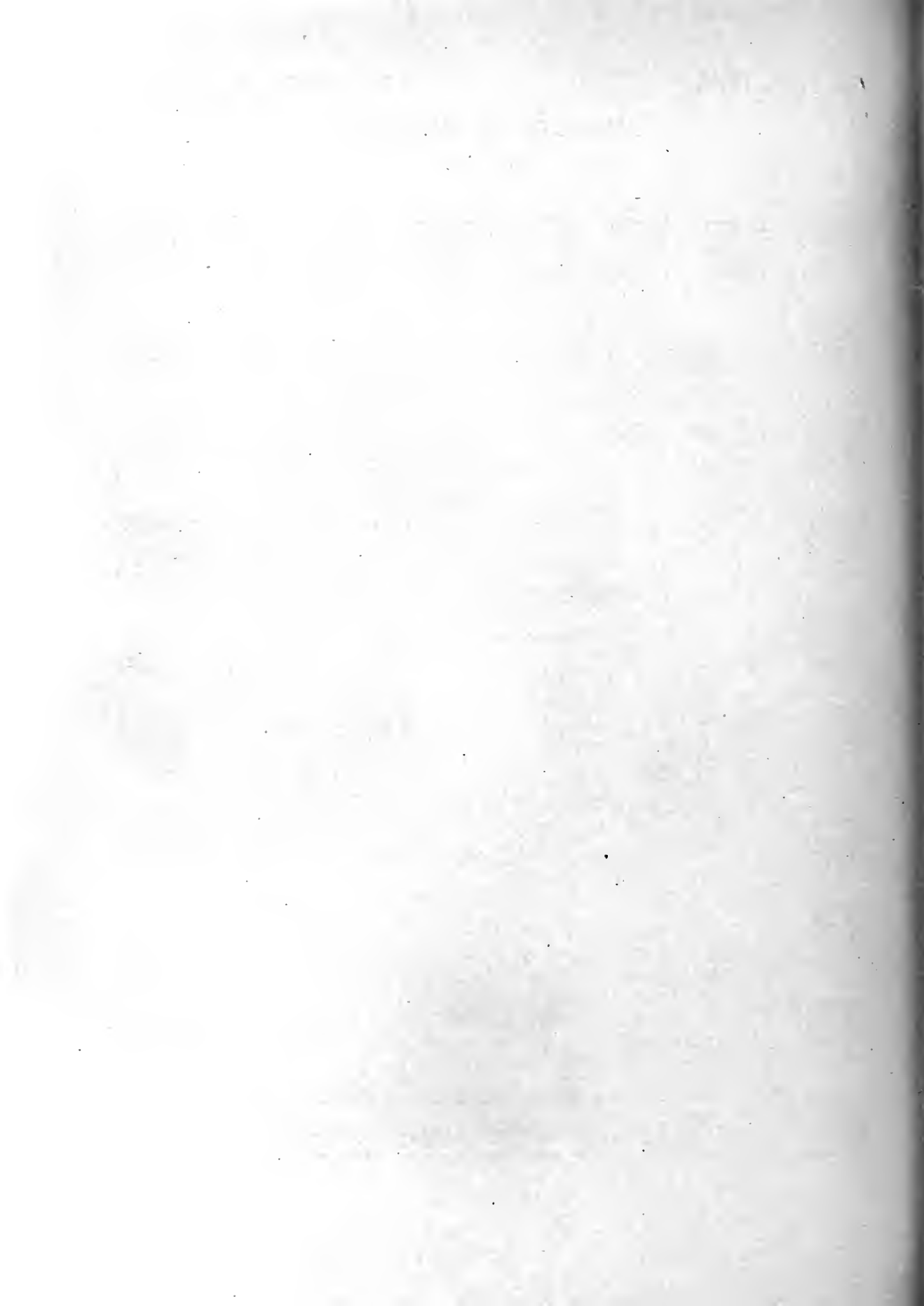
IN the eighth century the size of the initial had increased to such an extent that it covered almost one-third of the page. From that time on it decreased in size and embellishment till it reached its present-day form, and, carefully used, has become an aid in preserving an effect of balance on the printed page.



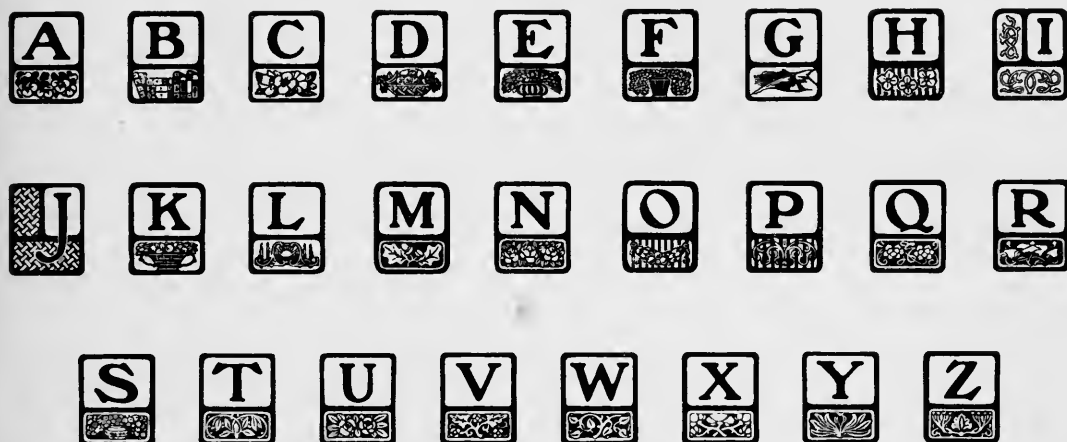
THE evolution of the Monotype from a machine for the setting of type in justified straight lines to one that will cast types of the class most necessary for the production of the finest kind of printing, without impairing its composition production, is one of the greatest achievements of the day.



The Initial Matrices shown on this page are extra price, class B for either color. Matrices for the initials are symbolized No. 126; for the color blocks No. 126a. They are not included in the Library and Will Not be Leased.



36 Point No. 127



THE BEATEN PATH

IS too frequently the path of the beaten. It usually leads in the printing business to mediocrity, indifference, failure.

THE successful printer avoids the beaten path of price-competition and goes after quality, because it is the only kind of printing that pays and keeps on paying.

HE is the man who uses the Monotype because it produces quality printing, and fetches the quality price.

WHEREVER you find the successful printer, you will also find the versatile Monotype, turning out its share of the work.

NOT many printers began using the Monotype in a large way. Most of them began small, and found the very best way to grow was with the assistance of the Monotype.

AS a first aid to the man who is trying to avoid the beaten path, and to build up his business in the proper way, the Monotype stands in a class all its own.

OVER 8000 Monotypes in actual use, and every owner is a "booster" for the machine and its superiority over every other kind. Let us furnish you with the experience of other printers—together with facts and figures of just what the Monotype will do for you.



Monotype Figures

Composition Matrices

3½ Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

Piece fraction figures, see 7 point fraction sheet

3½F 94 (Class G)

Set Factor 63

Type Line .0448

1234567	8901234	5678901
2345678	9012345	6789012
	1234567890	

10 Characters

3½F 95 (Class G)

Set Factor 63

Type Line .0448

1234567	8901234	56789012
3456789	0123456	78901234
	1234567890	

12 Characters

4½ Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

4½F 8A

Set Factor 54

12345678	90123456	78901234
56789012	34567890	12345678
	\$1234567890	

11 Characters

4½F 8C

Set Factor 54

12345678	90123456	78901234
56789012	34567890	12345678
	\$1234567890	

11 Characters

4½F 21E

Set Factor 49.5

12345678	90123456	78901234
56789012	34567890	12345678
	\$1234567890	

11 Characters

4½F 21G

Set Factor 49.5

12345678	90123456	78901234
56789012	34567890	12345678
	\$1234567890	

11 Characters

4½G 21E

Set Factor 49.5

12345678	90123456	89012345
67890123	45678901	34567890
	\$1234567890	

11 Characters

4½G 21G

Set Factor 49.5

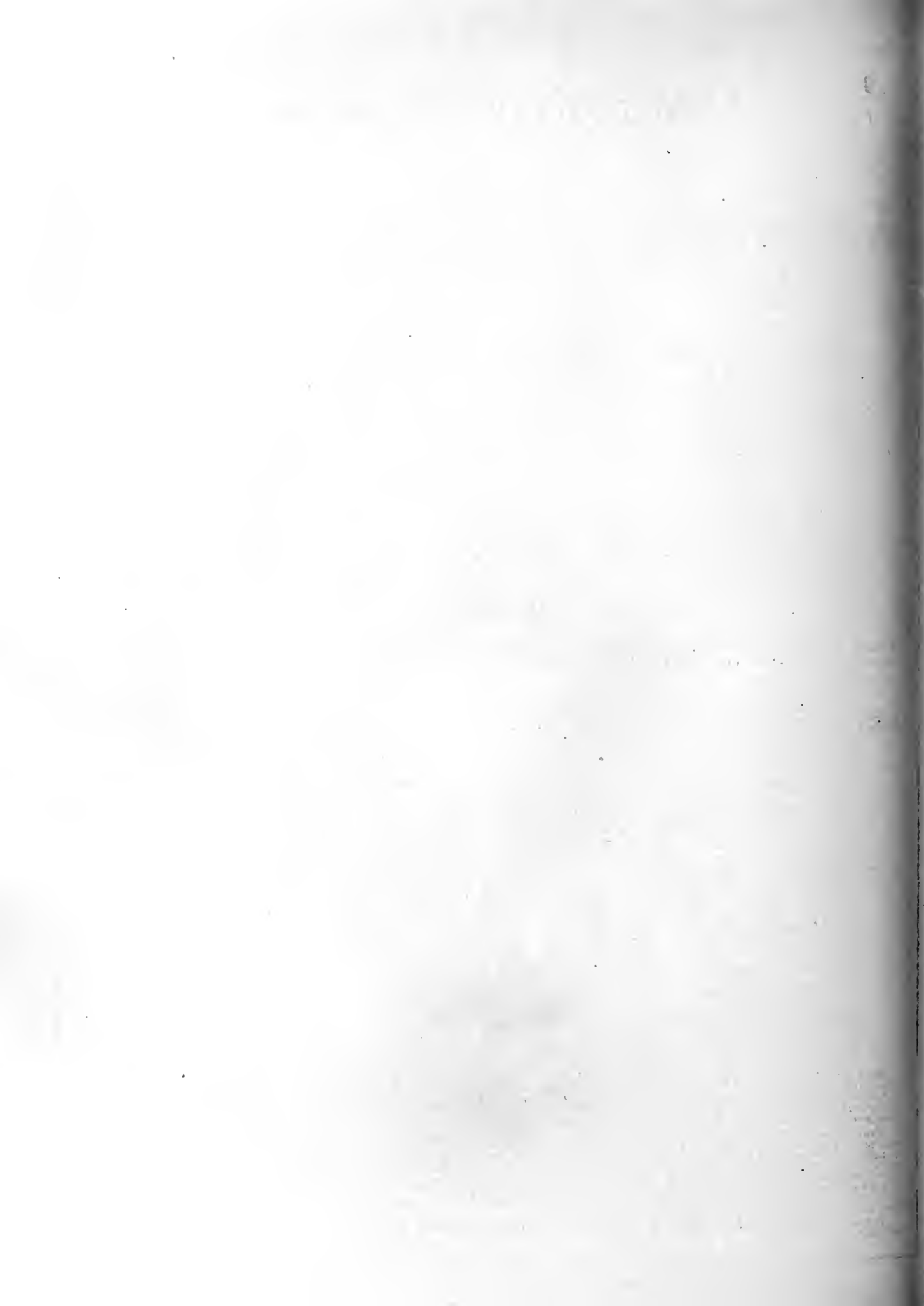
12345678	90123456	78901234
56789012	34567890	12345678
	\$1234567890	

11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071"—.060" = .011").

Prices: The figure matrices shown on this page are Class B, except those which have the classification noted in parentheses after the series number.



Monotype Figures. Composition Matrices

5 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

5F 1
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5H9F 1
Set Factor 45
36936936936 93693693693 69369369369
93693693693 36936936936 93693693693
36936936936
3 Characters

5F 3
Set Factor 58.5
Type Line .061
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 4
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
1234567890
10 Characters

5F 5
Set Factor 71.5
Type Line .062
12345678 789012 345678
901234 567890 123456
\$1234567890.
12 Characters

5F 6
Set Factor 71.5
Type Line .060
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

5F 7
Set Factor 78
Type Line .056
123456 789012 315678
901234 567890 123456
\$1234567890c.,
14 Characters

5F 8
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890.
12 Characters

5F 8A
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 8C
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5G 11J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 12
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 17
Set Factor 45
Type Line .061
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 18
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 19
Set Factor 90
Type Line .064
12345 67890 12345
67890 12345 67890
\$1234567890c.,
14 Characters

5F 21E
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5G 21E
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 21G
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5G 21G
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 25J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5G 25J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 26J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 29
Set Factor 84
12345 67890 12345
67890 12345 67890
\$1234567890c
12 Characters

5F 48J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 51
Set Factor 90
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
99 Characters

5F 56J
Set Factor 58.5
Type Line .060
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 66J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 66B
Set Factor 42
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 71
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 72
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 76J
Set Factor 49.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 79J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 86J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 88J
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 96
Set Factor 45
Type Line .056
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 1/2 point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class B matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

5 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

5F 102
Set Factor 72
Type Line .065
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5F 106
Set Factor 49.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 107J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 113
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5F 139
Set Factor 67.5
12345678 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

5F 156J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 162J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 165J
Set Factor 54
Type Line .060
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 165B
Set Factor 42
Type Line .060
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 168J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 168B
Set Factor 45.5
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 169J
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 169B
Set Factor 35
123456789012 345678901234 567890123456
789012345678 901234567890 123456789012
\$1234567890
11 Characters

5F 175
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890.
11 Characters

5F 176
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890.
11 Characters

5F 184
Set Factor 54
Type Line .062
123456789 012345678 901234567
890123456 789012345 678901234
1234567890.
11 Characters

5F 185
Set Factor 54
Type Line .062
123456789 012345678 901234567
890123456 789012345 678901234
1234567890.
11 Characters

5F 186J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 187
Set Factor 72
Type Line .060
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5F 187J
Set Factor 58.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

5F 194
Set Factor 105
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

5F 196
Set Factor 75
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

5F 200
Set Factor 127.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

5F 206
Set Factor 84
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

Piece fraction figures, see 10 point fraction sheet (Class C)

5F 94
Set Factor 90
Type Line .0645
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

5F 95
Set Factor 90
Type Line .0645
12345 67890 12345
67890 12345 67890
1234567890
12 Characters

5F 146
Set Factor 90
Type Line .0651
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

5F 147
Set Factor 90
Type Line .0651
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

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Monotype Figures. Composition Matrices

5½ Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

5½F 5A
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

5½F 5C
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

5½F 7A
Set Factor 42
12345678 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5½F 8
Set Factor 49.5
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5½F 10
Set Factor 70
Type Line .071
123456 789012 345678
901234 567890 123456
\$1234567890c.,
14 Characters

5½F 21E
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5½G 21E
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5½F 21G
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5½G 21G
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5½F 22
Set Factor 91
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

5½F 28J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5½H3F 28J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

5½F 30A
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

5½F 30C
Set Factor 49
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5½F 54
Set Factor 108.7
Type Line .067
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

5½F 55J
Set Factor 91
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

5½F 56J
Set Factor 63
Type Line .065
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

5½F 82
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5½F 89
Set Factor 49.5
Type Line .0615
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5½F 90
Set Factor 66
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
10 Characters

5½F 92J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5½F 118J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5½F 122
Set Factor 72
Type Line .0630
123456 789012 345678
901234 567890 123456
\$1234567890
10 Characters

5½H9F 122
Set Factor 72
Type Line .0630
333333 333333 333333
333333 333333 333333
333333333333
1 Character

5½F 134
Set Factor 43.5
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5½F 142J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

5½F 143
Set Factor 46.5
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5½F 144
Set Factor 63
Type Line .0650
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

5½F 145
Set Factor 65.3
Type Line .0630
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

5½F 149J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5½F 156
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

5½F 178
Set Factor 72
Type Line .0645
123456 789012 345678
901234 567890 123456
\$1234567890
10 Characters

5½H9F 178
Set Factor 72
Type Line .0645
333333 333333 333333
333333 333333 333333
333333333333
1 Character

5½F 184
Set Factor 54
Type Line .0670
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are, of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071"—.060" = .011").

Prices: The figure matrices shown on this page are Class B, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

5½ Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

5½F 185
Set Factor 54
Type Line .0670
123456789 012345678 901234567
890123456 789012345 678901234
1234567890.
11 Characters

5½F 186
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

5½F 198
Set Factor 60
Type Line .0645
12345678 90123456 78901234
56789012 34567890 12345678
1234567890
10 Characters

5½F 201
Set Factor 99
12345 67890 12345
67890 12345 67890
\$ 1234567890
11 Characters

5½F 187
Set Factor 72
Type Line .0650
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5½H9F 186
Set Factor 54
333333333 333333333 333333333
333333333 333333333 333333333
333333333333
1 Character

5½H 9F 198
Set Factor 60
Type Line .0645
35835835 83583583 58358358
58358358 35835835 83583583
3583583583
3 Characters

5½F 255J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are Class B, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6F 1 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890. 11 Characters	6F 8C Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6G 16E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 20C Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6H9F 1 Set Factor 54 369369 369369 369369 369369 369369 369369 369369369 3 Characters	6F 11 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 17 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890. 13 Characters	6F 21E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6H91F 1 Set Factor 54 333333 333333 333333 333333 333333 333333 333333333333 1 Character	6G 11J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6H9F 17 Set Factor 54 Type Line .076 33333333 33333333 33333333 33333333 33333333 33333333 333333333333 1 Character	6H2F 21E Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters
6F 2 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890. 13 Characters	6F 12 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890. 14 Characters	6F 18 Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6H9YF 21E Set Factor 54 69696969 69696969 69696969 69696969 69696969 69696969 696969696969 2 Characters
6F 5A Set Factor 69.7 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6H9F 12 Set Factor 54 33333333 33333333 33333333 33333333 33333333 33333333 333333333333 1 Character	6F 19 Set Factor 108 Type Line .0785 1234 5678 9012 3456 7890 1234 \$1234567890c. 14 Characters	6G 21E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6F 5C Set Factor 69.7 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6F 13 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 19A Set Factor 67.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6H2F 21G Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters
6F 8 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6H2F 15E Set Factor 54 00000000 00000000 00000000 00000000 00000000 00000000 000000000000 1 Character	6F 20 Set Factor 84 12345 67890 12345 67890 12345 67890 \$1234567890c. 15 Characters	6F 21G Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6F 8A Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 16 Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 10 Characters	6F 20A Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6H2G 21E Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters
6H9F 8A Set Factor 63 \$88888888 \$88888888 \$88888888 \$88888888 \$88888888 \$88888888 \$888888888888 1 Character	6F 16E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters		

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 1/2 point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6F 22E Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 26 Set Factor 98 Type Line .0785 1234 5678 9012 3456 7890 1234 \$1234567890c.. 14 Characters	6F 31G Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 36 Set Factor 88 Type Line .0695 12345 67890 12345 67890 12345 67890 \$1234567890c.. 14 Characters
6F 22G Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 28 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6G 31G Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 36A Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6G 24 Set Factor 54 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 28J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 32 Set Factor 108 Type Line .0785 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	6F 36C Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6F 25J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 29 Set Factor 98 1234 5678 9012 3456 7890 1234 \$1234567890c.. 14 Characters	6H9F 32 Set Factor 108 Type Line .0785 1234 5678 9012 3456 7890 1234 1234567890 10 Characters	6F 37E Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6G 25J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 31 Set Factor 98 1234 5678 9012 3456 7890 1234 \$1234567890c.. 14 Characters	6F 34 Set Factor 93 Type Line .0785 12345 67890 12345 67890 12345 67890 \$1234567890. 12 Characters	6G 37E Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6H9G 25J Set Factor 63 6796796 7967967 9679679 6796796 7967967 9679679 679679679679 3 Characters	6F 31E Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 34A Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 37G Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6G 25K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6H91F 31E Set Factor 58.5 9999999 9999999 9999999 9999999 9999999 9999999 99999999999999 1 Character	6F 34C Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6G 37G Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6F 26J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6G 31E Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 35 Set Factor 94.2 Type Line .0715 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters	6G 38E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6H2F 26J Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890c.. 14 Characters	6H9G 31E Set Factor 58.5 6969696 6969696 6969696 6969696 6969696 6969696 696969696969 2 Characters		6F 38E Set Factor 63 1234567 8901234 5678901 3456789 0123456 7890123 \$1234567890 11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6G 38G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 38G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 39J
Set Factor 67.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

6F 43
Set Factor 56
Type Line .0725
12345678 90123456 78901234
84567890 12345678 90123456
\$1234567890.
12 Characters

6F 45
Set Factor 72.5
Type Line .078
123456 789012 345678
901234 567890 123456
\$1234567890.
12 Characters

6H9F 45
Set Factor 72.5
Type Line .078
111111 111111 111111
111111111111
1 Character

6F 47
Set Factor 94.2
Type Line .0695
12345 67890 12345
67890 12345 67890
\$1234567890.
12 Characters

6F 48J
Set Factor 63
1234567 8901234 5678901
1234567 8901234 5678901
\$1234567890
11 Characters

6H9F 48J
Set Factor 63
11111111 11111111 11111111
11111111 11111111 11111111
111111111111
1 Character

6F 49J
Set Factor 54
12345678 90123456 78901234
67890123 45678901 92345678
\$1234567890
11 Characters

6F 50
Set Factor 72.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

6F 51
Set Factor 108
Central on Body
1 2 3 4 5 6 7 8 9 10 11 12
13 14 15 16 17 18 19 20 21 22 23 24
25 26 27 28 29 30 31 32 33 34 35 36
37 38 39 40 41 42 43 44 45 46 47 48
49 50 51 52 53 54 55 56 57 58 59 60
61 62 63 64 65 66 67 68 69 70 71 72
73 74 75 76 77 78 79 80 81 82 83 84
85 86 87 88 89 90 91 92 93 94 95 96
97 98 99
99 Characters

6F 51 (Class B)
Set Factor 162
Central on Body
100 101 102 103 104 105 106 107
108 109 110 111 112 113 114 115
116 117 118 119 120 121 122 123
124 125 126 127 128 129 130 131
132 133 134 135 136 137 138 139
140 141 142 143 144 145 146 147
148 149 150 151 152 153 154 155
156 157 158 159 160 161 162 163
164 165 166 167 168 169 170 171
172 173 174 175 176 177 178 179
180 181 182 183 184 185 186 187
188 189 190 191 192 193 194 195
196 197 198 199
100 Characters

6F 52
Set Factor 91
Type Line .0675
12345 67890 12345
67890 12345 67890
\$1234567890.
14 Characters

6H9F 52
Type Line .0675
33333 33333 33333
33333 33333 33333
333333333333
1 Character

6F 52J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 55
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 56
Set Factor 54
Type Line .070
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

6F 56J
Set Factor 65.2
Type Line .070
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 57
Set Factor 84
12345 67890 12345
67890 12345 67890
\$1234567890.
12 Characters

6F 58
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

6F 58J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 60J
Set Factor 67.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

6F 60K
Set Factor 67.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

6F 63J
Set Factor 67.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

6G 64J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

6G 64K
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

6F 65
Set Factor 126
Type Line .0775
1234 5678 9012
3456 7890 1234
\$1234567890c.
14 Characters

6F 66J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 68J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 68K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 69
Set Factor 108
1234 5679 0123
4567 8901 2345
\$1234567890
10 Characters

6F 69J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

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Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6G 71E Set Factor 60.7 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 79K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 89J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6G 98K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6G 71G Set Factor 60.7 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 81J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 89K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 99 Set Factor 72.5 Type Line .070 1234567 8901234 345678 901234 567890 123456 \$1234567890 11 Characters
6F 72 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 86 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 90 Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 10 Characters	6F 102J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6F 76J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 86J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 91 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 10 Characters	6F 103 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters
6F 77 Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6H3F 86J Set Factor 84 12345 67890 12345 67890 \$1234567890 11 Characters	6F 92J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 105 Set Factor 70 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
6F 77J Set Factor 45 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 86K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 96 Set Factor 54 Type Line .066 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 107J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6G 78J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 87 Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6F 97J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6H9F 107J Set Factor 63 9999999 9999999 9999999 9999999 9999999 9999999 99999999999 1 Character
6F 79 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 88J Set Factor 51.7 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 97K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6G 111J Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6F 79J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 88K Set Factor 51.7 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6G 98J Set Factor 65.2 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 113J Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters

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Monotype Figures. Composition Matrices

6 Point

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6F 115 Set Factor 84 Type Line .066 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters	6F 131 Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 142J Set Factor 69.7 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6F 152 (Class B) Set Factor 54 10 Characters
6F 117J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 132K Set Factor 67.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6F 143J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 153 (Class B) Set Factor 36 10 Characters
6F 117K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 134E Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 145J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	Showing use of 6F 151 6F 152, and 6F 153
6F 118 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 135 (Class D) Set Factor 63 1 Character	6F 147J Set Factor 91 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters	6H3F 152 (Class D) Set Factor 63 10 Characters
6F 118J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 136 Set Factor 78 123456 789012 345678 901234 567890 123456 1234567890 10 Characters	6F 149 Set Factor 108 Type Line .079 12 Characters	6H3F 153 (Class D) Set Factor 54 10 Characters
6F 118K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 138 (Class D) Set Factor 63 10 Characters	6F 149J Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	Showing use of 6F 151, 6H3F 152, and 6H3F 153
6F 119J Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 139J Set Factor 58.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 150A Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 153J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6F 123 Set Factor 91 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters	6F 140J Set Factor 45 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 150C Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6H9F 153J Set Factor 63 1 Character
6F 128J Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6F 141J Set Factor 45 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 151 (Class B) Set Factor 54 9 Characters	6F 156J Set Factor 67.5 Type line .0670 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" (.055" + .005" = .060"), the type line for $5\frac{1}{4}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{4}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{4}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Pricing: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6G 157E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 164K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6G 172G Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 187J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6G 157G Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 165J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 173E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 187B Set Factor 52.5 12345678 90123456 90123458 78901234 56789012 34567890 \$1234567890 11 Characters
6F 158J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 168J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 175A Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 188J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6F 159J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 168B Set Factor 52.5 123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890 11 Characters	6G 175A Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 193 Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 10 Characters
6F 161J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 169J Set Factor 54 12345678 12390456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6G 175C Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 194 Set Factor 127.5 123 456 789 012 345 678 \$1234567890 11 Characters
6F 161K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 169B Set Factor 42 1234567890 1234567890 1234567890 1234567890 1234567890 1234567890 \$1234567890 11 Characters	6F 176J Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 196 Set Factor 90 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters
6F 162J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 172E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 177 Set Factor 79.8 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6F 200 Set Factor 153.8 123 456 789 012 345 678 \$1234567890 11 Characters
6F 163J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6G 172E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6H2F 177 Set Factor 79.8 ||||| |||||| |||||| ||||| |||||| |||||| ||||| |||||| 1 Characters	
6F 164J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 172G Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 186J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 204J Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" ($.055" + .005" = .060"$), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" — .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6F 207 (Class D) Set Factor 54 12121212 12121212 12121212 21212121 21212121 21212121 121212121 2 Characters 6F 220 Set Factor 70 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6F 228J Set Factor 84 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters	6F 249J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	6F 275J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters
6F 249 Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters	6F 256J Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	6F 275K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	

Piece fractions, see 6 and 12 point fraction sheets (Class B)

6F 80 Set Factor 65.3 Type Line .076 1234567 8901234 5678901 2345678 9012345 6789012 1234567890 10 Characters	6F 94 Set Factor 108 Type Line .0785 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 1 2 3 4 5 6 7 8 9 0 10 Characters	6F 110 Set Factor 35 Type Line .040 123456789012 345678901234 567890123456 789012345678 901234567890 123456789012 12345678901234567890 10 Characters	6F 191 Set Factor 72 123456 789012 345678 901234 567890 123456 1234567890 10 Characters
6F 81 Set Factor 65.3 1234567 8901234 5678901 2345678 9012345 6789012 1234567890 10 Characters	6F 95 Set Factor 108 Type Line .0785 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 1 2 3 4 5 6 7 8 9 0 12 Characters	6F 111 Set Factor 35 Type Line .0696 123456789012 345678901234 567890123456 789012345678 901234567890 123456789012 12345678901234567890 10 Characters	6F 192 Set Factor 72 123456 781234 567812 345678 123456 781234 12345678 8 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" ($.055" + .005" = .060"$), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them ($.071" - .060" = .011"$).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number. All Piece Fractions are Class B.



Monotype Figures. Composition Matrices

7 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

7F 5A
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 18
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 26J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 31G
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7F 8
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7F 21E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 28
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7F 37E
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7F 8A
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 21E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 28J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 37E
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7F 8C
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 21G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7H3F 28J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

7F 37G
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7F 13
Set Factor 63
1234567 8012345 6789012
3456789 0123456 7890123
\$1234567890
11 Characters

7G 21G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 31E
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7F 38E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 16E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 25J
Set Factor 69.7
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 31E
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7G 38E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 16E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 25J
Set Factor 69.7
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7H9G 31E
Set Factor 65.3
6969696 9696969 6969696
9696969 6969696 9696969
6969696969696
2 Characters

7F 38G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 16G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 25K
Set Factor 69.7
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 31G
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7G 38G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 1/2 point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are Class A, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

7 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

7F 48J
Set Factor 69.7
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 91
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
10 Characters

7F 161J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 172G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 56J
Set Factor 69.7
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 92J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 164J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 175A
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 62
Set Factor 120
Type Line .0785
1 2 3 4 5 6 7 8 9 0 1 2
3 4 5 6 7 8 9 0 1 2 3 4
\$1234567890
11 Characters

7F 107J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 165
Set Size .0592
Type Line .080
1234512 3451234 5123451
2345123 4512345 1234512
12345
5 Characters

7G 175A
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 76J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 118J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 166
Set Size .0592
Type Line .080
1234567 8901234 5678901
2345678 9012345 6789012
01234567890
10 Characters

7G 175C
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 78
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 124 (Class D)
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
11 Characters

7F 167
Set Size .0592
Type Line .080
5050505 0505050 5050505
0505050 5050505 0505050
505050505050
2 Characters

7F 186J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 79J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 148
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
10 Characters

7F 172E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 183 (Class D)
Set Factor 65.3
5555555 5555555 5555555
5555555 5555555 5555555
555555555555
1 Character

7F 86J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 150A
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7G 172E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 195
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
10 Characters

7F 90
Set Factor 84
12345 67890 12345
67890 12345 67890
\$1234567890
10 Characters

7F 150C
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 172G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

7F 249J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction, use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" ($.055" + .005" = .060"$), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them ($.071" - .060" = .011"$).

Prices: The figure matrices shown on this page are Class A, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

7 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

7F 337E			7F 337G		
Set Factor 65.3			Set Factor 65.3		
1234567	8901234	5678901	1234567	8901234	5678901
2345678	9012345	6789012	2345678	9012345	6789012
\$1234567890			\$1234567890		
11 Characters			11 Characters		

Piece fractions (Class B), see 7 point fraction sheet

7F 110			7F 111		
Set Factor 40			Set Factor 40		
12345678901	23456789012	34567890123	12345678901	23456789012	34567890123
45678901234	56789012345	67890123456	45678901234	56789012345	67890123456
12345678901234567890			12345678901234567890		
10 Characters			10 Characters		

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5 \frac{1}{4}$ point mold is .060" (.055" + .005" = .060"), the type line for $5 \frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5 \frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5 \frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are Class A, except those which have the classification noted in parentheses after the series number.



Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 1 Set Factor 72 123456 789012 345678 901234 567890 123456 1234567890 10 Characters	8F 8C Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8G 16G Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 21G Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
8F 1A Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	8F 11 Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 18 Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8G 21E Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
8F 1C Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters	8G 11J Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 19 Set Factor 144 Type Line .1005 123 456 789 012 345 678 \$123456c.. 14 Characters	8H2G 21E Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
8F 3A Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 12J Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 20 Set Factor 102 1234 5678 9012 3456 7890 1234 \$1234567890c.. 15 Characters	8H9F 21E Set Factor 72 \$888888 \$888888 \$888888 \$888888 \$888888 \$888888 \$888888888888 1 Character
8F 5A Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 13 Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 20A Set Factor 78.8 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8G 21G Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
8F 8 Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 16 Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 20C Set Factor 78.8 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8FA 21E (Class D) Set Factor 76.5 88888888 88888888 88888888 88888888 88888888 88888888 888888888888 1 Character
8F 8A Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 16E Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 21 Set Factor 51 123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890 11 Characters	8F 22E Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
8H9F 8A Set Factor 76.5 \$888888 \$888888 \$888888 \$888888 \$888888 \$888888 \$888888888888 1 Character	8G 16E Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 21E Set Factor 76.5 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	8F 22G Set Factor 72 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071"—.060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 23
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 23K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 25
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 25J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 25J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H9G 25
Set Factor 72
696969 696969 696969
969696 969696 969696
6969696969
2 Characters

8G 25K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 26
Set Factor 119
Type Line .093
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

8F 26J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H3F 26J
Set Factor 81
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 27
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 28
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 28J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 29
Set Factor 119
1234 5678 9012
3456 7890 1234
\$1234567890c
12 Characters

8F 30 (Class D)
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 31
Set Factor 119
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

8H9F 31 (Class D)
Set Factor 72
555555 555555 555555
555555 555555 555555
555555555555
1 Character

8F 31E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H9F 31E
Set Factor 72
696969 696969 696969
696969 696969 696969
6969696969
2 Characters

8F 31G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 31E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 31G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 33
Set Factor 102
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

8F 34A
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 34C
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 35
Set Factor 117
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

8F 36A
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 36C
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 37
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 37E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 37G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 37E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix; divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" ($.055" + .005" = .060"$), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071"—.060"—.011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8G 37G
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 38
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890.
12 Characters

8F 38E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 38G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 38E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 38G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 39J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 40
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 39
Set Factor 110.5
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

8H9F 39
Set Factor 110.5
3333 3333 3333
3333 3333 3333
3333333333
1 Character

8G 42J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 44
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 45J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H7F 46
Set Factor 126
Type Line .098
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

8F 47
Set Factor 93.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8F 47J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 48J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 49J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 51
Set Factor 144

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96
97	98	99									

99 Characters

8F 51 (Class B)
Set Factor 216

100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	
117	118	119	120	121	122	123	124	
125	126	127	128	129	130	131	132	
133	134	135	136	137	138	139	140	
141	142	143	144	145	146	147	148	
149	150	151	152	153	154	155	156	
157	158	159	160	161	162	163	164	
165	166	167	168	169	170	171	172	
173	174	175	176	177	178	179	180	
181	182	183	184	185	186	187	188	
189	190	191	192	193	194	195	196	
197	198	199	200	201	202	203	204	
205	206	207	208	209	210	211	212	
213	214	215	216	217	218	219	220	
221	222	223	224	225	226	227	228	
229	230	231	232	233	234	235	236	
237	238	239	240	241	242	243	244	
245	246	247	248	249	250	251	252	
253	254	255	256	257	258	259	260	
261	262	263	264	265	266	267	268	
269	270	271	272	273	274	275	276	
277	278	279	280	281	282	283	284	
285	286	287	288	289	290	291	292	
293	294	295	296	297	298	299	300	

200 Characters

8F 51J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

8F 52J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 56
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 56J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 57
Set Factor 102
1234 5678 9012
3456 7890 1234
\$1234567890
12 Characters

8F 58J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 60J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 60K
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 63
Set Factor 102
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 63J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 68J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 77J
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 86J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 64J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 68K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 78J
Set Factor 78.8
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H3F 86J
Set Factor 102
1234 5678 9012
3456 7890 1234
\$1234557890
11 Characters

8H9G 64J (\$1.00)
Set Factor 65.3
5555555 5555555 5555555
5555555 5555555 5555555
5555555555
1 Character

8F 69J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 79
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H2BF 86JF
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8G 64K
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8G 71E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 79J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 86K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 65
Set Factor 153
Type Line .095
123 456 789
012 345 678
\$123456c.,
14 Characters

8G 71G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H9F 79J
Set Factor 76.5
111111 111111 111111
111111 111111 111111
111111111111
1 Character

8F 88
Set Factor 120
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

8F 66J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 74L
Set Size .0553
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 79K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 88J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 67
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8F 76
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 81J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 88K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 68
Set Factor 126
1234 5678 901
2345 6789 012
\$1234567890
11 Characters

8F 76J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 86
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 89J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" (.055" + .005" = .060"), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

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8F 89K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 90
Set Factor 96
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

8F 91
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 92
Set Factor 72
Type Line .010
123456 789012 345678
901234 567890 123456
1234567890
11 Characters

8F 92J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 95J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 97J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 97K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 98J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 98K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 102J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 104
Set Factor 87.8
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 107J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 109
Set Factor 120
Type Line .088
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

8G 111J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 112
Set Factor 102
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

8F 113J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 115C
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 116
Set Factor 119
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

8F 117
Set Factor 96
12345 67890 12345
67890 12345 67890
\$1234567890c.
13 Characters

8F 117J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 117K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 118
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 118J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 118K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 119
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890c.,
14 Characters

8F 119J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 122
Set Factor 88
Type Line .088
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

8F 123
Set Factor 110.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

8F 126
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
1234567890.,
12 Characters

8F 127
Set Factor 90
12345 67890 12345
67890 12345 67890
1234567890.,
12 Characters

8F 128J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" ($.055" + .005" = .060"$), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 130
Set Factor 51
Type Line .080
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

8F 132K
Set Factor 81
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8F 134E
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 139J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 140J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

8F 141J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

8F 142J
Set Factor 83.3
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 143J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 145J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 146J
Set Factor 76.5
123456 789012 345678
912345 678901 234567
\$1234567890
11 Characters

8F 149J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 150A
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 150C
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 153J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H9F 153J
Set Factor 76.5
333333 333333 333333
333333 333333 333333
333333333333
1 Character

8F 154 (Class D)
Set Factor 78.8
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

8F 151 (Class B)
Set Factor 72
12345678 901234 34567890
12345678 901234 34567890
9 Characters

8F 152 (Class B)
Set Factor 72
12345678 901234 34567890
12345678 901234 34567890
10 Characters

8F 153 (Class B)
Set Factor 48
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

Showing use of
8F 151, 8F 152 and 8F 153
(34) (63) (17) (96) (85) (65)
(65) (780) (2673) (60458) (478500)

8H3F 153 (Class D)
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
1234567890
10 Characters

Showing use of
8F 151, 8F 152 and 8F 153
(65) (13) (46) (53) (50) (87)
(33) (475) (3238) (82536) (267350)

8H33F 153 (Class D)
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

Showing use of
8F 151, 8F 152 and 8H33F 153
(27) (60) (46) (35) (70) (85)
(15) (693) (3654) (96587) (175646)

8G 157E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 157G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 158 (Class D)
Set Factor 72
123123 123123 123123
123123 123123 123123
123123123
3 Characters

8F 158J
Set Factor 83.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8F 159
Set Factor 72
Type Line .082
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 159J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 160
Set Factor 72
Type Line .082
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 161
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
1234567990
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 161J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 168J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 173E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 182
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
10 Characters

8F 161K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 169J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 174
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 186J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 162J
Set Factor 83.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8F 171 (Class D)
Set Factor 76.5
123451 234512 345123
451234 512345 123451
\$1234512345
5 Characters

8F 175A
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 187J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 163J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 172E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 175A
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 188J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 164J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 172E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 175C
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 189
Set Factor 127.5
Type Line .087
123 456 789
012 345 678
\$1234567890
10 Characters

8F 164K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 172G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 176J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 190J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

8F 165J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 172G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 180 (Class D)
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
10 Characters

8F 194
Set Factor 165
123 456 789
012 345 678
\$1234567890
11 Characters

8F 168
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
10 Characters

8F 173
Set Factor 93.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8F 181
Set Factor 72
023456 789012 345678
023456 789012 345678
0234567890
9 Characters

8F 196
Set Factor 120
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" ($.055" + .005" = .060"$), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them ($.071" - .060" = .011"$).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 204J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 205 (Class D)
Set Factor 72
1234567 7890123 3456789
9012345 5678901 1234567
1234567890
10 Characters

8F 216A
Set Factor 49.5
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

8F 218 (Class D)
Set Factor 144

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96
97	98	99									

99 Characters

8F 220
Set Factor 85
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8F 249J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 275J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H3F 275J
Set Factor 93.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8DF 125
Set Factor 87.5
16 32 64 16
64 16 32 64
16 32 64
3 Characters

8DF 133
Set Factor 144
16 32 64 16 32 64 16 32 64
16 32 64 16 32 64 16 32 64
16 32 64
3 Characters

Piece fractions, see 8 point fraction sheet (Class B)

8F 110
Set Factor 42.5
123456789 012345678 901234567
789012345 678901234 567890123
1234567890
10 Characters

8F 111
Set Factor 42.5
123456789 012345678 901234567
789012345 678901234 567890123
1234567890
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" ($.055" + .005" = .060"$), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them ($.071" - .060" = .011"$).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

9 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

9F 8A Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 21G Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9G 25J Set Factor 85.5 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters	9F 34A Set Factor 85.5 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters
9F 8C Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9G 21E Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9G 25K Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 34C Set Factor 76.5 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters
9F 16E Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9G 21G Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 26J Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 36A Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
9F 18 Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 22E Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 31 Set Factor 126 1234 5678 9012 3456 7890 1234 \$1234567890c., 14 Characters	9F 36C Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
9F 20A Set Factor 87.8 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters	9F 22G Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 31E Set Factor 78.8 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 37E Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
9F 20C Set Factor 87.8 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters	9F 24J Set Factor 81 123456 789012 345678 901234 567890 123456 1234567890 10 Characters	9H9F 31E Set Factor 78.8 \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ 1 Character	9G 37E Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters
9F 21E Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 25J Set Factor 85.5 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters	9F 31G Set Factor 78.8 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters	9F 37G Set Factor 81 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 1/2 point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

9 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

9G 37G
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 76J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 150A
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

9F 175A
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 38E
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 79J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 150C
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

9G 175A
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9G 38E
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 86J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 165J
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

9G 175C
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 38G
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9H3F 86J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

9F 172E
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 186J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9G 38G
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9G 98J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9G 172E
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 337E
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 48J
Set Factor 83.3
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9G 98K
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 172G
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 337G
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9F 118J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

9G 172G
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line. A type line for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices. The standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line type line for 5 1/2 point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given, for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 1
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
10 Characters

10F 14
Set Factor 112
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

10G 16E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 21
Set Factor 60
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

10F 8A
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 15E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 16G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 21E
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10H9F 8A
Set Factor 90
\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$
\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$
\$\$\$\$\$\$\$\$\$\$
1 Character

10G 15E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 18
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 21G
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 8C
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 15G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 19
Set Factor 180
Type Line .124
1234 5678
9012 3456
\$12345c.,
14 Characters

10G 21E
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 11
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 15G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 20
Set Factor 123
1234 5678 9012
3456 7890 1234
\$1234567890c.,
15 Characters

10G 21G
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 11J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 16
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
10 Characters

10F 20A
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 22E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 12J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 16E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 20C
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 22G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" (.055" + .005" = .060"), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 23K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 28
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 31G
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 37E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 25J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 28J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 34A
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 37G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 25J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 29
Set Factor 140
123 456 789
012 345 678
\$1234567890c
12 Characters

10F 34C
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 38E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 25K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 31
Set Factor 140
123 456 789
012 345 678
\$123456789c.,
14 Characters

10F 36A
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 38E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 26
Set Factor 140
Type Line .113
123 456 789
012 345 678
\$123456789c.,
14 Characters

10F 31E
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 36C
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 38G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 26J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 31G
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 37E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 38G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 27
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
10 Characters

10G 31E
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 37G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 39J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry 80. $80 \div 8 = 10$, therefore put matrix in 10 unit row.

Type Line: The type line is the line of composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the type. The type line is standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the line for 5 point type. The type line is set to the right hand figure, thus, the line for a 5 1/2 point mold is .060" (.055" + .005" = .060"), the in combination with standard line matrices, the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given. For example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top line of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Pricing: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10G 42J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 45J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 46
Set Factor 144
Type Line .110
123 456 789
012 345 678
\$1234567c.,
14 Characters

10H7F 46
Set Factor 144
Type Line .1262
123 456 789
012 345 678
\$12345678c.,
14 Characters

10F 48J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 49J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 51J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

10F 51
Set Factor 180
1 2 3 4 5 6 7 8 9
10 11 12 13 14 15 16 17 18
19 20 21 22 23 24 25 26 27
28 29 30 31 32 33 34 35 36
37 38 39 40 41 42 43 44 45
46 47 48 49 50 51 52 53 54
55 56 57 58 59 60 61 62 63
64 65 66 67 68 69 70 71 72
73 74 75 76 77 78 79 80 81
82 83 84 85 86 87 88 89 90
91 92 93 94 95 96 97 98 99
99 Characters

10F 51 (Class B)
Set Factor 225
100 101 102 103 104 105 106
107 108 109 110 111 112 113
114 115 116 117 118 119 120
121 122 123 124 125
26 Characters

10F 52J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 57
Set Factor 123
1234 5678 9012
3456 7890 1234
£\$1234567890c.,
15 Characters

10F 58J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 60J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 60K
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 63J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 64J
Set Factor 81
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 64K
Set Factor 81
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 65
Set Factor 180
Type Line .1150
123 456 789
012 345 678
\$123456c.,
14 Characters

10F 66
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 66J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 68J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 68K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 69J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10F 70L
Set Size .0830
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

10G 71E
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 71G
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 72L
Set Size .0830
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055"+.005"=.060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071"—.060"=.011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 74L
Set Size .0692
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 81J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 89K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 97K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 75
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10F 86J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 90
Set Factor 120
1234 5678 9012
3456 7890 1234
\$1234567890
10 Characters

10G 98J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 76J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10H3F 86J
Set Factor 120
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

10F 91
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
10 Characters

10G 98K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 77J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10F 86K
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 92J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 101
Set Factor 70
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10G 78J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 88J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10F 93
Set Factor 119
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

10F 102J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 79J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 88K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10F 95J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 107J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 79K
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 89J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 97J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 111J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 1/2 point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 113J
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 119
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890c.,
14 Characters

10F 138 (Class D)
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
10 Characters

10F 146J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 114
Set Factor 90
Type Line .124
12345 67890 12345
67890 12345 67890
\$1234567890.
11 Characters

10F 119J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10F 139J
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 149J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 115C
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 123
Set Factor 136.5
Type Line .088
123 456 789
012 345 678
\$1234567890
11 Characters

10F 140J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10F 150A
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 117J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 128J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

10F 141J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

10F 150C
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 117K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 132K
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 142J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 151A
Set Factor 87.8
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 118J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 134E
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 143J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 154 (Class D)
Set Factor 92.3
12345 67890 12345
67890 12345 67890
\$1234567890
10 Characters

10F 118K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 135 (Class D)
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
10 Characters

10F 145J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 155
Set Factor 140
123 456 789
012 345 678
\$1234567890c.
13 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055"÷.005"=.060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071"—.060"=.011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10G 157E
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 163J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 169J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10F 173E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 157G
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 164
Set Size .0830
2367 8923 6789
2367 8923 6789
236789
6 Characters

10F 170
Set Factor 90
Type Line .122
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 174E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 158J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 164J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 171 (Class D)
Set Factor 90
12341 23412 34123
41234 12341 23412
1234123412
4 Characters

10F 175A
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 159J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 164K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 172E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 175A
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 161J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 165J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 172E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10G 175C
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 161K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 168J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 172G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 176J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10F 162J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 169
Set Factor 90
Type Line .122
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10G 172G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 179
Set Factor 54
Type Line .112
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 1/2 point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Pricing: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 180 (Class D)
Set Factor 90
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 190J
Set Factor 120
1234 5678 9012
3456 7890 1234
\$1234567890£,
14 Characters

10F 211 (Class D)
Set Factor 90
12341 23412 34123
41234 12341 23412
12341234
4 Characters

10F 249J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 183
Set Factor 156
Type Line .115
123 456 789
012 345 678
\$1234567
11 Characters

10F 194
Set Factor 187.5
12 34 56
78 90 12
\$1234567
11 Characters

10F 212 (Class D)
Set Factor 90
12345 12345 12345
12345 12345 12345
1234512345
5 Characters

10F 275J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 186J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 196
Set Factor 150
123 456 789
012 345 678
\$1234567890
11 Characters

10F 213 (Class D)
Set Factor 90
12345 67123 45671
23456 71234 56712
1234567
8 Characters

10H3F 275J
Set Factor 110
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

10F 187J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 204J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

10D 214 (Class D)
Set Factor 90
12312 31231 23123
12312 31231 23123
1231231231
3 Characters

10F 275K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 188J
Set Factor 99
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 209 (Class D)
Set Factor 90
3567 3567 3567
3567 3567 3567
356735673567
5 Characters

10D 215 (Class D)
Set Factor 90
57575 75757 57575
75757 57575 75757
5757575757
2 Characters

10F 337E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 199 (Class D)
Set Factor 90
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 210 (Class D)
Set Factor 90
13567 13567 13567
13567 13567 13567
1356713567
5 Characters

10F 219 (Class D)
Set Factor 90
35555 35555 35555
35555 35555 35555
3555555555
1 Character

10F 337G
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

Piece fractions, see 10 point fraction sheet (Class B)

10F 110
Set Factor 50
Type Line 108.4
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

10F 111
Set Factor 50
Type Line .1196
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix; divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimal with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number, all Piece Fractions are Class B.



Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 8A Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 16 Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 10 Characters	12F 20A Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 22G Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters
12H9F 8A Set Factor 108 \$\$\$\$ \$\$\$\$ \$\$\$\$ \$\$\$\$ \$\$\$\$ \$\$\$\$ \$\$\$\$\$\$\$\$\$\$\$\$ 1 Character	12F 16E Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 20C Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 23K Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters
12F 8C Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12G 16E Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 21E Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 25J Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters
12G 11J Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 18 Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12G 21E Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12G 25J Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters
12F 12J Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 19 Set Factor 216 Type Line .150 12 34 56 78 90 12 \$12345c., 14 Characters	12F 21G Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12G 25K Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters
12F 14A Set Factor 99 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12H2F 19 Set Factor 153.7 123 456 789 012 345 678 \$123456c., 14 Characters	12G 21G Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 26 Set Factor 156 123 456 789 012 345 678 \$1234567c., 14 Characters
12F 14C Set Factor 99 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 20 Set Factor 144 123 456 789 012 345 678 \$123456&c., 15 Characters	12F 22E Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters	12F 26J Set Factor 108 1234 5678 9012 3456 7890 1234 \$1234567890 11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" (.055" + .005" = .060"), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 28J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 29
Set Factor 168
123 456 789
012 345 678
\$1234567c
12 Characters

12F 31
Set Factor 168
123 456 789
012 345 678
\$1234567c.,
14 Characters

12F 31E
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 31G
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 34A
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 34C
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 36A
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 36C
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 37E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 37E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 37G
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 37G
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 38E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 38E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 38G
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 38G
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 39J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 41
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 42J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 44
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 45J
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 46
Set Factor 180
Type Line .130
12 34 56
78 90 12
\$123456c.,
14 Characters

12H7F 46
Set Factor 180
Type Line .1455
123 456 789
012 345 678
\$123456c.,
14 Characters

12F 48
Set Factor 144
123 456 789
012 345 678
\$12345678c.,
14 Characters

12F 48J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 49J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 51
Set Factor 216
(1)(2)(3)(4)(5)(6)(7)(8)
(9)(10)(11)(12)(13)(14)(15)
15 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Lines: The matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices. The type line is standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are, of necessity, driven to a lower matrix line and consequently when used in combination with standard type line is given; the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 51J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

12F 58J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 66J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12SJ 70C
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

12F 52J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 69J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 68J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 71E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 57
Set Factor 144
123 456 789
012 345 678
\$1234567890
12 Characters

12F 60K
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 68K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 71G
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 59 (Class D)
Set Size 152.2
1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
10 Characters

12F 63J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 69J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12F 72
Set Factor 144
123 456 789
012 345 678
1234567890
10 Characters

12F 60 (Class D)
Set Size 152.2
1.2.3. 4.5.6. 7.8.9.
0.1.2. 3.4.5. 6.7.8.
1.2.3.4.5.6.7.8.
10 Characters

12G 64J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12F 70
Set Size 102.5
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

12F 72L
Set Size .100
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 61 (Class D)
Set Size 152.2
1,2,3, 4,5,6, 7,8,9,
0,1,2, 3,4,5, 6,7,8,
1,2,3,4,5,6,7,8,
10 Characters

12G 64K
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12F 70L
Set Size .100
123 456 789
012 345 678
\$1234567890
11 Characters

12F 76J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 97 (Class D)
Set Size 152.2
1.2.3. 4.5.6. 7.8.9
0.1.2. 3.4.5. 6.7.8
1.2.3.4.5.6.7.8.9
10 Characters

12F 65
Set Factor 216
Type Line .1350
12 34 56
78 90 12
\$1234567890
14 Characters

12H9F 70L
Set Size .100
234 567 892
345 678 923
23456789
8 Characters

12F 77J
Set Factor 85.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12G 78J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 79J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 79K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 81J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 84
Set Factor 126
1234 5678 9012
3456 7890 1234
1234567890

10 Characters

12F 86J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12H3F 86J
Set Factor 144
123 456 789
012 345 678
\$1234567890

11 Characters

12F 86K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 88J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890

11 Characters

12F 88K
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890

11 Characters

12F 89J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 89K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 92J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 93
Set Factor 143.5
123 456 789
012 345 678
\$123456c.,

14 Characters

12F 95J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 97J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 97K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 98
Set Factor 132
123 456 789
012 345 678
\$1234567890

11 Characters

12G 98J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12G 98K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 102J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 107J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 108
Set Factor 126
Type Line .1595
1234 5678 9012
3456 7890 1234
\$1234567890c.

13 Characters

12G 111J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 113J
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 115C
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 117J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

12F 117K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890

11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line. The matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the type. The type line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line type line for 5 1/2 point type. **Exception:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top line matrices used with them (.071"— .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 118J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 118K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 119
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

12F 119J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12F 121
Set Factor 130.5
123 456 789
012 345 678
\$1234567890
11 Characters

12F 123
Set Factor 162.5
123 456 789
012 345 678
\$12345678
11 Characters

12F 129J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 132
Set Factor 216
Type Line .163
1 2 3 4 5 6 7 8
9 10 11 12 13 14 15 16
17 18 19 20 \$ X O .
26 Characters

12F 132K
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 134E
Set Factor 103.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 137
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

12F 139J
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 140J
Set Factor 83.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12F 141J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

12F 142
Set Factor 156
123 456 789
012 345 678
1234567890
10 Characters

12F 142J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 143J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 145J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 146J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 149J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 150A
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 150C
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 155
Set Factor 168
Type Line .141
123 456 789
012 345 678
\$123456c.
13 Characters

12G 157E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 157G
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 158J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 159J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 161J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 1/2 point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 161K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 165J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 172E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 176J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12F 162J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 168J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 172G
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 180 (Class D)
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
10 Characters

12F 162
Set Size .1000
234 567 892
345 678 923
23456789
8 Characters

12F 169J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12G 172G
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 185J (Class G)
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 163
Set Size .100
246 724 672
467 246 724
24672467
4 Characters

12H4F 169J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 173E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 186J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 163J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 170L
Set Size .1000
123 456 789
012 345 678
\$1234567890
11 Characters

12F 175A
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 187J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 164J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 172
Set Factor 156
123 456 789
012 345 678
\$1234567890
10 Characters

12G 175A
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 188J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 164K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 172E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 175C
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 189J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry the 10 unit row matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line is the line for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrix. The line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size cast. In addition with five added to the right hand figure, thus, the line for a 5 1/2 point mold is .060" (.055" + .005" = .060"), the line for a 5 point mold is .055" (.050" + .005" = .055"). **EXCEPTION:** All characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given, for example 5 1/2 point F10 figures for which the type line is given as .071" (the distance from the top line of the body to the bottom of these figures when cast on 5 1/2 point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 196
Set Factor 180
123 456 789
012 345 678
\$12345678
11 Characters

12F 208 (Class A)
Set Factor 198
12 34 56
78 90 12
12345678
10 Characters

12F 214A
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 275J
Set Factor 108
123 456 789
012 345 678
\$1234567890
11 Characters

12F 204J
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12F 210J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

12F 249J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 275K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12H3F 275J
Set Factor 132
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

Piece fractions, see 12 point fraction sheet (Class B)

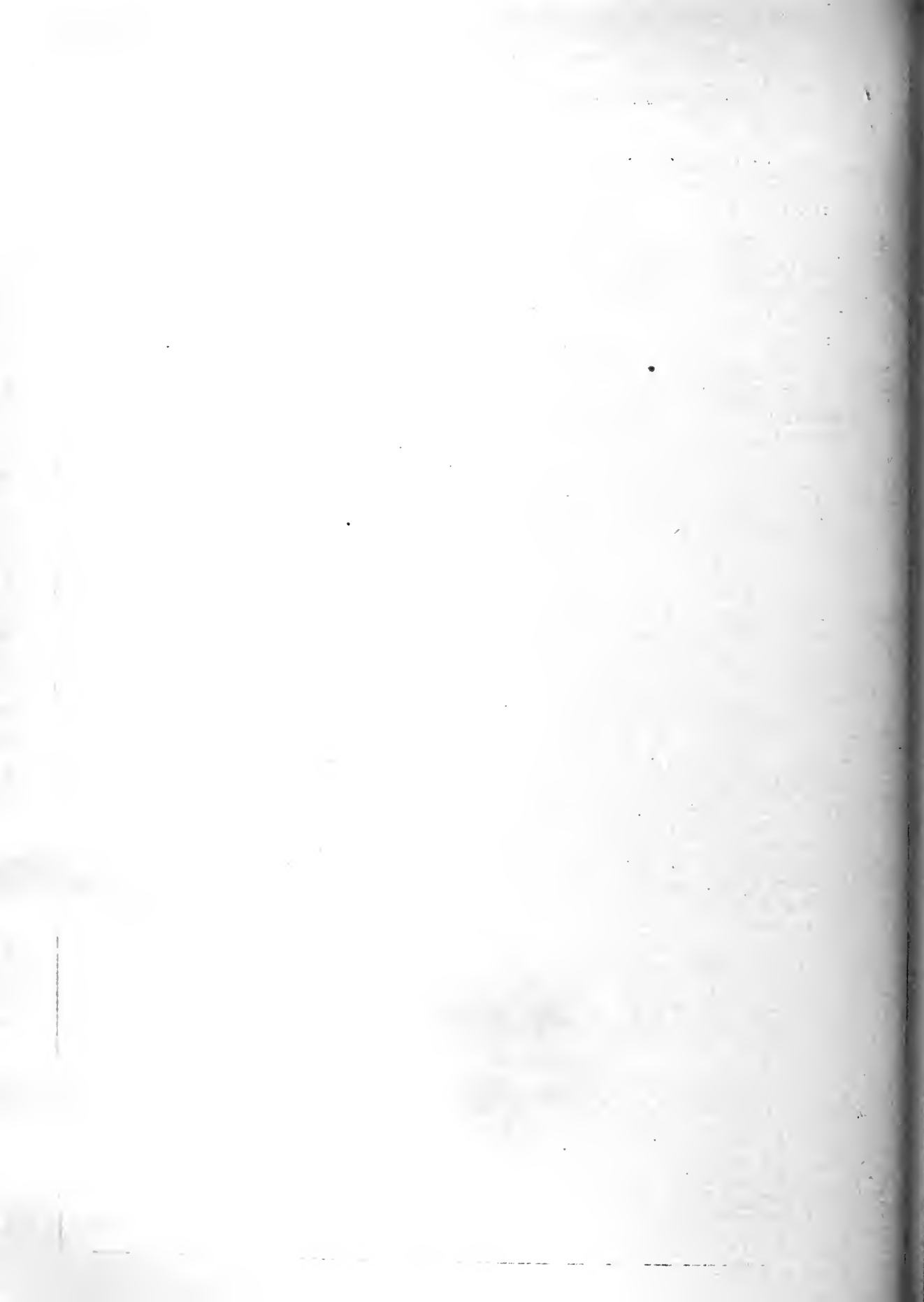
12F 110
Set Factor 60
Type Line .0718
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
10 Characters

12F 111
Set Factor 60
Type Line .1437
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" (.055" + .005" = .060"), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number. All piece fractions are Class B.



Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

14 Point

14F 11J
Set Factor 144
123 456 789
012 345 678
\$1234567c.,
14 Characters

14FH7 46
Set Factor 216
123 456
789 012
\$12345c.,
14 Characters

14H2F 86J
Set Factor 132
123 456 789
012 345 678
\$1234567890
11 Characters

14F 118J
Set Factor 144
123 456 789
012 345 678
\$1234567c.,
14 Characters

14G 25J
Set Factor 126
123 456 789
012 345 678
\$12345678c.,
14 Characters

14F 58J
Set Factor 144
123 456 789
012 345 678
\$1234567c.,
14 Characters

14F 88J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

14F 119J
Set Factor 126
123 456 789
012 345 678
\$12345678c.,
14 Characters

14F 37G
Set Factor 144
123 456 789
012 345 678
\$1234567c.,
14 Characters

14F 77J
Set Factor 126
123 456 789
012 345 678
\$12345678c.,
14 Characters

14F 88K
Set Factor 119
123 456 789
012 345 678
\$1234567890c.,
14 Characters

14F 142J
Set Factor 184.5
1234 5678
9012 3456
\$12345c.,
14 Characters

14G 37E
Set Factor 126
123 456 789
012 345 678
\$12345678c.,
14 Characters

14F 85J
Set Factor 144
123 456 789
012 345 678
\$1234567c.,
14 Characters

14F 97J
Set Factor 162
123 456 789
012 345 678
\$123456c.,
14 Characters

14H2F 142J
Set Factor 126
123 456 789
012 345 678
\$12345678c.,
14 Characters

14F 39J
Set Factor 153
123 456 789
012 345 678
\$123 456c.,
15 Characters

14F 86J
Set Factor 180
1234 5678
9012 3456
\$12345c.,
14 Characters

14H2F 97J
Set Factor 126
123 456 789
012 345 678
\$12345678c.,
14 Characters

14F 163J
Set Factor 180
1234 5678
9012 3456
\$12345c.,
14 Characters

14G 42J
Set Factor 144
123 456 789
012 345 678
\$1234567c.,
14 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix; divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" ($.055" + .005" = .060"$), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them ($.071" - .060" = .011"$).

Prices: The figure matrices shown on this page are all Class A matrices.



Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

18 Point

Where two styles of dollar marks are shown, we furnish the larger size unless otherwise instructed

18F 11J Set Factor 180 1234 5678 9012 3456 \$12 \$34c., 15 Characters	18G 42J Set Factor 153 123 456 789 012 345 678 \$123456c., 14 Characters	18F 86J Set Factor 216 123 456 789 012 \$12 \$34c., 15 Characters	18H2F 97J Set Factor 162 123 456 789 012 345 678 \$1234567 11 Characters
18G 25J Set Factor 153 123 456 789 012 345 678 \$123456c., 14 Characters	18F 58J Set Factor 162 123 456 789 012 345 678 \$123456c., 14 Characters	18F 86K Set Factor 216 123 456 789 012 \$1234c., 14 Characters	18F 118J Set Factor 162 123 456 789 012 345 678 \$12 \$34c., 15 Characters
18G 37E Set Factor 153 123 456 789 012 345 678 \$123456c., 14 Characters	18F 64K Set Factor 189 1234 5678 9012 3456 \$12345c., 14 Characters	18F 88J Set Factor 144 123 456 789 012 345 678 \$123 \$456c., 15 Characters	18H2F 118J Set Factor 153 123 456 789 012 345 678 \$123456c., 14 Characters
18F 37G Set Factor 180 1234 5678 9012 3456 \$12345c., 14 Characters	18F 77J Set Factor 153 123 456 789 012 345 678 \$123456c., 15 Characters	18F 88K Set Factor 152 123 456 789 012 345 678 \$123 \$456c., 15 Characters	18F 119J Set Factor 153 123 456 789 012 345 678 \$123 \$456c., 15 Characters
18F 39J Set Factor 184.5 1234 5678 9012 3456 \$12 \$34c., 15 Characters	18F 83J Set Factor 180 1234 5678 9012 3456 \$12345c., 14 Characters	18F 97J Set Factor 180 1234 5678 9012 3456 \$12 \$34c., 15 Characters	18F 120 Set Factor 126 123 456 789 012 345 678 \$12345678c., 13 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" (.055" + .005" = .060"), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point P10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Price: The figure matrices shown on this page are all Class C, as they are double size matrices.

Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

18 Point

Where two styles of dollar marks are shown, we furnish the larger size unless otherwise instructed

18F 137 Set Factor 180	18F 141J Set Factor 150	18F 142J Set Factor 216	18H2F 142J Set Factor 153
1234 5678 9012 3456 \$12345c., 14 Characters	123 456 789 012 345 678 \$12345678. 12 Characters	123 4567 890 1234 \$1234c., 14 Characters	123 456 789 012 345 678 \$1234567c., 14 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor and the matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" ($.055" + .005" = .060"$), the type line for $5\frac{1}{2}$ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example $5\frac{1}{2}$ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on $5\frac{1}{2}$ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them ($.071" - .060" = .011"$).

Price: The figure matrices shown on this page are all Class C, as they are double size matrices.

Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

24 Point

Where two styles of dollar marks are shown, we furnish the larger size unless otherwise instructed

24F 11J Set Factor 216 12345678 90123456 \$12\$34c., 15 Characters	24F 58J Set Factor 216 12345678 90123456 \$12\$34c., 15 Characters	24F 88J Set Factor 180 1234 5678 9012 3456 \$12 \$34c., 15 Characters	24H2F 118J Set Factor 180 1234 5678 9012 3456 \$123456c., 14 Characters
24G 25J Set Factor 180 1234 5678 9012 3456 \$123456c., 14 Characters	24G 71E Set Factor 216 12345678 90123456 \$1234c., 14 Characters	24F 88K Set Factor 189 1234 5678 9012 3456 \$12 \$34c., 15 Characters	24F 119J Set Factor 180 1234 5678 9012 3456 \$12 \$34c., 15 Characters
24G 37E Set Factor 216 12345678 90123456 \$1234c., 14 Characters	24F 77J Set Factor 180 12345 6789 01234 5678 \$123456c., 14 Characters	24F 97J Set Factor 216 12345678 90123456 \$12\$34c., 15 Characters	24F 141J Set Factor 187.5 1234 5678 9012 3456 \$123456. 12 Characters
24GH2 37E Set Factor 180 1234 5678 9012 3456 \$123456c., 14 Characters	24F 86J Set Factor 216 12345678 90123456 \$1234c., 14 Characters	24H2F 97J Set Factor 184.5 1234 5678 9012 3456 \$1234567 11 Characters	24H2F 142J Set Factor 180 1234 5678 9012 3456 \$123456c., 14 Characters
24F 39J Set Factor 216 12345678 90123456 \$1234c., 14 Characters	24F 86K Set Factor 216 12345678 90123456 \$1234c., 14 Characters	24F 118J Set Factor 216 12345678 90123456 \$12\$34c., 15 Characters	

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060" ($.055" + .005" = .060"$), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" — .060" = .011").

Price: The figure matrices shown on this page are all \$1.00 each as they are double size matrices.



Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

30 Point

Where two styles of dollar marks are shown, we furnish the larger size unless otherwise instructed

30G 37E
Set Factor 216

12345678
90123456
\$1234c.,

14 Characters

30F 88K
Set Factor 216

12345678
90123456
\$12\$34c.,

15 Characters

30F 118J
Set Factor 216

12345678
90123456
\$12\$34c.,

15 Characters

30F 122J
Set Factor 187.5

1234 5678
9012 3456
\$123456.

12 Characters

30F 77J
Set Factor 216

12345678
90123456
\$123cc.,

15 Characters

30F 97J
Set Factor 216

12345678
90123456
\$12\$34c.,

15 Characters

30F 119J
Set Factor 216

12345678
90123456
\$1234c.,

14 Characters

30H2F 142J
Set Factor 216

12345678
90123456
\$1234c.,

14 Characters

30F 88J
Set Factor 216

12345678
90123456
\$1234c.,

14 Characters

36 Point

36F 97J
Set Factor 216

12345678
90123456
\$12\$34c.,

15 Characters

36F 118J
Set Factor 216

12345678
90123456
\$12\$34c.,

15 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a $5\frac{1}{2}$ point mold is .060" (.055" + .005" = .060"), the type line for 5½ point faces. **EXCEPTIONS:** Abnormally tall characters are of necessity driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071" (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011" lower than that produced by standard line matrices used with them (.071" - .060" = .011").

Price: The figure matrices shown on this page are all Class C, as they are double size matrices.



Monotype Fractions

Electro Display Matrices

14 Point

14-11

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \ 1/6 \end{array}$$

14-11 S

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \end{array}$$

14-37

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \ 1/6 \end{array}$$

14-42

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \end{array}$$

14-80

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \end{array}$$

14-50

$$1/4 \ 1/2 \ 3/4$$

14-81

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \ 1/5 \end{array}$$

14-82

$$1/4 \ 1/2 \ 3/4 \ 1/3 \ 2/3$$

14-86

$$\begin{array}{l} 1 \ 1 \ 3 \ 1 \ 3 \ 5 \ 7 \ 1 \ 2 \ 1 \\ 4 \ 2 \ 4 \ 8 \ 8 \ 8 \ 8 \ 3 \ 3 \ 6 \end{array}$$

14-88

$$1/4 \ 1/2 \ 3/4 \ 1/3 \ 2/3$$

18 Point

18-11

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \ 1/6 \end{array}$$

18-37

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \ 1/6 \end{array}$$

18-42

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \end{array}$$

18-80

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \end{array}$$

18-82

$$1/4 \ 1/2 \ 3/4 \ 1/3 \ 2/3$$

18-50

$$1/4 \ 1/2 \ 3/4$$

18-88

$$1/4 \ 1/2 \ 3/4 \ 1/3 \ 2/3$$

18-81

$$\begin{array}{l} 1/4 \ 1/2 \ 3/4 \ 1/8 \ 3/8 \\ 5/8 \ 7/8 \ 1/3 \ 2/3 \ 1/5 \end{array}$$

18-86

$$\begin{array}{l} 1 \ 1 \ 3 \ 1 \ 3 \\ 4 \ 2 \ 4 \ 8 \ 8 \\ 5 \ 7 \ 1 \ 2 \ 1 \\ 8 \ 8 \ 3 \ 3 \ 6 \end{array}$$

24 Point

24-11

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}$$

$$\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{6}$$

24-37

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}$$

$$\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}$$

$$\frac{2}{3}\frac{1}{6}$$

24-81

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}$$

$$\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{5}$$

24-80

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}$$

$$\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}$$

24-82

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$$

24-42

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}$$

$$\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}$$

24-86

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{6}$$

24-88

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$$

30 Point

30-11

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}$$

$$\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{6}$$

30-81

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}$$

$$\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{5}$$

30-42

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}$$

$$\frac{3}{8}\frac{5}{8}\frac{7}{8}$$

$$\frac{1}{3}\frac{2}{3}$$

30-37

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}$$

$$\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}$$

$$\frac{2}{3}\frac{1}{6}$$

30-80

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}$$

$$\frac{3}{8}\frac{5}{8}\frac{7}{8}$$

$$\frac{1}{3}\frac{2}{3}$$

30-86

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{6}$$

30-66

$$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}\frac{1}{6}$$

36 Point

36-11

$$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$$

$$\frac{5}{8} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{6}$$

36-81

$$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$$

$$\frac{5}{8} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{5}$$

36-25

$$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3}$$

36-80

$$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$$

$$\frac{5}{8} \frac{7}{8} \frac{1}{3} \frac{2}{3}$$

36-37

$$\frac{1}{4} \frac{1}{2} \frac{3}{4}$$

$$\frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8} \frac{1}{3}$$

$$\frac{2}{3} \frac{1}{6}$$

36-86

$$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{6}$$

36-42

$$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8} \frac{1}{3} \frac{2}{3}$$







MONOTYPE SIGNS

{Composition Matrices}



A Complete Showing of

MATHEMATICAL
COMMERCIAL
REFERENCE
TIME TABLE

&

TARIFF
SIGNS



Lanston Monotype Machine Company

Philadelphia, U. S. A.

Monotype Signs

Composition Matrices

INFORMATION FOR ORDERING MATRICES

For convenience in ordering, and for reference purposes, all signs have been classified and each individual character in the different groups numbered. In ordering, select the character of the point size and unit value required, giving the number of the sign, point size, set size, group and unit value, thus: In ordering characters shown on these sheets, so that there can be no possible chance of confusing figures, separate the number of the character from the symbol with the word "sign," thus: **Number 2 Sign 8W-10P**, or **Number 7 Sign 10H7U-40Pf**.

Set size is indicated by letters following the number on the *Point Size* of the Matrix that designates the point size of the character; caps are used for whole sets and lower case for fractions of a set, thus:

Z indicates 5-set	S indicates 12-set
Y indicates 6-set	R indicates 13-set
X indicates 7-set	Q indicates 14-set
W indicates 8-set	P indicates 15-set
V indicates 9-set	O indicates 16-set
U indicates 10-set	N indicates 17-set
T indicates 11-set	M indicates 18-set

These cap letters are followed by lower case letters to designate fractions of a set; **a** indicates one-quarter set, **b** one-half set, and **c** three-quarter set. For example: a Matrix marked on the *Point Side* **8Wa** is an Eight Point, Eight and One-quarter Set character; **10Ub** indicates a

Ten Point, Ten and One-half Set character, and **7Xc** means Seven Point, Seven and Three-quarter Set.

The unit values are designated by a lower case letter on the *Series Side* of the Matrix; this letter indicates the value follows the series number of the character.

a indicates 4 units	j indicates 13 units
b indicates 5 units	k indicates 14 units
c indicates 6 units	l indicates 15 units
d indicates 7 units	m indicates 16 units
e indicates 8 units	n indicates 17 units
f indicates 9 units	o indicates 18 units
g indicates 10 units	p indicates 19 units
h indicates 11 units	q indicates 20 units
i indicates 12 units	r indicates 21 units
s indicates 22 units	

Thus, an Eight Point, Eight and One-half Set, Eighteen Unit Sign of the No. 10 series of signs (**P** is the designating letter for signs) would be marked thus: *Point Side* **8Wb**, *Series Side* **10Po**. Note: If this character were of the same Set as its Point Size (8 point, 8 set), the **o** indicating eighteen units is omitted from the *Series Side*, and the Matrix would be symbolized *Point Side* **8W**, *Series Side* **10P**. Characters cast on a square body are easily identified, because they carry no lower case on the *Series Side* to indicate unit value.

All Signs shown in these groups are Class A Matrices

Four Point

Mathematical	Mathematical	Commercial	Reference
1 + 4Z-10Po	9 * 4Z-10Po	1 % 4Z-20Po	1 ¶ 4Z-40Pi
2 - 4Z-10Po	33 ' 4Z-10Pb	4 lb 4Z-20Pi	2 * 4Z-40Pe
3 X 4Z-10Po	35 * 4Z-10Pd	5 £ 4Z-20Pi	3 † 4Z-40Pe
4 + 4Z-10Po			4 ‡ 4Z-40Pe

Four and One-half Point

Mathematical	Commercial	Reference	Reference	Time Table and Tariff
1 + 4½Y-10Po	1 % 4½Y-20Po	1 ¶ 4½Zb-40Pi	5 § 4½Y-40Pe	1 * 4½Zb-60Pi
3 X 4½Y-10Po	2 @ 4½Y-20Po	1 ¶ 4½Y-40Pi	6 ¶ 4½Zb-40Pe	
4 + 4½Y-10Po	3 % 4½Y-20Po	2 * 4½Zb-40Pe	6 ¶ 4½Y-40Pe	
33 ' 4½Zb-10Pb	4 lb 4½Y-20Pi	2 * 4½Y-40Pe	7 " 4½Y-40Pi	
33 ' 4½Y-10Pb	5 £ 4½Y-20Pi	3 † 4½Zb-40Pe	11 € 4½Y-40Pi	
33 ' 4½Y-10Pe	6 / 4½Y-20Pi	3 † 4½Y-40Pe	12 * 4½Y-40Pi	
34 " 4½Y-10Pd	6 / 4½Y-20Pi	4 ‡ 4½Zb-40Pe	14 " 4½Y-40Pi	
35 * 4½Zb-10Pd				
35 * 4½Y-10Pd				
35 ° 4½Y-10Pe				

Five Point

Mathematical	Mathematical	Mathematical	Commercial	Commercial
1 + 5Z-10P	10 < 5Yb-10Po	31 ∆ 5Z-10P	1 % 5Z-20P	6 / 5Yb-20Pe
1 + 5Yb-10Po	11 > 5Yb-10Po	33 ' 5Z-10Pb	1 % 5Y-20Po	6 / 5Yb-20Pi
1 * 5Yb-11Pi	13 > 5Z-10P	33 ' 5Y-10Pb	1 % 5Yb-20Po	6 / 5Yb-20Po
1 + 5Yb-46Xi	15 = 5Z-10P	33 ' 5Yb-10Pb	1 % 5Yb-25Po	7 ¶ 5Z-20P
2 - 5Z-10P	15 = 5Yb-10Po	33 ' 5H9Yb-10Pb	2 @ 5Z-20P	7 ¶ 5Yb-20Po
2 - 5Yb-10Po	19 < 5Z-10P	33 ' 5H9Yb-15Pe	2 @ 5Yb-20Po	8 € 5Yb-20Pe
3 X 5Z-10P	20 √ 5Z-10P	33 ' 5H9Yb-15Pe	3 % 5Z-20P	8 € 5H9Z-20Pi
3 X 5Yb-10Po	20 √ 5Yb-10Po	34 * 5Z-10Pd	3 % 5Yb-20Po	8 € 5Yb-21Pe
4 + 5Z-10P	20 √ 5H9Yb-10Po	34 * 5Yb-10Pd	4 lb 5Z-20Pi	9 § 5Z-20Pi
4 + 5Yb-10Po	26 □ 5Z-10P	35 * 5Z-10Pd	4 lb 5Y-20Pi	10 . 5H3-8At
5 = 5Z-10P	27 □ 5Yb-10Po	35 ° 5Y-10Pd	4 lb 5Yb-20Pi	14 % 5Yb-20Po
5 = 5Yb-10Po	27 □ 5Z-10P	35 ° 5Yb-10Pd	5 £ 5Z-20Pi	15 % 5Yb-20Po
6 : 5Yb-10Po	27 □ 5Z-1346X	37 = 5Z-10P	5 £ 5Y-20Pi	16 % 5Yb-20Po
8 4 5Yb-10Po	28 < 5Z-10P	38 L 5Z-10P	5 £ 5Yb-20Pi	17 % 5Yb-20Po
9 * 5Yb-10Po	29 ∆ 5Z-10P	40 = 5Z-10P	6 / 5Z-20Pb	
9 ± 5H9Yb-10Po	29 ∆ 5Yb-10Po	41 ± 5Z-10P	6 / 5Y-20Pi	
10 < 5Z-10P	30 = 5Z-10P	64 . 5H3-8At	6 / 5Yb-20Pb	

Monotype Signs—Composition Matrices

Class A

Five Point

Reference

1	5Z-40Pi
1	5Y-40Pi
1	5Yb-40Pf
1	5Yb-40Pi
2	5Z-40Pe
2	5H3Z-40P
2	5Y-40Pe
2	5Yb-40Pe
3	5Z-40Pe
3	5Y-40Pe
3	5Yb-40Pe
4	5Z-40Pe
4	5Y-40Pe
4	5Yb-40Pe
5	5Z-40Pe
5	5Yb-40Pe
6	5Z-40Pi

Reference

6	5Yb-40Pe
6	5Yb-40Pe
6	5Yb-40Pi
7	5Z-40P
7	5Yb-40Pd
7	5Yb-40Pi
7	5Yb-40Po
7	5Wb-40Po
8	5Z-40P
9	5Z-40P
11	5Yb-40Pi
12	5Yb-40Pi
14	5Yb-40Pd
14	5Yb-40Po

Time Table and Tariff

1	5Z-60Pi
1	5Z-40N
2	5Z-60Pi
3	5Z-60P
3	5Z-60Pi
3	5Z-61Pi
4	5Z-60Pi
4	5Z-43N
5	5Z-60Pi
5	5Z-78N
5	5Z-1347X
6	5Z-60Pi
6	5Z-60P
7	5Z-60Pi
8	5Z-60Pi
8	5Z-60P
9	5Z-60Pi

Time Table and Tariff

9	5Z-10Po No. 27
10	5Z-60Pi
10	5Z-10Po No. 26
11	5Z-60Pi
11	5Z-30Po No. 23
12	5Z-60Pi
12	5Z-30Po No. 19
13	5Z-60Pi
13	5Z-37N
14	5Z-60Pi
14	5Z-38N
15	5Z-60Pi
15	5Z-36N
16	5Z-60Pi
16	5Z-60P
17	5Z-60Pi
17	5Z-10Po No. 29

Time Table and Tariff

18	5Z-60Pi
18	5Z-60P
19	5Z-60Pi
19	5Z-60P
20	5Z-60Pi
20	5Z-60P
21	5Z-60P
22	5Z-60Pi
23	5Z-60Pi
28	5Y-61Pi
31	5Yb-60Pi
32	5Yb-60Pi
34	5Z-60Pi
37	5Z-60Pi
37	5Yb-60Pi
38	5Z-60Pi
38	5Yb-60Pi

Five and One-half Point

Mathematical

1	5½Y-10Pf
1	5½Y-11P
1	5½Yb-10Po
2	5½Yb-10Po
3	5½Yb-10Po
4	5½H9Y-15Po
5	5½Yb-10Po
6	5½Yb-10Po
7	5½Yb-10Po
8	5½Yb-10Po
26	5½Yb-10Po
27	5½Yb-10Po
27	5½Zb-1346X
33	5½Yb-10Pb
33	5½Yb-15Pb
33	5½X-10Pb
34	5½Yb-10Pd
34	5½Yb-15Pf
34	5½X-10Pd
35	5½X-10Pd

Commercial

1	5½Y-20Pn
1	5½Yb-20Po
1	5½X-20Po
1	5½Xc-20Po
2	5½Y-20Pn
2	5½Yb-20Po
2	5½X-20Po
3	5½Yb-20Po
3	5½X-20Po
4	5½Y-20Pn
4	5½Yb-20Pi
4	5½X-20Pi
5	5½Yb-23Pi
5	5½X-20Pi
6	5½Yb-20Pf
6	5½Yb-20Pf
6	5½X-20Pf
6	5½X-20Pf

Commercial

7	5½Y-20Pn
7	5½X-20Po
8	5½Y-20Pf
9	5½Yb-20Pf

Reference

1	5½Y-40Pf
1	5½Yb-40Pi
1	5½Yb-41Pi
1	5½X-40Pi
2	5½Yb-40Pe
2	5½X-40Pe
2	5½H9Y-45Po
3	5½Yb-40Pe
3	5½X-40Pe
4	5½Yb-40Pe
4	5½X-40Pe
5	5½Yb-40Pe
5	5½X-40Pe
6	5½Y-40Pf
6	5½Yb-40Pf
6	5½Yb-40Po
6	5½X-40Pf
7	5½Zb-40Pf
7	5½Zb-40P
7	5½Y-40Pg

Reference

7	5½Yb-40Pi
7	5½X-40Pi
7	5½Xa-49Pf
14	5½Y-40Pg

Time Table and Tariff

1	5½X-60Pm
3	5½Zb-61Pf
4	5½Zb-60Pf
5	5½-758X
5	5½Zb-1347X
5	5½-1384X

Six Point

Mathematical

1	6Y-10P
1	6Y-11Pf
1	6Y-12Pf
1	6Y-15P
1	6X-10Ph
1	6X-10Po
1	6X-10Pq
1	6Y-46Xf
1	6Y-46Xo
1	6X-46Xo
1	6Y-289X
1	6-1052X
1	6X-1483X
2	6Y-10P
2	6Y-11Pf
2	6Y-12Pf
2	6Y-15P
2	6X-10Po
2	6X-10Pq
2	6-1053X
3	6Y-10Pi
3	6Y-10P
3	6H9Y-10P
3	6Y-11Pf
3	6X-10Po
3	6X-10Pq
3	6Y-154X
3	6X-243X
3	6X-1482X
4	6Y-10P
4	6Y-11Pf
4	6H1Y-15Pk
4	6X-10Po
4	6X-10Pq

Mathematical

5	6Y-10P
5	6Y-11Pf
5	6Y-12Pf
5	6H9X-10Po
5	6X-10Po
5	6X-10Pq
5	6Y-63Xo
5	6X-63Xo
5	6Y-65Xo
5	6X-65Xo
5	6X-918X
6	6Y-10P
7	6Y-10P
8	6Y-10P
8	6X-10Po
9	6Y-10P
9	6H9Y-10P
9	6H91X-10Po
9	6Y-62Xo
9	6X-62Xo
10	6Y-10P
11	6Y-10P
12	6Y-10P
13	6Y-10P
14	6Y-10P
15	6Y-10P
15	6X-10Po
15	6Y-285X
16	6Y-10P
16	6H9Y-10P
17	6Y-10P
17	6H9Y-10P
18	6Y-10P
19	6Y-10P

Mathematical

19	6H9Y-10P
20	6Y-10P
20	6H9Y-10P
20	6H93Y-10P
20	6H91Y-10P
20	6H9X-10Po
21	6Y-10P
21	6H9Y-10P
21	6H91Y-10P
22	6Y-10P
22	6H9Y-10P
22	6H91Y-10P
23	6Y-10P
23	6H9Y-10P
23	6H91Y-10P
24	6Y-10P
24	6H9Y-10P
24	6H91Y-10P
24	6Y-10P
25	6Y-10P
25	6H9Y-10P
25	6H91Y-10P
26	6Y-10P
26	6Y-223X
27	6Y-10P
27	6Y-109X
27	6X-882X
27	6Y-1346X
28	6Y-10P
28	6Xa-10Pi
29	6Y-10P
29	6X-883X
30	6Y-10P
30	6H9Y-10P
30	6Y-64Xo

Mathematical

30	6X-64Xo
31	6Y-10P
32	6Y-10P
33	6Y-10Pb
33	6X-10Pe
33	6X-10Pi
33	6X-10Pb
33	6Wa-10Pb
33	6H9Yb-10Pb
33	6H91Yb-10Pb
33	6Y-12Pb
33	6Y-15Pe
33	6H9Yb-15Pe
34	6Y-10Pd
34	6Y-10Pi
34	6X-10Pd
34	6X-10Pi
34	6H9Yb-10Pe
34	6Y-15Pi
34	6H9Yb-15Ph
34	6H91Yb-15Pi
34	6X-1973X
35	6Z-10Pd
35	6Y-10Pd
35	6Y-10Pi
35	6X-10Pd
35	6X-10Pi
35	6Wa-10Pd
36	6Y-10P
37	6Y-10P
37	6Y-11Pi
38	6Y-10P
39	6Y-10P
40	6Y-10P

Mathematical

41	6Y-10P
42	6Y-10P
43	6Y-10P
44	6Y-10P
45	6Y-10P
46	6Y-10P
47	6Y-10P
48	6Y-10P
49	6Y-10P
50	6Y-10P
51	6Y-10P
52	6Y-10P
53	6Y-10P
54	6Y-10P
55	6Y-10P
55	6X-919X
55	6Y-943X
55	6Xa-1999X
56	6Y-10P
57	6Y-10P
58	6Y-10P
59	6Y-10P
60	6Y-10P
61	6H9Y-10P
62	6H9Y-10P
63	6H9Y-10P
64	6H3Y-1Af
64	6H3X-8Af
65	6Y-10P
68	6Xa-10Pi
72	6Y-310X

Monotype Signs—Composition Matrices

Class A

Six Point

Commercial

1 % 6Z-20Po
1 % 6Y-20P
1 % 6Y-20Pf
1 % 6X-20Po
1 % 6V-20Po
1 % 6Wa-20Po
1 % 6Z-25Po
1 % 6Y-25P
1 % 6X-25Po
1 % 6W-25Po
1 % 6Y-26P
2 @ 6Y-20P
2 @ 6X-20Po

Commercial

2 @ 6Y-25P
2 % 6Y-20P
3 % 6X-20Po
4 lb 6Y-20Pi
4 lb 6X-20Pi
4 lb 6X-20Pn
4 lb 6Wa-20Pi
5 % 6Y-20P
5 % 6Y-20Pf
5 % 6X-20Pi
5 % 6X-20Pf
5 % 6Wa-20Pi
5 % 6Y-23Pi

Commercial

5 % 6X-23Pi
5 % 6Y-25Pf
5 % 6X-25Pf
6 / 6Y-20Pb
6 / 6Y-20Pe
6 / 6Y-20Pf
6 / 6Y-20P
6 / 6X-20Pb
6 / 6X-20Pe
6 / 6X-20Pf
6 / 6X-20Po
6 / 6Xa-20Pd
6 / 6Y-25Pi

Commercial

6 / 6X-1301X
7 % 6Y-20P
7 % 6X-20Po
8 % 6Y-20Pe
8 % 6X-20Pe
8 % 6X-20Pi
8 % 6H9Y-20Pi
8 % 6Y-25Pe
8 % 6Wb-25Pe
9 % 6Y-20P
9 % 6Y-20Pf
9 % 6X-20Pi
9 % 6Y-25Pi

Commercial

9 # 6Y-25P
10 . 6H3-1Af
10 . 6H3-8Af
11 % 6Y-20P
11 % 6X-20Po
12 % 6Y-20P
12 % 6X-20Po
14 % 6X-20Po
15 % 6X-20Po
16 % 6X-20Po
17 % 6X-20Po

Reference

1 ¶ 6Y-40Pi
1 ¶ 6Y-40Pi
1 ¶ 6X-40Pi
1 ¶ 6X-40Pi
1 ¶ 6Wa-40Pi
1 ¶ 6H1Y-40Pi
1 ¶ 6Y-41Pi
1 ¶ 6X-41Pi
1 ¶ 6Y-42P
1 ¶ 6Y-43P
1 ¶ 6Y-44P
2 * 6Z-40Pe
2 * 6Y-40Pe
2 * 6Y-40Pi
2 * 6X-40Pe
2 * 6H7X-40Pe
2 * 6Wa-40Pe
2 * 6H6Y-40P
2 * 6H9Y-40P
2 * 6H91S-40Pe

Reference

2 * 6Y-45Pe
2 * 6X-45Pe
2 * 6H1Y-45Pi
2 * 6X-46Pg
2 * 6X-1413X
2 * 6X-1442X
3 † 6Y-40Pe
3 † 6X-40Pe
3 † 6Wa-40Pe
3 † 6H1Y-40Pe
3 † 6Y-42P
3 † 6Y-45Pe
3 † 6X-45Pe
3 † 6X-46Pg
4 ‡ 6Z-40Pe
4 ‡ 6Y-40Pe
4 ‡ 6X-40Pe
4 ‡ 6Wa-40Pe
4 ‡ 6H1Y-40Pe
4 ‡ 6H1Y-40Pi

Reference

4 ‡ 6Y-42P
4 ‡ 6Y-45Pe
4 ‡ 6X-45Pe
5 § 6Y-40Pe
5 § 6X-40Pe
5 § 6X-45Pe
5 § 6X-46Pg
6 ¶ 6Y-40Pb
6 ¶ 6Y-40Pe
6 ¶ 6Y-40Pi
6 ¶ 6Y-40P
6 ¶ 6X-40Pi
6 ¶ 6X-40Pe
6 ¶ 6X-40Pi
6 ¶ 6X-40Po
6 ¶ 6U-40Pe
6 ¶ 6Wb-40Pi
6 ¶ 6Xa-40Pb
6 ¶ 6Xb-40Pb
7 " 6X-40Pd

Reference

6 ¶ 6Y-45P
7 " 6Z-40Pi
7 " 6Y-40Pi
7 " 6Y-40Po
7 " 6H7Y-40Pi
7 " 6Z-40Po
7 " 6Y-40Pd
7 " 6H7X-40Po
7 " 6X-40Pi
7 " 6X-40Pg
7 " 6Xc-40Pi
7 " 6X-40Po
7 " 6W-40Po
7 " 6Xa-40Po
7 " 6H9Y-40P
7 " 6Y-45Pi
7 " 6X-45Pi
7 " 6X-49Pi
8 ‡ 6Y-40Pe
9 € 6Y-40Pi

Reference

9 € 6X-40Pi
10 > 6Y-40Pi
10 > 6X-40Pi
11 < 6Y-40Pi
11 < 6X-40Pi
12 > 6Y-40Pi
12 > 6X-40Pi
13 > 6Y-40Pi
14 " 6Y-40Pi
14 " 6X-40Pd
14 " 6Y-40Pd
14 " 6X-40Pg
14 " 6X-40Po
14 " 6H7-40Pi
14 " 6X-45Pi
15 < 6Y-40Pe
16 > 6Y-40Pe
17 § 6Y-40Pi
18 ¶ 6Y-40Pi

Time Table and Tariff

1 * 6Y-60Pi
1 * 6Y-60Pi
1 * 6H9X-60Ph
1 * 6Y-40N
1 * 6Yb-1167X
2 + 6Y-60Pi
2 + 6Y-60Pi
2 + 6Y-60Pi
2 + 6Y-60P
2 + 6X-60Ph
2 + 6Y-1585X
3 * 6Y-60Pi
3 * 6Y-60Pi
3 * 6Y-60P
3 * 6Y-60Pi
4 * 6Y-60Pi
4 * 6Y-60Pi
4 * 6Y-43N
5 * 6Y-60Pi
5 * 6Y-60Pi
5 * 6Y-60Pi
5 * 6Y-78N

Time Table and Tariff

5 ■ 6Y-1347X
5 ■ 6Y-1909X
6 * 6Y-60Pi
6 * 6Y-60Pi
6 * 6Y-60P
7 * 6Y-60Pi
7 + 6X-60Ph
7 † 6Y-60Pi
7 † 6Y-60Pi
7 † 6Y-23N
7 * 6Y-477X
8 * 6Y-60Pi
8 * 6Y-60Pi
8 # 6Y-60P
9 □ 6Y-60Pi
9 □ 6Y-60Pi
9 □ 6Y-10Po, No. 27
9 □ 6Y-1285X
10 ○ 6Y-60Pi
10 ○ 6Y-60Pi
10 ○ 6Y-10P, No. 26

Time Table and Tariff

10 ○ 6-110X
11 * 6Y-60Pi
11 * 6Y-60Pi
11 ⊕ 6Y-30P, No. 23
12 * 6Y-60Pi
12 * 6Y-60Pi
12 * 6Y-60Pi
12 * 6Y-30P, No. 19
13 * 6Y-60Pi
13 * 6Y-60Pi
13 ♣ 6Y-37N
14 ♠ 6Y-60Pi
14 ♠ 6Y-60Pi
14 ♥ 6Y-38N
15 * 6Y-60Pi
15 * 6Y-60Pi
15 ♠ 6Y-36N
16 ♠ 6Y-60Pi
16 ♠ 6Y-60P
17 ♠ 6Y-60Pi
17 △ 6Y-60Pi

Time Table and Tariff

17 △ 6Y-10P, No. 29
17 △ 6Y-292X
18 * 6Y-60Pi
18 * 6Y-60Pi
18 * 6Y-60P
19 * 6Y-60Pi
19 △ 6Y-60P
20 * 6Y-60Pi
20 ⊖ 6Y-60P
21 (6Y-60Pi
22) 6Y-60Pi
23 ♠ 6Y-60Pi
23 ♠ 6Y-60P
23 ♠ 6H9Y-60P
24 □ 6Y-60P
25 * 6Y-60P
26 * 6Y-60Pi
26 * 6Y-60P
27 ¶ 6Y-60Pi
28 : 6Y-60Pi

Time Table and Tariff

28 : 6Y-60Pi
28 : 6Y-61Pi
28 § 6Y-222X
29 * 6Y-60Pi
29 ∅ 6Y-10P, No. 36
30 △ 6Y-60Pi
31 ‡ 6Y-60Pi
32 ‡ 6Y-60Pi
33 ‡ 6Y-60Pi
33 ‡ 6H8Y-224X
34 ♦ 6Y-60Pi
35 ∇ 6Y-60Pi
36 □ 6Y-60Pi
36 □ 6Y-60P
39 * 6Y-60Pi
39 ☆ 6Y-60P
41) 6Y-60Pi
42 ⊙ 6Y-60P
43 ▢ 6Y-60P

Seven Point

Mathematical

1 + 7X-10P
1 + 7W-10Po
1 + 7Xb-10Pq
1 * 7X-11Pf
1 * 7X-12Pf
1 + 7Y-46Xo
1 + 7Y-507X
1 * 7-1052X
2 - 7X-10P

Mathematical

2 - 7W-10Po
2 - 7Xb-10Pq
2 - 7X-11Pf
2 - 7X-12Pf
2 - 7-1053X
3 × 7X-10P
3 × 7W-10Po
3 × 7Xb-10Pq
3 × 7X-11Pf

Mathematical

4 ÷ 7X-10P
4 ÷ 7W-10Po
4 ÷ 7Xb-10Pq
4 + 7X-11Pf
5 = 7X-10P
5 = 7W-10Po
5 = 7Xb-10Pq
5 - 7X-11Pf
6 : 7X-10P

Mathematical

7 :: 7X-10P
8 :: 7X-10P
9 = 7X-10P
9 ± 7H9X-10P
9 ± 7H91X-10P
10 < 7X-10P
11 > 7X-10P
12 < 7X-10P
13 > 7X-10P

Mathematical

14 > 7X-10P
15 ≠ 7X-10P
16 = 7X-10P
17 ≈ 7X-10P
18 ≈ 7X-10P
19 α 7X-10P
20 > 7X-10P
20 √ 7H3X-10P
21 > 7X-10P

Monotype Signs—Composition Matrices

Class A

Seven Point

Mathematical	Mathematical	Mathematical	Mathematical	Mathematical
22 ∇ 7X-10P	29 Δ 7X-10P	33 ' 7Va-10Pb	34 " 7H91X-15Pf	39 ∞ 7X-10P
23 ∇ 7X-10P	30 $\neq$ 7X-10P	33 ' 7X-12Pb	35 $\circ$ 7X-10Pd	40 $\div$ 7X-10P
24 ∇ 7X-10P	30 $\mp$ 7H91Y-10P	33 ' 7W-15Pc	35 $\circ$ 7W-10Pd	41 $\perp$ 7X-10P
25 ∇ 7X-10P	31 $\therefore$ 7X-10P	33 ' 7H9W-15Pc	35 $\circ$ 7Va-10Pd	64 . 7H3-8Af
26 $\circ$ 7X-10P	32 $\therefore$ 7X-10P	34 " 7X-10Pd	36 $\oslash$ 7X-10P	
27 $\square$ 7X-10P	33 ' 7X-10Pb	34 " 7W-10Pd	37 $\equiv$ 7X-10P	
28 $\angle$ 7X-10P	33 ' 7W-10Pb	34 " 7H9W-15Pg	38 $\sqsubset$ 7X-10P	
Commercial	Commercial	Reference	Reference	Time Table and Tariff
1 % 7X-20P	6 / 7X-20P	1 $\P$ 7X-40Pf	5 $\S$ 7W-40Pe	1 * 7X-60Pf
1 % 7W-20Po	6 ' 7Wb-21Pb	1 $\P$ 7X-40Pi	5 $\S$ 7X-43P	1 $\star$ 7Y-2094X
1 % 7Va-20Po	7 $\P$ 7X-20P	1 $\P$ 7W-40Pi	6 $\parallel$ 7X-40Pf	2 + 7X-60Pf
1 % 7W-25Po	8 $\P$ 7X-20Pe	1 $\P$ 7Va-40Pi	6 $\parallel$ 7X-40Po	2 + 7X-60P
1 % 7X-25P	8 $\P$ 7Xb-20Pf	1 $\P$ 7W-41Pi	6 $\parallel$ 7W-40Pe	16 ' 7Xc-2086X
2 @ 7X-20P	9 # 7X-20P	2 * 7X-40Pe	7 " 7X-40Pf	19 Δ 7X-60P
2 @ 7W-20Po	9 # 7X-20Pf	2 * 7W-40Pe	7 " 7X-40Po	20 $\ominus$ 7X-594X
3 % 7X-20P	10 . 7H3-8Af	2 * 7Va-40Pe	7 " 7Xb-40Pg	33 : 7Xc-2085X
3 % 7W-20Po	11 % 7X-20P	2 * 7W-45Pe	7 " 7X-40Pd	
4 lb 7X-20Pi	11 % 7W-20Po	3 † 7X-40Pe	7 " 7W-40Pd	
4 lb 7W-20Pi	12 % 7X-20P	3 † 7W-40Pe	9 $\circ$ 7X-40Pf	
4 lb 7Xb-20Pn		3 † 7Va-40Pe	10 $\circ$ 7X-40Pf	
4 lb 7Va-20Pi		3 † 7W-45Pe	11 $\circ$ 7W-40Pf	
5 £ 7X-20Pi		4 † 7X-40Pe	12 $\circ$ 7W-40Pf	
5 £ 7W-20Pi		4 † 7W-40Pe	14 " 7X-40Pf	
5 £ 7Va-20Pi		4 † 7Va-40Pe	14 " 7Xb-40Pg	
6 / 7X-20Pc		4 † 7W-45Pe	14 " 7X-40Pd	
6 / 7X-20Pf		5 $\S$ 7X-40Pe	14 " 7W-40Pd	

Eight Point

Mathematical	Mathematical	Mathematical	Mathematical	Mathematical
1 + 8W-10P	5 - 8W-11Pf	20 $\sqrt$ 8W-10P	30 $\mp$ 8W-64Xo	37 $\equiv$ 8Wb-962X
1 + 8Wb-10Po	5 - 8W-12Pf	20 $\sqrt$ 8H3W-10P	31 $\therefore$ 8W-10P	38 $\sqsubset$ 8W-10P
1 + 8W-11Pf	5 = 8W-63Xo	20 $\sqrt$ 8H9W-10P	31 $\therefore$ 8HW-10Ph	38 $\sqsubset$ 8W-368X
1 + 8W-12Pf	5 = 8W-65Xo	21 ∇ 8W-10P	31 $\therefore$ 8Wb-932X	39 ∞ 8W-10P
1 + 8W-46Xo	5 = 8Wb-918X	21 ∇ 8H9W-10P	31 $\therefore$ 8Wb-939X	39 ∞ 8W-11Ph
1 + 8Wb-46Xo	5 = 8Wc-1923X	22 ∇ 8W-10P	32 $\therefore$ 8W-10P	39 ∞ 8W-12Ph
1 + 8Wb-257X	6 : 8W-10P	22 ∇ 8H9W-10P	33 ' 8X-10Pb	39 ∞ 8W-15Po
1 + 8W-289X	6 : 8W-10Pf	23 ∇ 8W-10P	33 ' 8W-10Pb	39 ∞ 8W-620X
1 + 8W-369X	6 : 8W-790X	23 ∇ 8H9W-10P	33 ' 8Vc-10Pb	40 $\div$ 8W-10P
1 + 8W-603X	7 :: 8W-10P	24 ∇ 8W-10P	33 ' 8H9V-10Pb	41 $\perp$ 8W-10P
1 + 8Wb-1483X	8 $\div$ 8W-10P	24 ∇ 8H9W-10P	33 ' 8H91W-10Pd	42 $\equiv$ 8W-10P
1 + 8W-1602X	9 $\div$ 8W-10P	25 ∇ 8W-10P	33 ' 8W-11Pd	43 $\equiv$ 8W-10P
1 + 8Wc-1927X	9 $\pm$ 8H9W-10P	25 ∇ 8H9W-10P	33 ' 8W-12Pd	44 $\equiv$ 8W-10P
2 - 8W-10P	9 $\pm$ 8H91W-10P	26 $\circ$ 8W-10P	33 ' 8W-15Pc	44 $\equiv$ 8W-964X
2 - 8Wb-10Po	9 $\pm$ 8W-62Xo	26 $\circ$ 8W-223X	33 ' 8H92W-15Pc	45 $\equiv$ 8W-10P
2 - 8W-11Pf	9 $\pm$ 8W-428X	26 $\circ$ 8W-602X	34 " 8X-10Pd	45 $\equiv$ 8W-965X
2 - 8W-12Pf	10 $\angle$ 8W-10P	26 $\circ$ 8Wb-930X	34 " 8W-10Pd	46 $\sim$ 8W-10P
3 $\times$ 8W-10P	11 > 8W-10P	26 $\circ$ 8Wb-1193X	34 " 8W-10Pf	46 $\sim$ 8Sb-1104X
3 $\times$ 8Wb-10Po	11 > 8W-372X	27 $\square$ 8W-10P	34 " 8V-10Pd	47 Δ 8W-10P
3 $\times$ 8H9W-10P	12 $\angle$ 8W-10P	27 $\square$ 8W-361X	34 " 8H9V-10Pd	48 $\angle$ 8W-10P
3 $\times$ 8W-11Pf	13 > 8W-10P	27 $\square$ 8Wb-882X	34 " 8H9W-10Pe	49 $\angle$ 8W-10P
3 $\times$ 8W-12Pf	14 $\div$ 8W-10P	27 $\square$ 8W-1285X	34 " 8W-15Pf	50 $\angle$ 8W-10P
3 $\times$ 8Wb-243X	15 $\div$ 8W-10P	27 $\square$ 8Wc-1924X	35 $\circ$ 8Yb-10Pd	51 ∇ 8W-10P
3 $\times$ 8W-788X	15 $\neq$ 8W-285X	28 $\angle$ 8W-10P	35 $\circ$ 8X-10Pd	52 ∇ 8W-10P
3 $\times$ 8Wb-1482X	16 = 8W-10P	28 $\angle$ 8Wc-10Pi	35 $\circ$ 8Xa-10Pd	53 $\oslash$ 8W-10P
4 $\div$ 8W-10P	16 $\approx$ 8H9W-10P	28 $\angle$ 8Wb-928X	35 $\circ$ 8W-10Pd	54 $\blacksquare$ 8W-10Pf
4 $\div$ 8Wb-10Po	17 $\approx$ 8W-10P	29 Δ 8W-10P	35 $\circ$ 8W-10Pf	54 $\bullet$ 8W-10P
4 + 8W-11Pf	17 $\approx$ 8H9W-10P	29 Δ 8W-292X	35 $\circ$ 8Vc-10Pd	55 $\neq$ 8W-10P
4 + 8W-12Pf	18 $\div$ 8W-10P	29 Δ 8Wb-883X	36 $\oslash$ 8W-10P	55 $\neq$ 8W-352X
5 = 8W-10P	19 $\div$ 8W-10P	29 Δ 8Wb-929X	36 $\oslash$ 8W-10Pj	55 $\neq$ 8Wb-919X
5 = 8W-10Pk	19 $\div$ 8H9W-10P	30 $\neq$ 8W-10P	37 $\equiv$ 8W-10P	55 $\neq$ 8-1400X
5 = 8Wb-10Po	19 $\div$ 8W-1136X	30 $\mp$ 8H9W-10P	37 $\equiv$ 8W-11Pf	56 $\int$ 8W-10P

Monotype Signs—Composition Matrices

Class A

Eight Point

Mathematical	Mathematical	Mathematical	Mathematical	Mathematical
57 > SW-10P	60 □ SWb-924X	65 □ SW-10P	71 ✓ SH9W-10P	80 ≥ SW-10P
58 ≡ SW-10P	61 ✓ SH9W-10P	65 □ SW-1115X	72 ≡ SW-10P	
58 ≡ SWb-963X	62 ✓ SH9W-10P	66 ≡ SW-10P	73 > SW-10P	
59 x SW-10P	63 ✓ SH9W-10P	67 ≡ SW-10P	74 > SW-10P	
60 □ SW-10P	64 . SH3-14Af	68 < SWc-10Pl	78 > SW-10P	
Commercial	Commercial	Commercial	Commercial	Commercial
1 % 8Yb-20Po	2 @ 8X-20Po	5 £ 8Wb-23Pf	6 / 8W-25Pf	9 # 8Wc-1921X
1 % SW-20P	2 @ SW-25P	5 £ 8W-23Pf	6 / 8W-414X	10 . SH3-14Af
1 % 8W-20Pf	3 % 8W-20P	5 £ 8W-25Pi	6 / 8Wb-1301X	10 . 8Wb-20Pb
1 % 8X-20Po	3 % 8X-20P	5 £ 8W-25Pf	7 > 8W-20P	10 . 8Wb-20Pe
1 % 8Vc-20Po	3 % SH9V-20P	6 / 8W-20Pb	7 > 8X-20Po	11 % 8W-20P
1 % SW-24Pl	4 lb SW-20Pl	6 / 8W-20Pc	8 < 8W-20Pe	12 % 8W-20P
1 % 8V-25Po	4 lb 8X-20Pl	6 / 8W-20Pf	8 < SH9W-20Pe	14 % 8W-20P
1 % 8W-25P	4 lb 8Vc-20Pl	6 / 8W-20P	8 < 8W-23Pe	15 % 8W-20P
1 % 8Xa-25Po	5 £ 8W-20Pi	6 / 8Wc-20Pi	8 < 8W-25Pe	16 % 8W-20P
1 % 8U-25Po	5 £ 8W-20Pf	6 / 8X-20Pc	8 < 8U-25Pe	17 % 8W-20P
1 % 8V-25Po	5 £ 8X-20Pi	6 / 8Y-20Pc	9 # 8W-20Pf	
1 % 8W-26P	5 £ 8Vc-20Pi	6 / 8V-20Pf	9 # 8W-20P	
2 @ 8W-20P	5 £ 8W-23Pi	6 / 8W-25Pc	9 # 8W-25P	
Reference	Reference	Reference	Reference	Reference
1 ¶ 8W-40Pf	2 * 8W92V-40Pf	4 ‡ SH9V-40Pf	6 || 8V-40Pb	11 < 8W-40Pf
1 ¶ 8W-40Pi	2 * 8Xa-45Pe	4 ‡ 8W-42P	6 || 8V-40Pf	11 < 8W-45Pf
1 ¶ 8X-40Pi	2 * 8Wb-45Pe	4 ‡ 8Xa-45Pe	6 || 8Va-40Pb	12 > 8W-40Pf
1 ¶ 8Vc-40Pi	2 * 8Wb-46Pg	4 ‡ 8Wb-45Pe	6 || 8Wb-926X	12 > 8W-45Pf
1 ¶ 8Yb-41Pi	3 † 8W-40Pe	4 ‡ 8W-45Pe	6 || 8W-45P	13 > 8W-40Pf
1 ¶ 8Xa-41Pi	3 † 8X-40Pe	5 § 8W-40Pe	7 " 8W-40Pf	14 " 8W-40Pf
1 ¶ 8Wb-41Pi	3 † 8Vc-40Pe	5 § 8X-40Pe	7 " 8W-40P	14 " 8W-40P
1 ¶ 8W-42P	3 † 8U-40Pf	5 § SH9V-40Pe	7 " 8Wb-40Pd	14 " 8Wb-40P
1 ¶ 8W-43P	3 † 8H2X-40Pe	5 § 8W-40Pe	7 " 8W-40Pd	14 " 8W-40Pd
2 * 8Yb-40Pe	3 † 8H9V-40Pf	6 || 8W-40Pb	7 " 8Wb-40Po	14 " SH9W-40P
2 * 8W-40Pe	3 † 8W-42P	6 || 8W-40Pc	7 " 8Va-40Pf	14 " SH7W-40Pf
2 * 8X-40Pe	3 † 8Xa-45Pe	6 || 8W-40Pe	7 " 8H2W-40P	14 " 8W-45Pf
2 * 8Vc-40Pe	3 † 8Wb-45Pe	6 || 8W-40Pf	7 " 8H7W-40Pf	15 < 8W-40Pe
2 * 8W-40Pf	3 † 8Wb-46Pg	6 || 8W-40Pb	7 " 8H7W-40Po	16 > 8W-40Pe
2 * SH6W-40P	4 † 8Yb-40Pe	6 || 8Wb-40Pb	7 " 8W-45Pf	17 * 8W-40Pf
2 * SH9V-40Pf	4 † 8W-40Pe	6 || 8Wb-40Pf	8 ‡ 8W-40Pe	22 * 8W-40P
2 * SH9W-40P	4 † 8X-40Pe	6 || 8Wb-40Po	9 < 8W-40Pf	
2 * SH91S-40Pf	4 † 8Vc-40Pe	6 || 8Wc-40Pf	10 > 8W-40Pf	
Time Table and Tariff	Time Table and Tariff	Time Table and Tariff	Time Table and Tariff	Time Table and Tariff
1 * 8W-60Pf	6 . 8V-677X	12 ⊖ 8W-60Pf	20 ⊖ 8W-60P	30 ⊖ 8W-60Pf
1 * 8W-60Pi	6 . 8Wb-1015X	12 ⊖ 8W-30P, No. 19	20 ⊖ 8W-360X	30 ⊖ 8W-60P
1 ★ 8-40N	7 + 8W-60Pf	13 + 8W-60Pf	21 (8W-60Pf	31 ⊖ 8W-60Pf
2 + 8W-60Pf	7 ✱ 8-23N	13 ♣ 8-37N	22) 8W-60Pf	32 ‡ 8W-60Pf
2 + 8W-60P	7 ✱ 8W-477X	14 ♥ 8W-60Pf	23 ♠ 8W-60Pf	33 ✱ 8W-60Pf
2 + 8W-1585X	7 † 8Wb-1126X	14 ♥ 8-38N	23 ♠ 8W-60P	33 : 8W-272X
3 ▲ 8W-60Pf	7 + 8Wb-1210X	15 ♦ 8W-60Pf	23 ♠ 8Wb-945X	34 ♦ 8W-60Pf
3 ▲ 8W-60P	7 + 8W-1836X	15 ♠ 8-36N	23 ♠ 8Wb-1014X	34 ♦ 8W-60P
4 ● 8W-60Pf	8 # 8W-60Pf	16 ▼ 8W-60Pf	24 □ 8W-60P	34 ♦ 8Wb-946X
4 ● 8-43N	8 # 8W-60P	16 ▼ 8W-60P	25 ⊙ 8W-60P	35 ▽ 8W-60Pf
4 ● 8V-60Pi	9 □ 8W-60Pf	17 ▲ 8W-60Pf	26 ♦ 8W-60Pf	36 □ 8W-60P
4 ● 8W-604X	9 □ 8-18N	17 ▲ 8W-10P, No. 29	26 ♦ 8W-60P	37 † 8W-60Pf
4 ● 8Wb-1196X	10 ○ 8W-60Pf	18 ◊ 8W-60Pf	27 || 8W-60Pf	38 † 8W-60Pf
5 ■ 8W-60Pf	10 ○ 8W-10P, No. 26	18 ◊ 8W-60P	28 : 8W-60Pf	39 ☆ 8W-60P
5 ■ 8-78N	11 ⊕ 8W-60Pf	19 ▲ 8W-60Pf	28 : 8W-222X	41) 8W-60Pf
6 ♦ 8W-60Pf	11 ⊕ 8W-30P, No. 23	19 ▲ 8W-60P	29 ◊ 8W-60Pf	42 ⊙ 8W-60P
6 ♦ 8W-60P	11 ⊕ 8W-373X	20 ⊖ 8W-60Pf	29 ∅ 8W-10P, No. 36	43 ▢ 8W-60P

Monotype Signs—Composition Matrices

Class A

Nine Point

Mathematical	Mathematical	Mathematical	Commercial	Commercial
1 + 9V-10P	9 ± 9H9V-10P	30 ≠ 9H9V-10P	1 % 9V-20P	6 / 9V-1301X
1 + 9Wc-10Po	10 < 9V-10P	31 ∴ 9V-10P	1 % 9Wc-20Po	7 ∅ 9V-20P
1 + 9V-11Pf	11 > 9V-10P	33 ' 9V-10Pb	1 % 9V-24Pl	8 ∅ 9V-20Pe
1 + 9V-12Pf	14 ∅ 9V-10P	33 ' 9Wc-10Pb	1 % 9V-25P	9 # 9V-20Pf
2 - 9V-10P	15 ≠ 9V-10P	34 " 9V-10Pd	2 @ 9V-20P	9 * 9V-20P
2 - 9V-11Pf	17 ∞ 9V-10P	35 ° 9V-10Pd	3 % 9V-20P	10 . 9V-20Pe
2 - 9V-12Pf	20 √ 9V-10P	35 ° 9H9V-10Pd	4 lb 9V-20Pl	10 . 9H3-8Af
3 × 9V-10P	20 √ 9H3V-10P	37 ≡ 9V-10P	4 lb 9Wc-20Pl	
3 × 9V-11Pf	20 √ 9H9V-10P	40 ≡ 9Vb-10Po	5 £ 9V-20Pf	
4 ÷ 9V-10P	21 √ 9H9V-10P	41 ⊥ 9V-10P	5 £ 9V-20Pi	
5 = 9V-10P	22 √ 9V-10P	42 ≡ 9V-10P	5 £ 9Wc-20Pi	
5 = 9Wc-10Po	22 √ 9H9V-10P	44 ≤ 9V-10P	5 £ 9V-23Pf	
5 - 9V-11Pf	23 √ 9H9V-10P	55 ± 9-1400X	5 £ 9V-23Pi	
5 - 9V-12Pf	24 √ 9H9V-10P	60 □ 9-924X	5 £ 9V-25Pf	
6 : 9V-10P	25 √ 9H9V-10P	64 . 9H3-8Af	6 / 9V-20Pb	
7 ∴ 9V-10P	26 ○ 9V-10P	66 ≡ 9V-10P	6 / 9V-20Pe	
8 ∴ 9V-10P	27 □ 9V-10P	67 ≡ 9V-10P	6 / 9V-20Pf	
9 ± 9V-10P	28 ∠ 9V-10P	72 ≡ 9V-10P	6 / 9V-20P	
9 ± 9H9V-10P	29 △ 9V-10P		6 / 9Wc-20Pf	
Reference	Reference	Reference	Reference	Time Table and Tariff
1 ¶ 9V-40Pf	3 † 9Wc-40Pe	7 " 9Wb-40Pd	14 " 9Wb-40Pd	7 + 9V-60Pf
1 ¶ 9Wc-40Pi	4 † 9V-40Pe	7 " 9V-40Pd	14 " 9V-40Pd	12 ° 9V-60Pf
1 ¶ 9V-40Pi	4 † 9Wc-40Pe	7 " 9V-40Pf	14 " 9V-40Pf	18 ° 9V-60Pf
1 ¶ 9V-41Pi	5 § 9V-40Pe	7 " 9V-40P	19 (9V-40Pf	
2 * 9V-40Pe	5 § 9H9V-40Pf	9 « 9V-40Pf	20) 9V-40Pf	
2 * 9Wc-40Pe	6 || 9V-40Pe	10 » 9V-40Pf		
2 * 9V-45Pe	6 || 9V-40Pf	11 « 9V-40Pf		
3 † 9V-40Pe	6 || 9V-40P	12 » 9V-40Pf		

Ten Point

Mathematical	Mathematical	Mathematical	Mathematical
1 + 10Vb-10Po	2 - 10Ub-1033X	5 = 10U-10Pk	9 ± 10U-10P
1 + 10U-10P	2 - 10U-1600X	5 = 10H91U-10Pl	9 ± 10H9U-10P
1 + 10H91U-10Pl	2 - 10U-1613Xf	5 = 10H93U-10P	9 ± 10H91U-10P
1 + 10H93U-10P	3 × 10Vb-10Po	5 = 10U-11Pf	9 ± 10H93U-10P
1 + 10U-11Pf	3 × 10U-10P	5 = 10U-12Pf	9 ± 10U-62Xo
1 + 10U-12Pf	3 × 10H9U-10P	5 = 10U-63Xo	9 ± 10U-1075X
1 + 10U-46Xo	3 × 10H91U-10Pl	5 = 10U-65Xo	9 ± 10U-1520X
1 + 10U-289X	3 × 10H93U-10P	5 = 10U-114X	10 < 10U-10P
1 + 10U-507X	3 × 10U-11Pf	5 = 10Ub-1038X	10 < 10H9U-10P
1 + 10-885X	3 × 10U-12Pf	5 = 10U-1974X	10 < 10H93-10P
1 + 10Ub-1034X	3 × 10U-588X	6 : 10U-10Pf	11 > 10U-10P
1 + 10Ua-1483X	3 × 10Ua-1482X	6 : 10U-10P	11 > 10H93U-10P
1 + 10U-1602X	3 × 10U-1615Xo	6 : 10H93U-10P	11 > 10-894X
2 - 10Vb-10Po	4 ÷ 10Vb-10Po	6 : 10U-11Pf	12 < 10U-10P
2 - 10U-10P	4 ÷ 10U-10P	6 : 10U-12Pf	12 < 10H93U-10P
2 - 10Ua-10Pi	4 ÷ 10H91U-10Pl	7 ∴ 10U-10P	13 > 10U-10P
2 - 10H91U-10Pl	4 ÷ 10H93U-10P	7 ∴ 10H93U-10P	13 > 10H93U-10P
2 - 10H93U-10P	4 + 10U-11Pf	8 ∴ 10U-10P	14 ∞ 10U-10P
2 - 10U-11Pf	4 + 10U-12Pf	8 ∴ 10H93U-10P	14 ∞ 10H93-10P
2 - 10U-12Pf	5 = 10Vb-10Po	9 ± 10Vb-10Po	15 ≠ 10U-10P
2 - 10U-113X	5 = 10U-10P	9 ± 10H2Vb-10Pj	15 ≠ 10H93U-10P

Monotype Signs—Composition Matrices

Class A

Ten Point

Mathematical

15 $\neq$ 10U-285X
 16 $\approx$ 10U-10P
 16 $\approx$ 10H9U-10P
 16 $\approx$ 10H93U-10P
 17 $\simeq$ 10U-10P
 17 $\simeq$ 10H9U-10P
 17 $\simeq$ 10H93U-10P
 18 $\doteq$ 10U-10P
 18 $\doteq$ 10H93-10P
 19 $\propto$ 10U-10P
 19 $\propto$ 10H9U-10P
 19 $\propto$ 10U-1136X
 20 $\surd$ 10Vb-10Po
 20 $\surd$ 10U-10P
 20 $\surd$ 10H3U-10P
 20 $\surd$ 10H9U-10P
 20 $\surd$ 10H92U-10P
 20 $\surd$ 10U-11Pf
 20 $\surd$ 10U-12Pf
 20 $\surd$ 10Ub-1031X
 21 $\surd$ 10U-10P
 21 $\surd$ 10H9U-10P
 22 $\surd$ 10U-10P
 22 $\surd$ 10H9U-10P
 23 $\surd$ 10U-10P
 23 $\surd$ 10H9U-10P
 24 $\surd$ 10U-10P
 24 $\surd$ 10H9U-10P
 25 $\surd$ 10U-10P
 25 $\surd$ 10H9U-10P
 26 $\circ$ 10U-10P
 26 $\circ$ 10U-817X
 26 $\circ$ 10U-930X
 27 $\square$ 10Vb-10Po
 27 $\square$ 10U-10P
 27 $\square$ 10U-109X
 27 $\square$ 10-893X

Commercial

1 % 10V-20Po
 1 % 10Vb-20Po
 1 % 10U-20P
 1 % 10U-20Pf
 1 % 10U-25P
 1 % 10V-25Po
 1 % 10W-25P
 1 % 10S-25Po
 1 % 10U-26P

Mathematical

27 $\square$ 10U-1285X
 27 $\square$ 10U-2084X
 28 $\angle$ 10U-10P
 28 $\angle$ 10Ua-10Pl
 28 $\angle$ 10H9U-10P
 28 $\angle$ 10U-928X
 29 $\triangle$ 10Vb-10Po
 29 $\triangle$ 10U-10P
 29 $\triangle$ 10U-929X
 29 $\triangle$ 10U-292X
 30 $\mp$ 10U-10P
 30 $\mp$ 10H9U-10P
 30 $\mp$ 10H91U-10P
 30 $\mp$ 10U-64Xo
 31 $\therefore$ 10Vb-10Po
 31 $\therefore$ 10U-10P
 31 $\therefore$ 10HU-10Pk
 31 $\therefore$ 10U-932X
 32 $\therefore$ 10U-10P
 33 $\prime$ 10V-10Pb
 33 $\prime$ 10Vb-10Pb
 33 $\prime$ 10U-10Pb
 33 $\prime$ 10U-10Pf
 33 $\prime$ 10U-11Pb
 33 $\prime$ 10U-12Pb
 33 $\prime$ 10U-15Pc
 34 $\prime$ 10Vb-10Pd
 34 $\prime$ 10U-10Pd
 34 $\prime$ 10U-10Pf
 35 $\circ$ 10V-10Pd
 35 $\circ$ 10Vb-10Pd
 35 $\circ$ 10U-10Pd
 35 $\circ$ 10U-10Pf
 35 $\circ$ 10U-12Pd
 36 $\oslash$ 10U-10P
 36 $\oslash$ 10U-11Pf
 36 $\oslash$ 10U-12Pf

Commercial

2 @ 10Vb-20Po
 2 @ 10U-20P
 2 @ 10U-25P
 3 % 10U-20P
 4 lb 10V-20Pl
 4 lb 10Vb-20Pl
 4 lb 10U-20Pl
 5 £ 10V-20Pi
 5 £ 10Vb-20Pi

Mathematical

37 $\equiv$ 10U-10P
 37 $\equiv$ 10U-11Pf
 37 $\equiv$ 10U-115X
 37 $\equiv$ 10U-1975X
 38 $\perp$ 10U-10P
 39 ∞ 10U-10P
 39 ∞ 10U-11Ph
 39 ∞ 10U-12Ph
 39 ∞ 10U-15P
 39 ∞ 10U-620X
 40 $\doteq$ 10U-10P
 41 $\perp$ 10U-10P
 42 $\equiv$ 10U-10P
 43 $\equiv$ 10U-10P
 44 $\leq$ 10U-10P
 44 $\equiv$ 10U-191X
 45 $\geq$ 10U-10P
 45 $\equiv$ 10U-192X
 46 $\sim$ 10U-10P
 46 $\sim$ 10Ub-1032X
 46 $\sim$ 10U-1134X
 46 $\sim$ 10U-1612X
 47 $\triangle$ 10U-10P
 48 $\lessgtr$ 10U-10P
 49 $\leq$ 10U-10P
 50 $\leq$ 10U-10P
 51 ∇ 10U-10P
 51 ∇ 10U-1611X
 52 ∇ 10U-10P
 53 $\oslash$ 10U-10P
 54 $\bullet$ 10U-10P
 55 $\mp$ 10U-10P
 55 $\mp$ 10-1400X
 55 $\mp$ 10U-1521X
 55 $\mp$ 10U-1999X
 56 $\int$ 10U-10P
 57 $\rhd$ 10U-10P

Commercial

5 £ 10U-20Pi
 5 £ 10U-20Pf
 5 £ 10U-23Pi
 5 £ 10U-23Pf
 5 £ 10U-25Pi
 5 £ 10U-25Pf
 6 / 10V-20Pc
 6 / 10Vb-20Pf
 6 / 10U-20Pb

Mathematical

58 $\equiv$ 10U-10P
 58 $\equiv$ 10U-1976X
 59 $\times$ 10U-10P
 60 $\square$ 10U-10P
 60 $\square$ 10U-924X
 61 $\surd$ 10U-10P
 61 $\surd$ 10H9U-10P
 62 $\surd$ 10U-10P
 62 $\surd$ 10H9U-10P
 63 $\surd$ 10U-10P
 63 $\surd$ 10H9U-10P
 64 $\cdot$ 10H3-8Af
 65 $\square$ 10U-10P
 66 $\equiv$ 10U-10P
 67 $\equiv$ 10U-10P
 68 $\simeq$ 10U-10P
 68 $\simeq$ 10Ua-10Pl
 69 $\neq$ 10U-10P
 69 $\neq$ 10-1181X
 70 $\ll$ 10U-10P
 72 $\cong$ 10U-10P
 72 $\cong$ 10U-1309X
 73 $\nlessgtr$ 10U-10P
 74 $\nlessgtr$ 10U-10P
 77 $\nlessgtr$ 10H9U-10P
 78 $\nlessgtr$ 10U-10P
 79 $\nlessgtr$ 10U-10P
 80 $\cong$ 10U-10P
 80 $\cong$ 10U-941X
 81 $\boxplus$ 10U-10P
 82 $\boxplus$ 10U-10P
 84 $\square$ 10U-10P
 85 $\nlessgtr$ 10U-10P
 86 $\square$ 10U-10P
 89 $\vdots$ 10U-10P

Commercial

6 / 10U-20Pc
 6 / 10U-20Pf
 6 / 10U-20P
 6 / 10U-25Pf
 6 / 10Ub-1021X
 6 / 10U-1301X
 7 $\nlessgtr$ 10U-20P
 8 $\nlessgtr$ 10U-20Pe
 8 $\nlessgtr$ 10H9U-20Pi

Monotype Signs—Composition Matrices

Class A

Ten Point

Commercial	Commercial	Commercial	Commercial
8 ¢ 10H91U—20P	9 # 10U—25P	12 $\frac{m}{n}$ 10U—20P	17 $\frac{m}{l}$ 10U—20P
8 ¢ 10U—23Pe	10 . 10U—20Pb	13 $\frac{a}{n}$ 10U—20P	19 (10U—20Pf
8 ¢ 10U—25Pe	10 . 10H3—8Af	14 $\frac{m}{h}$ 10U—20P	20) 10U—20Pf
9 # 10U—20Pf	11 % 10U—20P	15 $\frac{s}{s}$ 10U—20P	
9 # 10U—20P	11 % 10U—27P	16 $\frac{c}{l}$ 10U—20P	
Reference	Reference	Reference	Reference
1 ¶ 10V—40Pi	3 † 10U—40Pe	6 || 10U—40Pc	8 ‡ 10U—40Pe
1 ¶ 10Vb—40Pi	3 † 10U—42P	6 || 10U—40Pe	9 « 10U—40Pf
1 ¶ 10U—40Pf	3 † 10V—45Pe	6 || 10U—40Pf	10 » 10U—40Pf
1 ¶ 10U—40Pi	3 † 10U—45Pe	6 || 10U—40P	11 « 10U—40Pf
1 ¶ 10V—41Pi	3 † 10U—46Pf	6 || 10Ua—40Pb	12 » 10U—40Pf
1 ¶ 10U—41Pi	4 ‡ 10V—40Pe	6 || 10Ub—40Pf	13 .. 10U—40Pf
1 ¶ 10U—42P	4 ‡ 10Vb—40Pe	6 || 10Ua—45Pf	14 " 10U—40Pf
1 ¶ 10U—43P	4 ‡ 10U—40Pe	6 || 10U—926X	14 " 10U—40Pd
2 * 10V—40Pe	4 ‡ 10U—42P	6 || 10Ub—1036X	14 " 10U—40P
2 * 10Vb—40Pe	4 ‡ 10V—45Pe	7 " 10Vb—40Pd	14 " 10H7U—40Pf
2 * 10U—40Pe	4 ‡ 10U—45Pe	7 " 10Vb—40Pf	14 " 10H9U—40P
2 * 10V—45Pe	5 § 10Vb—40Pe	7 " 10U—40Pf	15 < 10U—40Pe
2 * 10U—45Pe	5 § 10U—40Pe	7 " 10H7U—40Pf	16 > 10U—40Pe
2 * 10Ua—45Pe	5 § 10U—43Pf	7 " 10U—40P	17 * 10U—40Pf
2 * 10U—46Pg	5 § 10U—46Pf	7 " 10U—40Pd	21 # 10U—40P
2 * 10U—820X	6 || 10X—40Pb	7 " 10T—40Pf	
3 † 10V—40Pe	6 || 10W—40Pf	7 " 10H7U—40P	
3 † 10Vb—40Pe	6 || 10U—40Pb	7 " 10U—45Pf	

Time Table and Tariff

1 * 10U—60Pf
1 ★ 10—40N
1 ★ 10U—61Pf
1 ★ 10—886X
2 + 10U—60Pf
2 + 10U—60P
2 + 10U—1585X
3 ^ 10U—60Pf
4 • 10U—60Pf
4 ● 10—43N
5 ■ 10U—60Pf
5 ■ 10—78N
6 ♦ 10U—60Pf
7 * 10U—60Pf
7 ✱ 10—23N
8 * 10U—60Pf
8 # 10U—60P
9 □ 10U—60Pf
9 □ 10—18N
10 ○ 10U—60Pf

Time Table and Tariff

10 ○ 10U—10Po, No. 26
11 ⊕ 10U—60Pf
11 ⊕ 10U—30Po, No. 23
12 ⊙ 10U—60Pf
12 ⊙ 10U—30Po, No. 19
13 + 10U—60Pf
14 ♥ 10U—60Pf
15 ♦ 10U—60Pf
16 ▼ 10U—60Pf
16 ▼ 10U—60P
17 △ 10U—60Pf
17 △ 10U—10Po, No. 29
18 ◇ 10U—60Pf
19 △ 10U—60Pf
20 ⊖ 10U—60Pf
20 ⊖ 10U—60P
20 ⊖ 10U—594X
20 ⊖ 10—896X
21 (10U—60Pf
22) 10U—60Pf

Time Table and Tariff

23 ♠ 10U—60Pf
23 ♠ 10U—60P
24 ■ 10U—60P
25 ● 10U—60P
26 ♦ 10U—60Pf
27 || 10U—60Pf
28 : 10U—60Pf
28 : 10U—61Pf
29 φ 10U—60Pf
29 ∅ 10U—10Po, No. 36
30 ∪ 10U—60Pf
30 ∪ 10U—60P
31 ♣ 10U—60Pf
32 ♣ 10U—60Pf
33 ♣ 10U—60Pf
34 ♦ 10U—60Pf
36 □ 10U—60P
37 ♠ 10U—60Pf
38 ♠ 10U—60Pf
39 ☆ 10—1365X

Monotype Signs—Composition Matrices

Class A

Eleven Point

Mathematical	Mathematical	Mathematical	Mathematical
1 + 11Ua-10Po	5 = 11Ua-10Po	20 √ 11T-10P	33 ' 11T-10Pb
1 + 11T-10P	5 = 11T-10P	20 √ 11H3T-10P	34 " 11T-10Pd
1 + 11H2T-10Pk	5 = 11H2T-10Pk	20 √ 11H9T-10P	35 ° 11Ua-10Pd
1 + 11T-11Pf	5 = 11T-11Pf	21 √ 11T-10P	35 ° 11T-10Pd
1 + 11T-12Pf	5 = 11T-12Pf	21 √ 11H9T-10P	35 ° 11Ua-10Pf
1 + 11Ta-11Pd	6 : 11T-10Pf	22 √ 11T-10P	37 ≡ 11Ua-10Po
2 - 11Ua-10Po	6 : 11T-10P	22 √ 11H9T-10P	37 ≡ 11T-10P
2 - 11T-10P	7 :: 11T-10P	23 √ 11T-10P	38 ⊥ 11T-10P
2 - 11H2T-10Pk	8 ÷ 11T-10P	23 √ 11H9T-10P	39 ∞ 11T-620X
2 - 11T-11Pf	9 ± 11Ua-10Po	24 √ 11T-10P	41 ⊥ 11T-10P
2 - 11T-12Pf	9 ± 11T-10P	24 √ 11H9T-10P	42 ≡ 11T-10P
3 × 11Ua-10Po	9 ± 11H91T-10P	25 √ 11T-10P	43 ≡ 11T-10P
3 × 11T-10P	9 ± 11H9T-10P	25 √ 11H9T-10P	44 ≡ 11U-966X
3 × 11H2T-10Pk	10 < 11T-10P	27 □ 11T-10P	45 ≡ 11U-967X
3 × 11T-11Pf	10 < 11Ua-10Po	28 ∠ 11T-10P	47 ∠ 11T-10P
3 × 11T-12Pf	10 < 11H2T-10Pk	29 △ 11T-10P	55 ≠ 11Ua-352X
4 ÷ 11Ua-10Po	11 > 11T-10P	30 = 11T-10P	56 ∫ 11T-10P
4 ÷ 11T-10P	11 > 11Ua-10Po	31 ∴ 11T-10P	64 . 11H3-8Af
4 ÷ 11H2T-10Pk	15 ≠ 11T-10P	32 ∴ 11T-10P	75 ` 11T-10Pb
4 + 11T-11Pf	19 α 11T-10P	33 ' 11Ua-10Pb	76 " 11T-10Pb
Commercial	Commercial	Reference	Reference
1 % 11Ua-20Po	9 # 11T-20Pf	1 ¶ 11Ua-40Pi	7 " 11Ua-40Pd
1 % 11T-20P	9 # 11T-20Po	1 ¶ 11T-40Pf	7 " 11Ua-40Pf
2 @ 11T-20P	10 . 11H3-8Af	1 ¶ 11T-40Pi	7 " 11T-40Pd
3 % 11T-20P	11 % 11T-20P	2 * 11Ua-40Pe	7 " 11T-40Pf
4 lb 11Ua-20Pl		2 * 11T-40Pe	7 " 11T-40P
4 lb 11T-20Pl		3 † 11Ua-40Pe	9 « 11T-40Pf
5 £ 11Ua-20Pi		3 † 11T-40Pe	10 » 11T-40Pf
5 £ 11T-20Pi		4 † 11Ua-40Pe	11 « 11T-40Pf
6 / 11Ua-20Pf		4 † 11T-40Pe	12 » 11T-40Pf
6 / 11Ua-20Po		5 § 11U-40Pe	14 " 11U-40P
6 / 11T-20Pe		5 § 11Ua-40Pe	14 " 11Ua-40Pd
6 / 11T-20Pf		5 § 11T-40Pe	14 " 11T-40Pd
6 / 11T-20P		6 || 11Ua-40Pe	14 " 11T-40Pf
7 ¢ 11T-20P		6 || 11T-40Pf	14 " 11T-40P
8 ¢ 11T-20Pe		6 || 11T-40Po	15 < 11T-40Pe
8 ¢ 11T-479X		7 " 11T-40Pf	16 > 11T-40Pe

Time Table and Tariff

1 ★ 11T-60Pf

Twelve Point

Mathematical	Mathematical	Mathematical
1 + 12T-10Po	1 + 12S-507X	3 × 12S-10P
1 + 12S-10P	2 - 12T-10Po	3 × 12H9S-10P
1 + 12H91S-10Pl	2 - 12S-10P	3 × 12H91S-10Pl
1 + 12S-11Pf	2 - 12H91S-10Pl	3 × 12S-11Pf
1 + 12S-12Pf	2 - 12S-11Pf	3 × 12S-12Pf
1 + 12S-15P	2 - 12S-12Pf	4 ÷ 12T-10Po
1 + 12S-46Xo	3 × 12T-10Po	4 ÷ 12S-10P

Monotype Signs—Composition Matrices

Class A

Twelve Point

Mathematical	Mathematical	Mathematical
4 ÷ 12H91S—10Pl	20 ✓ 12H9S—10P	36 ∅ 12S—10P
4 ÷ 12S—11Pf	20 √ 12U—340X	37 ≡ 12S—10P
4 ÷ 12S—12Pf	20 √ 12U—650X	38 ⊥ 12S—10P
5 = 12T—10Po	21 ² / _✓ 12S—10P	39 ∞ 12S—10P
5 = 12S—10P	21 ² / _✓ 12H9S—10P	40 ÷ 12S—10P
5 = 12H91S—10Pl	22 ³ / _✓ 12S—10P	41 ⊥ 12S—10P
5 = 12S—11Pf	22 ³ / _✓ 12H9S—10P	42 ≡ 12S—10P
5 = 12S—12Pf	23 ⁴ / _✓ 12S—10P	43 ≡ 12S—10P
5 = 12S—15P	23 ⁴ / _✓ 12H9S—10P	44 ≤ 12S—10P
5 = 12S—63Xo	24 ⁵ / _✓ 12S—10P	45 ≥ 12S—10P
5 = 12S—65Xo	24 ⁵ / _✓ 12H9S—10P	46 ~ 12S—10P
5 = 12S—868X	25 ⁶ / _✓ 12S—10P	47 Δ 12S—10P
6 : 12S—10P	25 ⁶ / _✓ 12H9S—10P	48 < 12S—10P
6 : 12S—11Pf	26 ○ 12S—10P	49 ≤ 12S—10P
6 : 12S—12Pf	27 □ 12T—10Po	50 ≤ 12S—10P
7 :: 12S—10P	27 □ 12S—10P	51 ∇ 12S—10P
8 ÷ 12S—10P	28 ∠ 12S—10P	52 ∇ 12S—10P
9 ± 12S—10P	29 △ 12S—10P	53 ∅ 12S—10P
9 ± 12H9S—10P	30 = 12S—10P	54 ● 12S—10P
9 = 12S—62Xo	30 ≠ 12H9S—10P	55 ± 12S—10P
10 < 12S—10P	30 = 12S—520X	56 ∫ 12S—10P
11 > 12S—10P	30 = 12S—64Xo	57 > 12S—10P
12 < 12S—10P	31 ∴ 12S—10P	58 ≡ 12S—10P
13 > 12S—10P	32 ∴ 12S—10P	59 ∴ 12S—10P
14 < 12S—10P	33 ' 12T—10Pb	60 □ 12S—10P
15 < 12S—10P	33 ' 12S—10Pb	61 ⁷ / _✓ 12H9S—10P
16 ≈ 12S—10P	33 ' 12S—12Pb	62 ⁷ / _✓ 12H9S—10P
16 ≈ 12H9S—10P	33 ' 12S—15Pc	63 ⁷ / _✓ 12H9S—10P
17 ≈ 12S—10P	34 " 12T—10Pf	64 . 12H3—8Af
17 ≈ 12H9S—10P	34 " 12S—10Pd	65 □ 12S—10P
18 ≈ 12S—10P	34 " 12S—10Pf	65 □ 12H9S—10P
19 α 12S—10P	35 ° 12T—10Pd	69 ≠ 12S—10P
19 α 12H9S—10P	35 ° 12S—10Pd	88 ∫ 12S—10P
20 √ 12S—10P	35 ° 12S—10Pf	
Commercial	Commercial	Commercial
1 % 12T—20Po	2 @ 12T—20Po	5 £ 12S—23Pf
1 % 12S—20P	2 @ 12S—20P	5 £ 12S—23Pi
1 % 12S—20Pf	2 @ 12S—25P	5 £ 12S—25Pf
1 % 12S—22P	3 % 12S—20P	5 £ 12S—25Pi
1 % 12S—25P	4 lb 12T—20Pl	6 / 12Ub—20Pc
1 % 12Ub—25Po	4 lb 12S—20Pl	6 / 12T—20Pf
1 % 12V—25Po	5 £ 12T—20Pi	6 / 12S—20Pb
1 % 12U—25Po	5 £ 12S—20Pf	6 / 12S—20Pc
1 % 12S—26P	5 £ 12S—20Pi	6 / 12S—20Pf

Monotype Signs—Composition Matrices

Class A

Twelve Point

Commercial	
6	12S—20P
6	12S—25Pf
6	12S—1301X
7	12S—20P
8	12S—20Pe
8	12H9S—20Pi
8	12H91—20Pe

Reference	
1	12T—40Pi
1	12S—40Pf
1	12S—40Pi
1	12Ub—41Pi
1	12S—41Pi
1	12S—42P
1	12S—43P
2	12T—40Pe
2	12S—40Pe
2	12Ub—45Pe
2	12S—45Pe
2	12Tb—46Pg
2	12T—49P
3	12T—40Pe
3	12S—40Pe
3	12S—42P
3	12Ub—45Pe
3	12S—45Pe

Time Table and Tariff	
1	12S—60Pf
2	12S—60Pf
2	12S—60P
2	12S—1585X
3	12S—60Pf
3	12S—60P
4	12S—60Pf
5	12S—60Pf
6	12S—60Pf
7	12S—60Pf
7	12S—1126X
8	12S—60Pf
9	12S—60Pf
9	12—18N
10	12S—60Pf
11	12S—60Pf

Commercial	
8	12S—23Pe
8	12S—25Pe
8	12H9S—25Pg
9	12S—20Pf
9	12S—20P
9	12S—25Pf
9	12S—25P

Reference	
3	12Tb—46Pg
4	12T—40Pe
4	12S—40Pe
4	12S—42P
4	12Ub—45Pe
4	12S—45Pe
5	12S—40Pe
5	12Tb—46Pg
6	12Y—40Pf
6	12S—40Pb
6	12S—40Pc
6	12S—40Pg
6	12S—40Pf
6	12S—40P
6	12H9S—40Pf
7	12Va—45P
7	12T—40Pd
7	12S—40Pd

Time Table and Tariff	
12	12S—60Pf
13	12S—60Pf
14	12S—60Pf
15	12S—60Pf
16	12S—60Pf
16	12S—60P
17	12S—60Pf
18	12S—60Pf
19	12S—60Pf
20	12S—60Pf
21	12S—60Pf
22	12S—60Pf
23	12S—60Pf
24	12S—60P
25	12S—60P
26	12S—60Pf

Commercial	
10	12H3—8Af
11	12S—20P
12	12S—20P
14	12S—20P
15	12S—20P
16	12S—20P
17	12S—20P

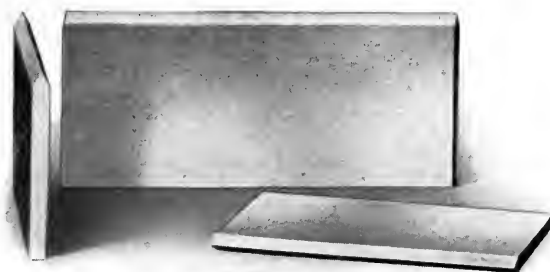
Reference	
7	12S—40Pf
7	12H7S—40Pf
7	12S—40P
7	12H7S—40P
8	12S—40Pe
9	12S—40Pf
10	12S—40Pf
11	12S—40Pf
12	12S—40Pf
13	12S—40Pf
14	12S—40Pd
14	12S—40Pf
14	12H7—40Pf
15	12T—40Pe
15	12S—40Pe
16	12T—40Pe
16	12S—40Pe
17	12S—40Pf

Time Table and Tariff	
27	12S—60Pf
28	12S—60Pf
29	12S—60Pf
29	12S—10P, No. 36
30	12S—60Pf
31	12S—60Pf
32	12S—60Pf
33	12S—60Pf
34	12S—60Pf
35	12S—60Pf
36	12S—60P



SPECIMENS of
MONOTYPE RULE
and CORNER PIECE
MATRICES

The Rule Matrices shown on the following pages are made for use with the Continuous Strip Lead and Rule Molds. The Corner Pieces to match the Rule Matrices are made to be cast on the regular Monotype Molds



MONOTYPE COLUMN RULE

Every newspaper office should have a special six-point Column Rule Mold, which casts column rules from a matrix that matches the 20RL series, as well as standard rule from any of the six-point matrices shown on the following pages. The column rule cast with this mold has exactly the same cross-section as brass rule, that is, with a bevel extending to edge of body, as shown above.

Depth of matrix drive, .065 inch.

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BY
LANSTON MONOTYPE
MACHINE COMPANY

TRADE MARK
MONOTYPE
Reg. U. S. Pat. Off.

Monotype Standard Line Leaders

Composition Matrices

ROUND DOT LEADERS

One Dot to Em No. 10R
Furnished in 18 units only

6 Set	.....
7 "	.....
8 "	.....
10 "	.....
12 "	.....

Two Dots to Em No. 20R

5 Set	.....
6 "	.....
7 "	.....
8 "	.....
9 "	.....
10 "	.....
11 "	.....
12 "	.....

Three Dots to Em No. 30R
Furnished in 18 units only

6 Set	.....
7 "	.....
8 "	.....
11 "	.....
12 "	.....

Four Dots to Em No. 40R

6 Set	.....
7 "	.....
8 "	.....
9 "	.....
10 "	.....
11 "	.....
12 "	.....

Six Dots to Em No. 50R
Not furnished for less than 10 set

10 Set	.....
11 "	.....
12 "	.....

HYPHEN LEADERS

Two Hyphens to Em No. 70R

5 Set	.....
6 "	.....
7 "	.....
8 "	.....
9 "	.....
10 "	.....
11 "	.....
12 "	.....

Four Hyphens to Em No. 90R

6 Set	.....
7 "	.....
8 "	.....
9 "	.....
10 "	.....
11 "	.....
12 "	.....

Six Hyphens to Em No. 60R
Not furnished for less than 9 set

9 Set	.....
10 "	.....
11 "	.....
12 "	.....

BOLD FACE LEADERS

Two Dots to Em No. 25R

6 Set	.....
7 "	.....
8 "	.....
10 "	.....
12 "	.....

Note: Monotype leaders are made on standard line and may be used in composition with any font regardless of its point size. For example: The same leader matrix could be used with 12 point No. 34A or 10 point No. 150A, both being 11 set faces, as the set only need be considered. All styles of leaders are made to run in the 8, 9, 10 and 18 unit rows, which allows of perfect justification of leader lines. In ordering leaders always give set size, style and unit row wanted.

Sorts Matrices. We also furnish leaders in 24, 30 and 36 point strips for sorts casting for use when setting 6, 8, 10 or 12 point by hand. They are made to match the different styles of composition leaders shown above.

Monotype Rules and Dashes

Composition Matrices

The horizontal and vertical dashes shown on this page can be furnished in the different point and set sizes for use in composition with any of our standard fonts. The Matrices shown are all Class C with two exceptions, the horizontal hair line dash central on the body and the vertical hair line rule Matrices which are Class A. When ordering dashes be sure to specify point size, set size, and unit row in addition to the number of the character.

No. 10R

— ———— M ————

No. 11R

— ———— M ————

No. 12R

— ———— M ————

No. 15R

— ———— M ————

No. 18R

== ———— M ————

No. 13R

== ———— M ————

No. 14R

== ———— M ————

No. 17R

== ———— M ————

No. 40R

— ———— M ————

No. 41R

— ———— M ————

No. 42R

— ———— M ————

No. 45R

— ———— M ————

No. 60R

— ———— M ————

No. 61R

— ———— M ————

No. 62R

— ———— M ————

No. 65R

— ———— M ————

No. 19R

| | | | | | | | | | M | | | | | | | | | |

No. 39R

| | | | | | | | | | M | | | | | | | | | |

No. 49R

| | | | | | | | | | M | | | | | | | | | |

No. 69R

| | | | | | | | | | M | | | | | | | | | |

No. 89R

| | | | | | | | | | M | | | | | | | | | |

Monotype Dashes

Composition Matrices

THE HORIZONTAL DASHES shown on this page are for use in composition with any of our standard fonts. The matrices for most of the point sizes, set sizes, and various unit widths are in stock. Those not in stock will be made upon request. Composition Horizontal Dash Matrices are Class A, except 14-point and 18-point Composition, which are Class B. When ordering dashes be sure to specify point size, set size, and unit row, in addition to the number of the character.

Hair-Line Dash

Number	Position
—10R—	Centered on Body
—11R—	Bottom of Body
—12R—	Top of Body
—15R—	Bottom of X

Quarter-Point Dash

Number	Position
—20R—	Centered on Body
21R,	same weight, Bottom of Body
22R,	same weight, Top of Body
25R,	same weight, Bottom of X

One and One-Half-Point Dash

Number	Position
—50R—	Centered on Body
51R,	same weight, Bottom of Body
52R,	same weight, Top of Body
55R,	same weight, Bottom of X

Half-Point Dash

Number	Position
—30R—	Centered on Body
31R,	same weight, Bottom of Body
32R,	same weight, Top of Body
35R,	same weight, Bottom of X

Two-Point Dash

Number	Position
—60R—	Centered on Body
61R,	same weight, Bottom of Body
62R,	same weight, Top of Body
65R,	same weight, Bottom of X

Three-Quarter-Point Dash

Number	Position
—300R—	Centered on Body
301R,	same weight, Bottom of Body
302R,	same weight, Top of Body
305R,	same weight, Bottom of X

Two and One-Half-Point Dash

Number	Position
—70R—	Centered on Body
71R,	same weight, Bottom of Body
72R,	same weight, Top of Body
75R,	same weight, Bottom of X

One-Point Dash

Number	Position
—40R—	Centered on Body
41R,	same weight, Bottom of Body
42R,	same weight, Top of Body
45R,	same weight, Bottom of X

Three-Point Dash

Number	Position
—80R—	Centered on Body
81R,	same weight, Bottom of Body
82R,	same weight, Top of Body
85R,	same weight, Bottom of X

Double Hair-Line Dash

Number	Position
==18R==	Centered on Body
13R,	same weight, Bottom of Body
14R,	same weight, Top of Body
17R,	same weight, Bottom of X

Four-Point Dash

Number	Position
—90R—	Centered on Body
91R,	same weight, Bottom of Body
92R,	same weight, Top of Body
95R,	same weight, Bottom of X

Monotype Rules and Dashes

Composition Matrices

The horizontal and vertical dashes shown on this page can be furnished in the different point and set sizes for use in composition with any of our standard fonts. The Matrices shown are all Class C with two exceptions, the horizontal hair line dash central on the body and the vertical hair line rule Matrices which are Class A. When ordering dashes be sure to specify point size, set size, and unit row in addition to the number of the character.

No. 10R

— ———— M ————

No. 11R

— ———— M ————

No. 12R

— ———— M ————

No. 15R

— ———— M ————

No. 18R

== ———— M ————

No. 13R

== ———— M ————

No. 14R

== ———— M ————

No. 17R

== ———— M ————

No. 40R

— ———— M ————

No. 41R

— ———— M ————

No. 42R

— ———— M ————

No. 45R

— ———— M ————

No. 60R

— ———— M ————

No. 61R

— ———— M ————

No. 62R

— ———— M ————

No. 65R

— ———— M ————

No. 19R

| | | | | | | | | | M | | | | | | | | | |

No. 39R

| | | | | | | | | | M | | | | | | | | | |

No. 49R

| | | | | | | | | | M | | | | | | | | | |

No. 69R

| | | | | | | | | | M | | | | | | | | | |

No. 89R

| | | | | | | | | | M | | | | | | | | | |

Monotype Dashes

Composition Matrices

THE HORIZONTAL DASHES shown on this page are for use in composition with any of our standard fonts. The matrices for most of the point sizes, set sizes, and various unit widths are in stock. Those not in stock will be made upon request. Composition Horizontal Dash Matrices are Class A, except 14-point and 18-point Composition, which are Class B. When ordering dashes be sure to specify point size, set size, and unit row, in addition to the number of the character.

Hair-Line Dash

Number	Position
—10R—	Centered on Body
—11R—	Bottom of Body
—12R—	Top of Body
—15R—	Bottom of X

Quarter-Point Dash

Number	Position
—20R—	Centered on Body
21R,	same weight, Bottom of Body
22R,	same weight, Top of Body
25R,	same weight, Bottom of X

One and One-Half-Point Dash

Number	Position
—50R—	Centered on Body
51R,	same weight, Bottom of Body
52R,	same weight, Top of Body
55R,	same weight, Bottom of X

Half-Point Dash

Number	Position
—30R—	Centered on Body
31R,	same weight, Bottom of Body
32R,	same weight, Top of Body
35R,	same weight, Bottom of X

Two-Point Dash

Number	Position
—60R—	Centered on Body
61R,	same weight, Bottom of Body
62R,	same weight, Top of Body
65R,	same weight, Bottom of X

Three-Quarter-Point Dash

Number	Position
—300R—	Centered on Body
301R,	same weight, Bottom of Body
302R,	same weight, Top of Body
305R,	same weight, Bottom of X

Two and One-Half-Point Dash

Number	Position
—70R—	Centered on Body
71R,	same weight, Bottom of Body
72R,	same weight, Top of Body
75R,	same weight, Bottom of X

One-Point Dash

Number	Position
—40R—	Centered on Body
41R,	same weight, Bottom of Body
42R,	same weight, Top of Body
45R,	same weight, Bottom of X

Three-Point Dash

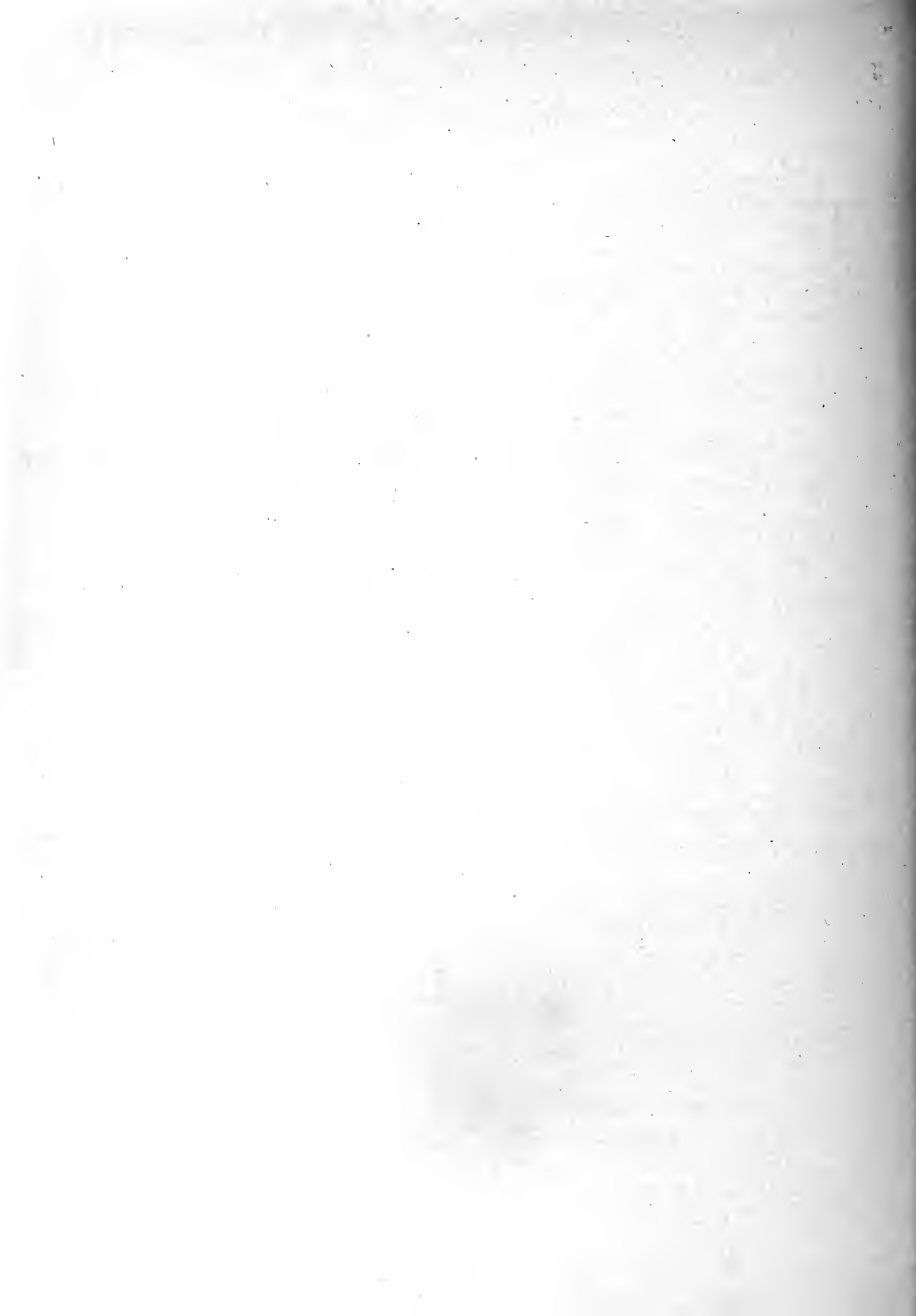
Number	Position
—80R—	Centered on Body
81R,	same weight, Bottom of Body
82R,	same weight, Top of Body
85R,	same weight, Bottom of X

Double Hair-Line Dash

Number	Position
—18R—	Centered on Body
13R,	same weight, Bottom of Body
14R,	same weight, Top of Body
17R,	same weight, Bottom of X

Four-Point Dash

Number	Position
—90R—	Centered on Body
91R,	same weight, Bottom of Body
92R,	same weight, Top of Body
95R,	same weight, Bottom of X



Monotype Piece Braces

Composition Matrices

PIECE BRACES are made up from two or more characters, and these characters are numbered from No. 1 to No. 9, inclusive, as follows: No. 1, |; No. 2, |; No. 3, }; No. 4, |; No. 5, |; No. 6, |; No. 7, |; No. 8, |; No. 9, |. (Numbers must be specified when ordering Piece Braces.) With these nine characters, braces covering any number of lines can be composed facing either to the right or left. Piece Braces must be the same point size as the body of the type with which they are used and not the point size of the face. **THUS:** for use with an 8 point face on 10 point body, 10 point Piece Braces should be ordered.

4½ Point

4½Y 41Sf
Set Factor 54

1	2	3	4	5	6	7	8	9
{	{	{	{	{	{	{	{	{

5 Point

5Z 41Sf
Set Factor 45

1	2	3	4	5	6	7	8	9
{	{	{	{	{	{	{	{	{

5Yb 41Sf
Set Factor 58.5

1	2	3	4	5	6	7	8	9
{	{	{	{	{	{	{	{	{

5Yb 41So
Set Factor 117

1	2	3	4	5	6	7	8	9
{	{	{	{	{	{	{	{	{

5Yb 42So
Set Factor 117 (Class B)

1	3	4
{	{	{

Dash to match 5Yb—10Ro

5½ Point

5½Zb 41So
Set Factor 99

1	2	3	4	5	6	7	8	9
{	{	{	{	{	{	{	{	{

5½Y 41Sf
Set Factor 54

1	2	3	4	5	6	7	8	9
{	{	{	{	{	{	{	{	{

5½Yb 41Sf
Set Factor 58.5

1	2	3	4	5	6	7	8	9
{	{	{	{	{	{	{	{	{

5½Xa 41So
Set Factor 130.5

1	2	3	4	5	6	7	8	9
{	{	{	{	{	{	{	{	{

Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8; therefore put matrix in 9 unit row.

Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.

6 Point

6Y 30Sf
Set Factor 54

3 9
} }

6X 30Sf
Set Factor 63

3
}

6Y 41Sf
Set Factor 54

1 2 3 4 5 6 7 8 9
} } } } } } } } }
{ { { { { { { { { { }

6Y 41So
Set Factor 108

1 2 3 4 5 6 7 8 9
} } } } } } } } }
{ { { { { { { { { { }

6X 41Sf
Set Factor 63

1 2 3 4 5 6 7 8 9
} } } } } } } } }
{ { { { { { { { { { }

6X 41So
Set Factor 126

1 2 3 4 5 6 7 8 9
} } } } } } } } }
{ { { { { { { { { { }

6Wb 41Sf
Set Factor 76.5

7 8
} }
{ }

6Wb 41So
Set Factor 153

7 8
} }
{ }

6Y 42So
Set Factor 108 (Class B)

1 3 4
} } }

Dash to match 6Y—10Ro

—

6X 42So
Set Factor 126 (Class B)

1 3 4
} } }

Dash to match 6X—10Ro

—

6Xa 42So
Set Factor 130.5 (Class B)

1 3 4
} } }

Dash to match 6Xa—10Ro

—

6X 44Sf
Set Factor 63 (Class G1)

1 2 3 4 5 6 7 8 9
} } } } } } } } }
{ { { { { { { { { { }

7 Point

7X 41Sf
Set Factor 63

1 2 3 4 5 6 7 8 9
} } } } } } } } }
{ { { { { { { { { { }

7X 41So
Set Factor 126

1 2 3 4 5 6 7 8 9
} } } } } } } } }
{ { { { { { { { { { }

7X 44Sf
Set Factor 63 (Class G1)

7 8
} }
{ }

Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$; therefore put matrix in 9 unit row.

Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.

Composition Matrices

8 Point

8W 30Sf
Set Factor 72

$$\begin{array}{cc} 3 & 9 \\ \} & \{ \end{array}$$

8X 41Sf
Set Factor 63

8W41Sf
Set Factor 72

1 2 3 4 5 6 7 8 9

8H9W 41SRf
Set Factor 72 (Class G1)
One point shorter
than regular brace.

1 4 7 8
 \ / \ /

8H9W 41SLf
Set Factor 72(Class G1)
One point shorter
than regular brace.

1 4 7 8
(\ (\

8W 41So
Set Factor 144

1 2 3 4 5 6 7 8 9

8H9W 41SRo
Set Factor 144 (Class G1)
One point shorter
than regular brace.

$$\begin{array}{cccc} 1 & 4 & 7 & 8 \\ \backslash & / & \backslash & / \end{array}$$

8WH9 41SL0
Set Factor 144 (Class G1)
One point shorter
than regular brace.

1 4 7 8
(\ (\

8V 41So
Set Factor 162

1 2 3 4 5 6 7 8 9
{ { { { { { { { { }
{ { { { { { { { }

8W 42So
Set Factor 144 (Class B)

1 3 4

Dash to match 8W—10Ro

8Wb 42So
Set Factor 153 (Class B)

1 3 4

Dash to match 8Wb—10Ro

8W 43Sf
Set Factor 72 (Class G1)

7	8
/	\
{	}

8W 43SRf
Set Factor 72 (Class G1)

2 3 5 6
| } | {

8W 43SLf
Set Factor 72 (Class G1)

3
{

8WH9 43SRf
Set Factor 72 (Class G1)
One point shorter
than regular brace.

$$\begin{array}{cccc} 1 & 4 & 7 & 8 \\ \backslash & / & \backslash & / \end{array}$$

8WH9 43SLf
Set Factor 72 (Class G1)
One point shorter
than regular brace.

1 4 7 8
((()

8W 44Sf
Set Factor 72 (Class G1)

[illegible]

8W 44So
Set Factor 144 (Class G1)

[illegible]

Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix; divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$; therefore put matrix in 9 unit row.

Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.

9 Point

9V 30Sf
Set Factor 81

3
}

9V 41Sf
Set Factor 81

1 2 3 4 5 6 7 8 9
}
}
}
}
}
}
}
}
}

9V 41So
Set Factor 162

1 2 3 4 5 6 7 8 9
}
}
}
}
}
}
}
}
}

10 Point

10U 30Sf
Set Factor 90

3 9
}
}

10U 41Sf
Set Factor 90

1 2 3 4 5 6 7 8 9
}
}
}
}
}
}
}
}
}

10U 41So
Set Factor 180

1 2 3 4 5 6 7 8 9
}
}
}
}
}
}
}
}
}

10U 42So
Set Factor 180 (Class B)

1 3 4
}
Dash to match 10U—10Ro
}

10U 46So
Two point face.
Set Factor 180 (Class B)

1 3 4
}
Dash to match 10U—60Ro
}

10U 47So
One point face.
Set Factor 180 (Class G2)

1 4
}
Dash to match 10U—40Ro
}

Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE: Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.** EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$; therefore put matrix in 9 unit row.

Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.

Monotype Piece Braces Composition Matrices

11 Point

11T 30Sf
Set Factor 99

3
}

11T 41Sf
Set Factor 99

1	2	3	4	5	6	7	8	9
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}

11T 41So
Set Factor 198

1	2	3	4	5	6	7	8	9
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}

12 Point

12Y 30Sf
Set Factor 54

3
}

12S 41So
Set Factor 216

1	2	3	4	5	6	7	8	9
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}

12S 44Sf
Set Factor 108 (Class G1)

1	2	3	4	5	6	7	8	9
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}

12S 30Sf
Set Factor 108

3 9
} {

12S 41Sf
Set Factor 108

1	2	3	4	5	6	7	8	9
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}
}	}	}	}	}	}	}	}	}

12S 42So
Set Factor 216 (Class B)

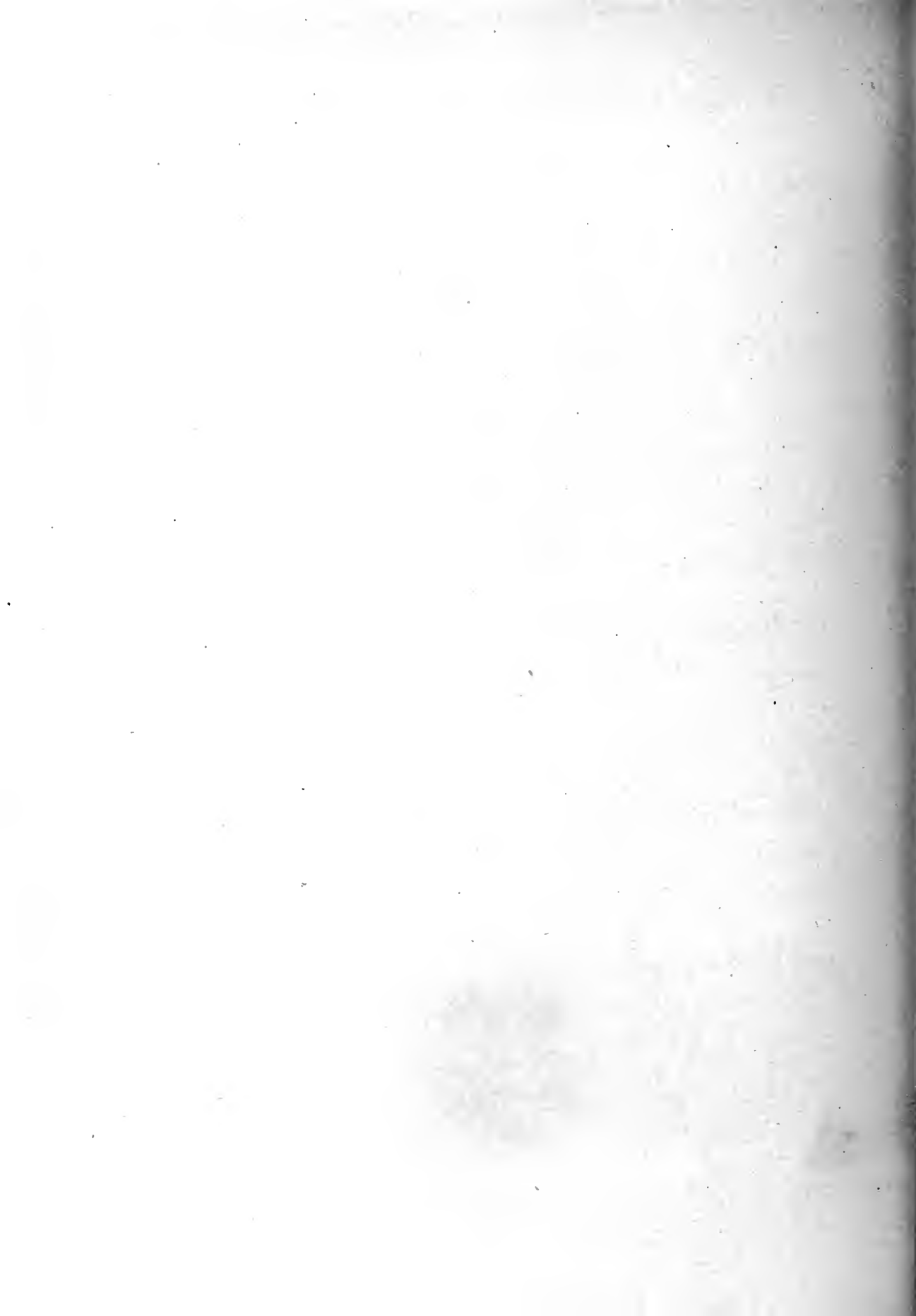
1	3	4
—		
—		

Dash to match 12S—10Ro

—
—

Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix; divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row. **EXAMPLE:** Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$; therefore put matrix in 9 unit row.

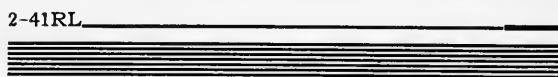
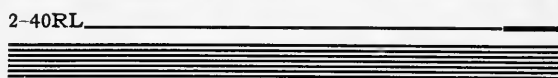
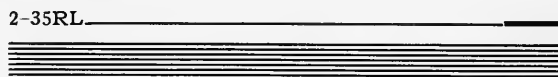
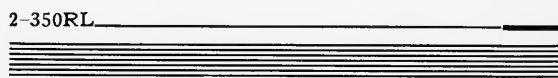
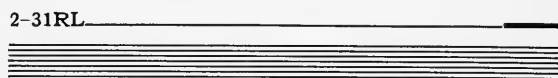
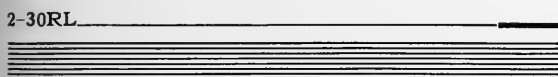
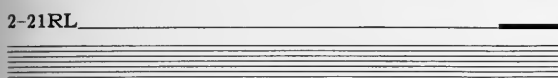
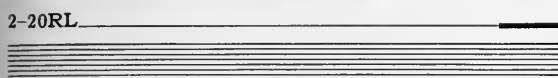
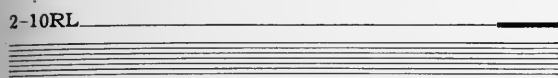
Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.



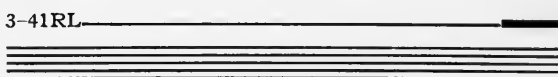
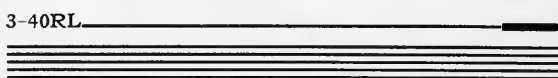
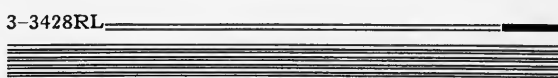
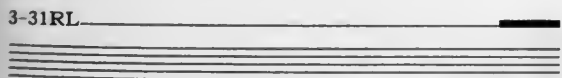
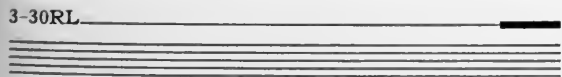
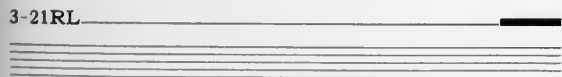
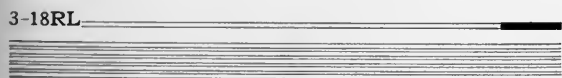
Monotype Rules

Matrices for Continuous Lead and Rule Molds

2-Point



3-Point



Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

4-Point

4-20RL _____

4-40RL _____

4-248RL _____

4-428RL _____

4-30RL _____

4-4411RL _____

4-31RL _____

4-5318RL _____

4-348RL _____

4-60RL _____

4-161RL _____

4-85RL _____

6-Point

6-10RL _____

6-1751RL _____

6-11RL _____

6-181RL _____

6-18RL _____

6-1421RL _____

6-18RLS _____

6-1441RL _____

6-1371RL _____

6-147RL _____

6-1418RL _____

6-1458RL _____

6-1618RL _____

6-1571RL _____

Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

6-Point

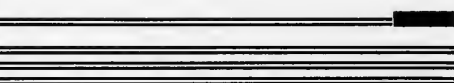
6-20RL	6-3581RL
6-228RL	6-357RL
6-248RL	6-367RL
6-2425RL	6-371RL
6-30RL	6-381RL
6-31RL	6-40RL
6-328RL	6-41RL
6-35RL	6-410RL
6-348RL	6-411RL
6-3481RL	6-48RL
6-3531RL	6-4225RL
6-3537RL	6-4245RL
6-3538RL	6-428RL

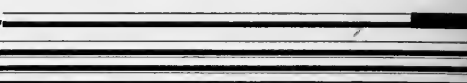
Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

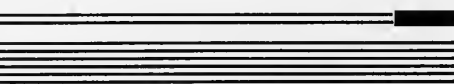
Monotype Rules

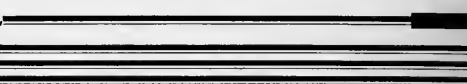
Matrices for Continuous Lead and Rule Molds

6-Point

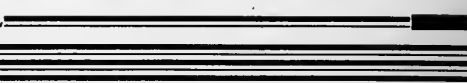
6-4281RL 

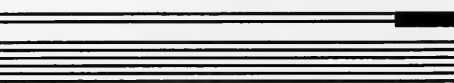
6-610RL 

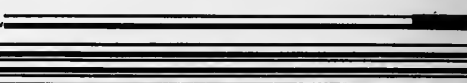
6-448RL 

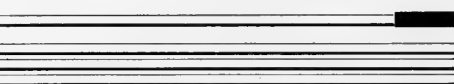
6-620RL 

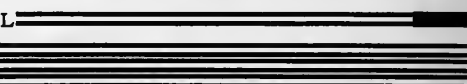
6-4411RL 

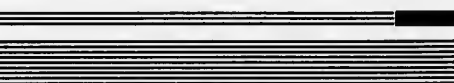
6-633RL 

6-4481RL 

6-648RL 

6-4611RL 

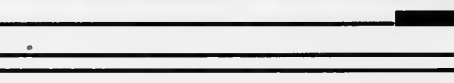
6-6468RL 

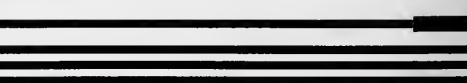
6-47RL 

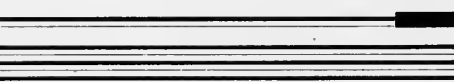
6-68RL 

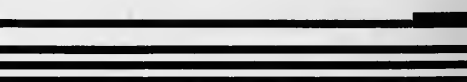
6-517RL 

6-758RL 

6-51RL 

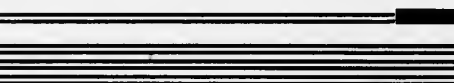
6-80RL 

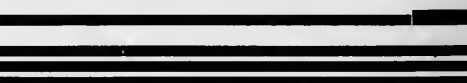
6-5418RL 

6-81RL 

6-5618RL 

6-844RL 

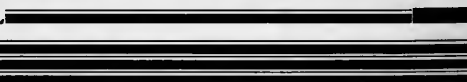
6-581RL 

6-91RL 

6-60RL 

6-921RL 

6-61RL 

6-938RL 

6-621RL 

6-95RL 

Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

6-Point

6-5318RL _____

6-388RL _____

6-5331RL _____

6-3562RL _____

8-Point

8-10RL _____

10-Point

10-10RL _____

10-20RL _____

10-18RL _____

10-30RL _____

10-870RL _____

Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

12-Point

12-10RL

12-40RL

12-18RL

12-144RL

12-3525RL

12-164RL

12-3556RL

12-4271RL

12-4261RL

12-657RL

12-4251RL

12-961RL

12-424RL

12-9437RL

Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

12-Point

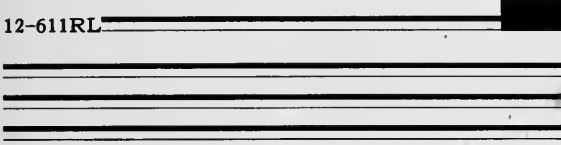
12-536RL



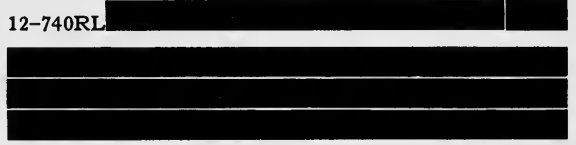
12-9676RL



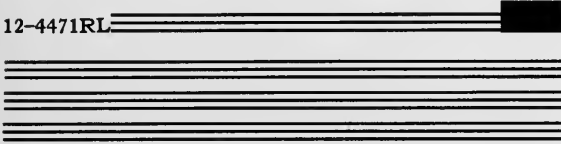
12-611RL



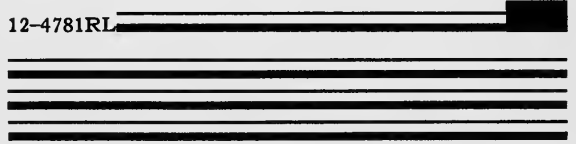
12-740RL



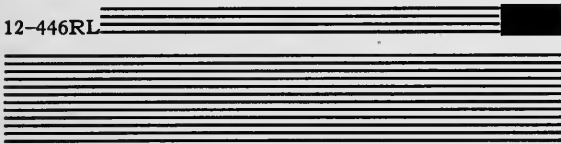
12-4471RL



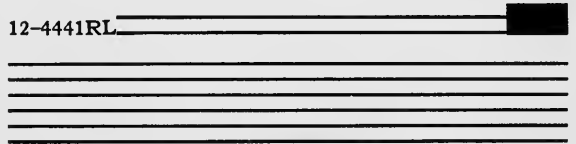
12-4781RL



12-446RL



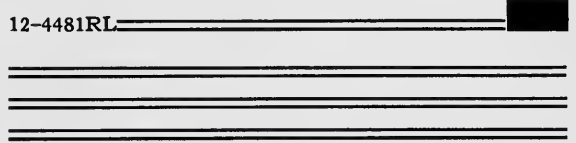
12-4441RL



12-6551RL



12-4481RL



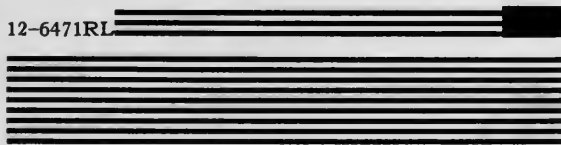
12-4588RL



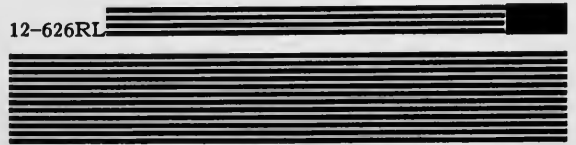
12-9504RL



12-6471RL



12-626RL



Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

12-Point

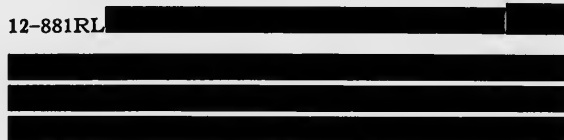
12-827RL



12-831RL



12-881RL



Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Composition Corner Pieces to Match 6-Point Lead and Rule Matrices

12LR-10N  to match 6-10RL

12LS-10N  to match 6-10RL

12LR-11N  to match 6-11RL

12LS-11N  to match 6-11RL

12LR-18N  to match 6-18RL

12LR-1421N  to match 6-1421RL

12LS-1421N  to match 6-1421RL

12LR-1441N  to match 6-1441RL

12LS-1441N  to match 6-1441RL

12LR-1571N  to match 6-1571RL

12LS-1571N  to match 6-1571RL

12LR-147N  to match 6-147RL

12LS-147N  to match 6-147RL

12LR-1458N  to match 1458RL

12LR-1618N  to match 6-1618RL

12LS-1618N  to match 1618RL

12LR-181N  to match 6-181RL

12LS-181N  to match 6-181RL

12LR-31N  to match 6-31RL

12LR-35N  to match 6-35RL

12LS-35N  to match 6-35RL

12LS-348N  to match 348RL

12LR-3481N  to match 6-3481RL

12LS-3481N  to match 6-3481RL

12LR-357N  to match 6-357RL

12LS-357N  to match 6-357RL

12LS-3531N  to match 6-3531RL

12LR-3537N  to match 3537RL

12LS-3537N  to match 6-3537RL

12LR-40N  to match 6-40RL

12LR-41N  to match 6-41RL

12LS-41N  to match 6-41RL

12LD-41N  to match 6-41RL

12LR-48N  to match 6-48RL

12LS-48N  to match 6-48RL

12LD-48N  to match 6-48RL

12LR-47N  to match 6-47RL

12LS-47N  to match 6-47RL

12LR-411N  to match 6-411RL

12LS-411N  to match 6-411RL

12LR-428N  to match 6-428RL

12LS-428N  to match 6-428RL

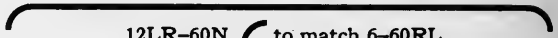
Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Composition Corner Pieces to Match 6-Point Lead and Rule Matrices



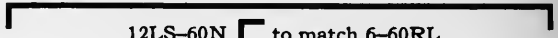
12LR-4225N  to match 4225RL



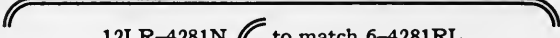
12LR-60N  to match 6-60RL



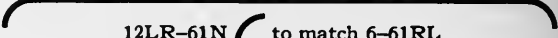
12LR-4245N  to match 4245RL



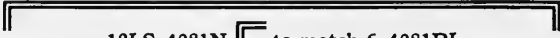
12LS-60N  to match 6-60RL



12LR-4281N  to match 6-4281RL



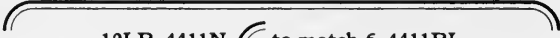
12LR-61N  to match 6-61RL



12LS-4281N  to match 6-4281RL



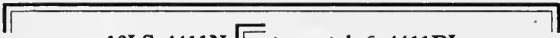
12LS-61N  to match 6-61RL



12LR-4411N  to match 6-4411RL



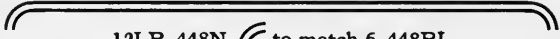
12LD-61N  to match 6-61RL



12LS-4411N  to match 6-4411RL



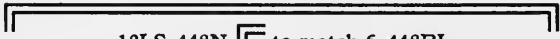
12LR-68N  to match 6-68RL



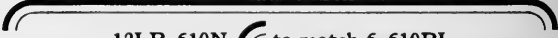
12LR-448N  to match 6-448RL



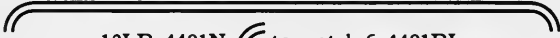
12LS-68N  to match 6-68RL



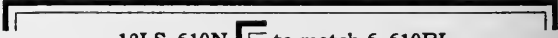
12LS-448N  to match 6-448RL



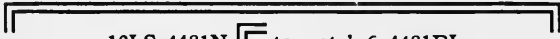
12LR-610N  to match 6-610RL



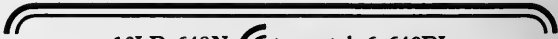
12LR-4481N  to match 6-4481RL



12LS-610N  to match 6-610RL



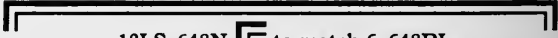
12LS-4481N  to match 6-4481RL



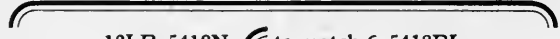
12LR-648N  to match 6-648RL



12LR-51N  to match 6-51RL



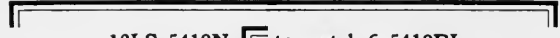
12LS-648N  to match 6-648RL



12LR-5418N  to match 6-5418RL



12LR-6468N  to match 6-6468RL



12LS-5418N  to match 6-5418RL



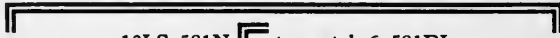
12LS-6468N  to match 6-6468RL



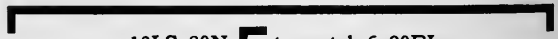
12LR-581N  to match 6-581RL



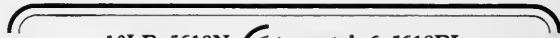
12LR-80N  to match 6-80RL



12LS-581N  to match 6-581RL



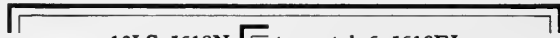
12LS-80N  to match 6-80RL



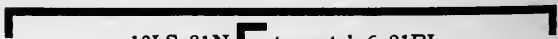
12LR-5618N  to match 6-5618RL



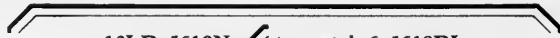
12LR-81N  to match 6-81RL



12LS-5618N  to match 6-5618RL



12LS-81N  to match 6-81RL



12LD-5618N  to match 6-5618RL



12LD-81N  to match 6-81RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Composition Corner Pieces to Match 6-Point Lead and Rule Matrices



12LR-91N  to match 6-91RL



12LR-95N  to match 6-95RL



12LS-91N  to match 6-91RL



12LS-95N  to match 6-95RL



12LD-91N  to match 6-91RL



12LD-95N  to match 6-95RL



12LR-938N  to match 6-938RL



12LR-986N  to match $\begin{matrix} 6-95RL \\ 6-61RL \end{matrix}$

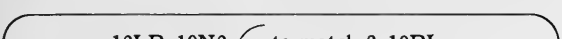


12LS-938N  to match 6-938RL

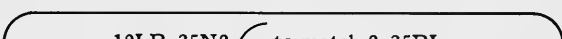


12LS-986N  to match $\begin{matrix} 6-95RL \\ 6-61RL \end{matrix}$

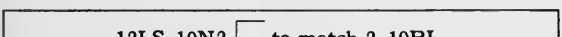
12-Point Composition Corner Pieces to Match 2-Point Lead and Rule Matrices



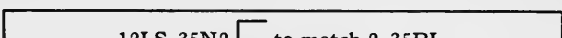
12LR-10N2  to match 2-10RL



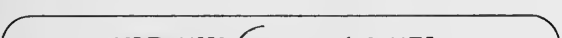
12LR-35N2  to match 2-35RL



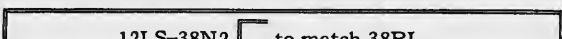
12LS-10N2  to match 2-10RL



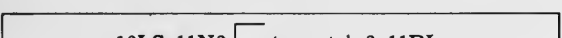
12LS-35N2  to match 2-35RL



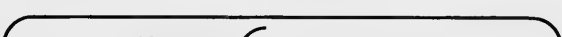
12LR-11N2  to match 2-11RL



12LS-38N2  to match 38RL



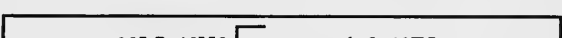
12LS-11N2  to match 2-11RL



12LR-40N2  to match 2-40RL



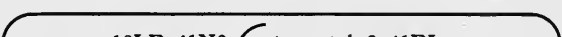
12LR-18N2  to match 2-18RL



12LS-40N2  to match 2-40RL



12LS-18N2  to match 2-18RL



12LR-41N2  to match 2-41RL



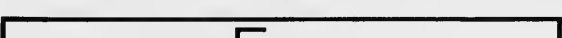
12LR-20N2  to match 2-20RL



12LR-50N2  to match 2-50RL



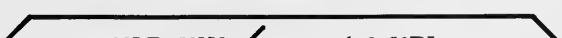
12LS-20N2  to match 2-20RL



12LS-50N2  to match 2-50RL



12LR-31N2  to match 2-31RL



12LD-50N2  to match 2-50RL



12LS-31N2  to match 2-31RL



12LT-50N2  to match 2-50RL



12LR-558N2  to match two 2-50RL rules with
a 2-point lead between

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Composition Corner Pieces to Match 3-Point Lead and Rule Matrices

12LR-41N3  to match 3-41RL

12LR-3428N3  to match 3-3428RL

12LD-41N3  to match 3-41RL

12LS-3428N3  to match 3-3428RL

12LR-248N3  to match 3-248RL

12LR-410N3  to match 3-410RL

12LR-61N3  to match 3-61RL

12LR-65N3  to match 3-65RL

12LD-65N3  to match 3-65RL

12-Point Composition Corner Pieces to Match 4-Point Lead and Rule Matrices

12LR-60N4  to match 4-60RL

12-Point Composition Corner Pieces to Match 12-Point Lead and Rule Matrices

12LR-40N  to match 12-40RL

12LS-4251N  to match 12-4251RL

12LS-40N  to match 12-40RL

12LR-424N  to match 12-424RL

12LR-4271N  to match 12-4271RL

12LS-424N  to match 12-424RL

12LS-4271N  to match 12-4271RL

12LR-536N  to match 12-536RL

12LR-4261N  to match 12-4261RL

12LS-536N  to match 12-536RL

12LS-4261N  to match 12-4261RL

12LR-961N  to match 12-961RL

12LR-4251N  to match 12-4251RL

12LS-961N  to match 12-961RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Electro Display Corner Pieces to Match 2-Point Lead and Rule Matrices

12LR-10-2  to match 2-10RL

12LR-41-2  to match 2-41RL

12LS-10-2  to match 2-10RL

12LS-41-2  to match 2-41RL

12LR-11-2  to match 2-11RL

12LD-41-2  to match 2-41RL

12LR-20-2  to match 2-20RL

12LR-50-2  to match 2-50RL

12LR-35-2  to match 2-35RL

12LS-50-2  to match 2-50RL

12LS-35-2  to match 2-35RL

12LD-50-2  to match 2-50RL

12LR-40-2  to match 2-40RL

12LT-50-2  to match 2-50RL

12-Point Electro Display Corner Pieces to Match 3-Point Lead and Rule Matrices

12LR-10-3  to match 3-10RL

12-Point Electro Display Corner Pieces to Match 6-Point Lead and Rule Matrices

12LR-10  to match 6-10RL

12LR-357  to match 6-357RL

12LS-10  to match 6-10RL

12LS-357  to match 6-357RL

12LR-11  to match 6-11RL

12LR-3531  to match 6-3531RL

12LR-1441  to match 6-1441RL

12LS-3531  to match 6-3531RL

12LR-147  to match 6-147RL

12LR-41  to match 6-41RL

12LR-1571  to match 6-1571RL

12LD-41  to match 6-41RL

12LR-181  to match 6-181RL

12LR-47  to match 6-47RL

12LR-35  to match 6-35RL

12LR-4225  to match 6-4225RL

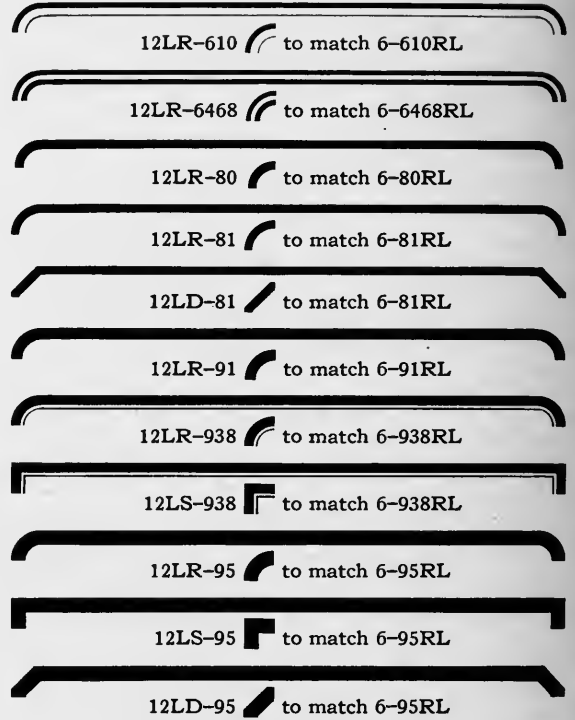
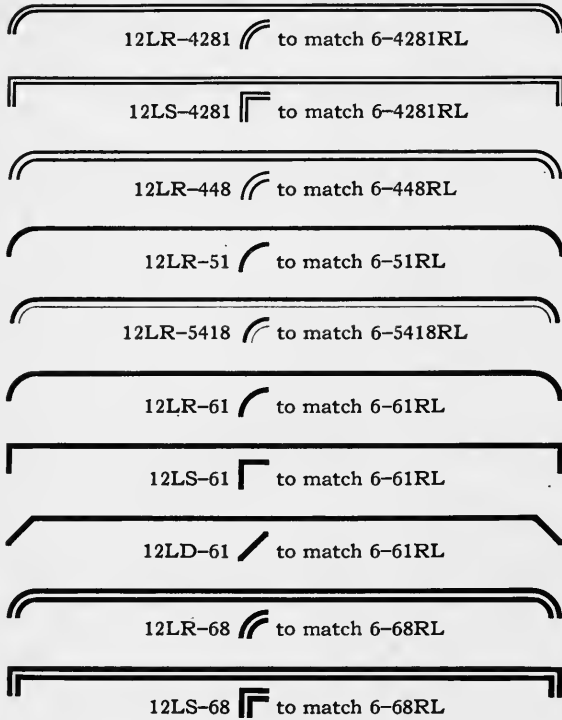
12LS-35  to match 6-35RL

12LS-4225  to match 6-4225RL

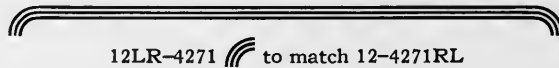
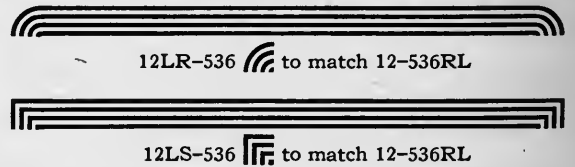
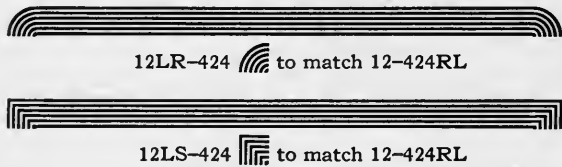
Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

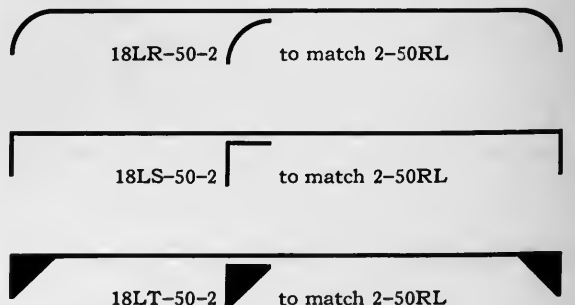
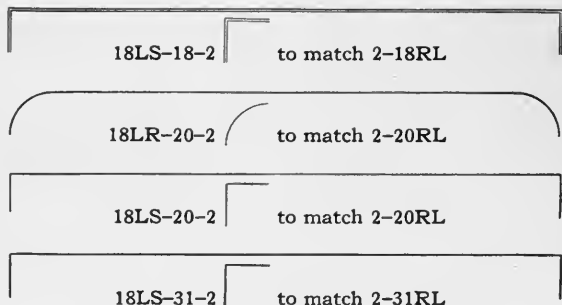
12-Point Electro-Display Corner Pieces to Match 6-Point Lead and Rule Matrices



12-Point Electro-Display Corner Pieces to Match 12-Point Lead and Rule Matrices



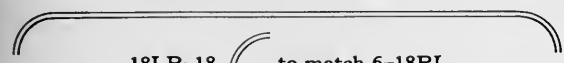
18-Point Electro-Display Corner Pieces to Match 2-Point Lead and Rule Matrices



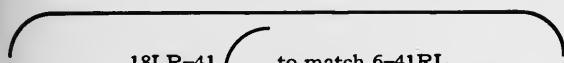
Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

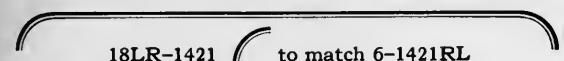
18-Point Electro Display Corner Pieces to Match 6-Point Lead and Rule Matrices



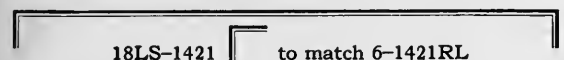
18LR-18 to match 6-18RL



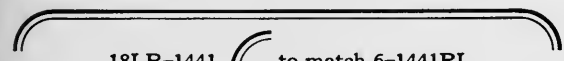
18LR-41 to match 6-41RL



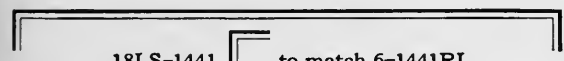
18LR-1421 to match 6-1421RL



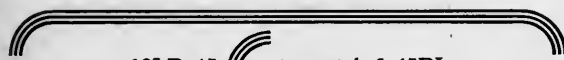
18LS-1421 to match 6-1421RL



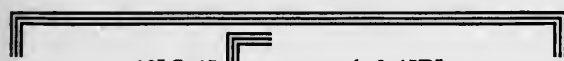
18LR-1441 to match 6-1441RL



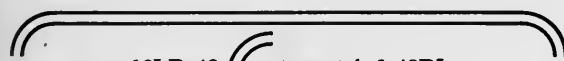
18LS-1441 to match 6-1441RL



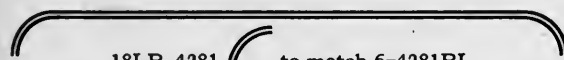
18LR-47 to match 6-47RL



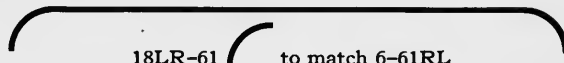
18LS-47 to match 6-47RL



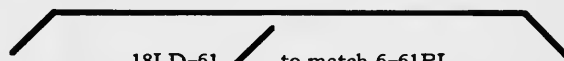
18LR-48 to match 6-48RL



18LR-4281 to match 6-4281RL



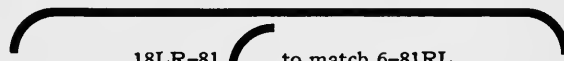
18LR-61 to match 6-61RL



18LD-61 to match 6-61RL



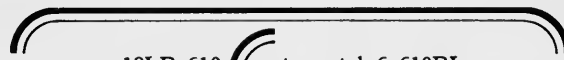
18LR-68 to match 6-68RL



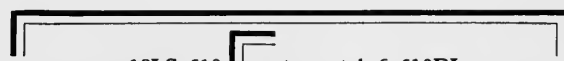
18LR-81 to match 6-81RL



18LD-81 to match 6-81RL



18LR-610 to match 6-610RL



18LS-610 to match 6-610RL



18LR-648 to match 6-648RL



18LR-91 to match 6-91RL

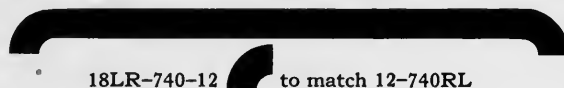


18LR-95 to match 6-95RL

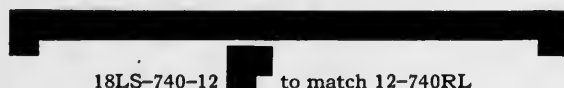


18LD-95 to match 6-95RL

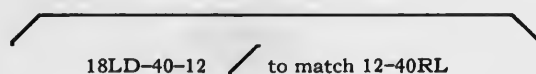
18-Point Electro Display Corner Pieces to Match 12-Point Lead and Rule Matrices



18LR-740-12 to match 12-740RL



18LS-740-12 to match 12-740RL



18LD-40-12 to match 12-40RL

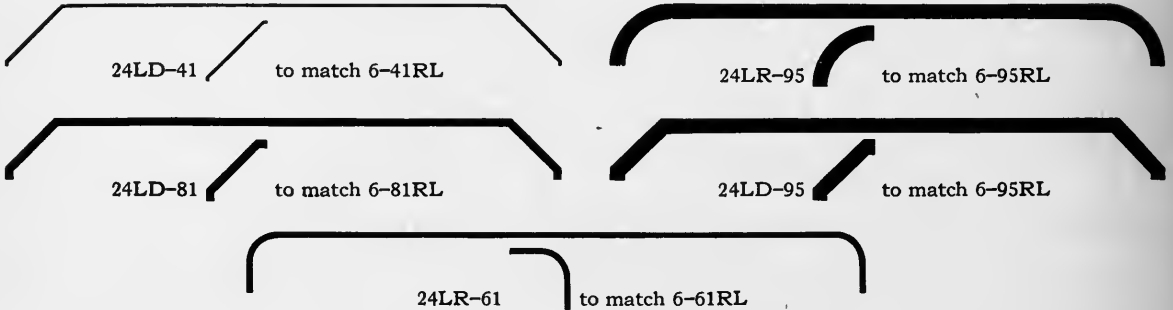
Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

24-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices



24-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices



24-Point Sorts Corner Pieces to Match 12-Point Lead and Rule Matrices



30-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices



36-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices



36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices



Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

6 x 36-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices

6 x 36LR-10 No. 1  to match 2-10RL

6 x 36LR-50 No. 1  to match 2-50RL

6 x 36LS-10 No. 1  to match 2-10RL

6 x 36LD-50 No. 1  to match 2-50RL

12 x 36-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices

12 x 36LD-50 No. 1  to match 2-50RL

12 x 36LT-50 No. 1  to match 2-50RL

6 x 36-Point Sorts Corner Pieces to Match 3-Point Lead and Rule Matrices

6 x 36LR-65 No. 1  to match 3-65RL

6 x 36LS-65 No. 1  to match 3-65RL

6 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

6 x 36LR-10 No. 1  to match 6-10RL

6 x 36LR-181 No. 1  to match 6-181RL

6 x 36LS-10 No. 1  to match 6-10RL

6 x 36LR-181 No. 2  to match 6-181RL

6 x 36LR-11 No. 1  to match 6-11RL

6 x 36LR-1441 No. 1  to match 6-1441RL

6 x 36LR-11 No. 2  to match 6-11RL

6 x 36LS-1441 No. 1  to match 6-1441RL

6 x 36LR-18 No. 1  to match 6-18RL

6 x 36LR-147 No. 1  to match 6-147RL

6 x 36LR-18 No. 2  to match 6-18RL

6 x 36LR-147 No. 2  to match 6-147RL

6 x 36LR-1618 No. 1  to match 6-1618RL

6 x 36LS-147 No. 1  to match 6-147RL

6 x 36LR-1618 No. 2  to match 6-1618RL

6 x 36LR-1571 No. 1  to match 6-1571RL

6 x 36LS-1618 No. 1  to match 6-1618RL

6 x 36LS-1571 No. 1  to match 6-1571RL

6 x 36LS-1618 No. 2  to match 6-1618RL

6 x 36LR-20 No. 1  to match 6-20RL

6 x 36LR-1751 No. 2  to match 6-1751RL

6 x 36LS-20 No. 1  to match 6-20RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

6 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

6 x 36LR-3481 No. 1  to match 6-3481RL

6 x 36LR-4245 No. 1  to match 6-4245RL

6 x 36LS-3481 No. 1  to match 6-3481RL

6 x 36LR-4281 No. 1  to match 6-4281RL

6 x 36LR-3531 No. 1  to match 6-3531RL

6 x 36LR-4281 No. 2  to match 6-4281RL

6 x 36LS-3531 No. 1  to match 6-3531RL

6 x 36LS-4281 No. 1  to match 6-4281RL

6 x 36LR-3537 No. 1  to match 6-3537RL

6 x 36LS-4281 No. 2  to match 6-4281RL

6 x 36LR-3537 No. 2  to match 6-3537RL

6 x 36LR-448 No. 1  to match 6-448RL

6 x 36LR-357 No. 1  to match 6-357RL

6 x 36LR-448 No. 2  to match 6-448RL

6 x 36LS-357 No. 1  to match 6-357RL

6 x 36LS-448 No. 1  to match 6-448RL

6 x 36LS-357 No. 2  to match 6-357RL

6 x 36LR-4411 No. 1  to match 6-4411RL

6 x 36LR-367 No. 1  to match 6-367RL

6 x 36LR-4411 No. 2  to match 6-4411RL

6 x 36LS-367 No. 1  to match 6-367RL

6 x 36LS-4411 No. 1  to match 6-4411RL

6 x 36LR-41 No. 1  to match 6-41RL

6 x 36LS-4411 No. 2  to match 6-4411RL

6 x 36LR-41 No. 2  to match 6-41RL

6 x 36LS-41 No. 1  to match 6-41RL

6 x 36LR-4481 No. 1  to match 6-4481RL

6 x 36LS-41 No. 2  to match 6-41RL

6 x 36LR-4481 No. 2  to match 6-4481RL

6 x 36LR-4225 No. 1  to match 6-4225RL

6 x 36LS-4481 No. 1  to match 6-4481RL

6 x 36LS-4225 No. 1  to match 6-4225RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

6 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

6 x 36LR-47 No. 1  to match 6-47RL

6 x 36LR-47 No. 2  to match 6-47RL

6 x 36LS-47 No. 1  to match 6-47RL

6 x 36LS-47 No. 2  to match 6-47RL

6 x 36LR-51 No. 1  to match 6-51RL

6 x 36LR-5418 No. 1  to match 6-5418RL

6 x 36LS-5418 No. 1  to match 6-5418RL

6 x 36LR-5618 No. 1  to match 6-5618RL

6 x 36LR-5618 No. 2  to match 6-5618RL

6 x 36LS-5618 No. 1  to match 6-5618RL

6 x 36LS-5618 No. 2  to match 6-5618RL

6 x 36LR-581 No. 1  to match 6-581RL

6 x 36LR-61 No. 1  to match 6-61RL

6 x 36LR-61 No. 2  to match 6-61RL

6 x 36LS-61 No. 1  to match 6-61RL

6 x 36LS-61 No. 2  to match 6-61RL

6 x 36LD-61 No. 1  to match 6-61RL

6 x 36LR-610 No. 1  to match 6-610RL

6 x 36LR-610 No. 2  to match 6-610RL

6 x 36LS-610 No. 1  to match 6-610RL

6 x 36LS-610 No. 2  to match 6-610RL

6 x 36LR-633 No. 1  to match 6-633RL

6 x 36LS-633 No. 1  to match 6-633RL

6 x 36LR-648 No. 1  to match 6-648RL

6 x 36LS-648 No. 1  to match 6-648RL

6 x 36LR-6468 No. 1  to match 6-6468RL

6 x 36LR-6468 No. 2  to match 6-6468RL

6 x 36LS-6468 No. 1  to match 6-6468RL

6 x 36LS-6468 No. 2  to match 6-6468RL

6 x 36LR-68 No. 1  to match 6-68RL

6 x 36LS-68 No. 1  to match 6-68RL

6 x 36 LR-758 No. 1  to match 6-758RL

6 x 36LR-758 No. 2  to match 6-758RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

6 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

6 x 36LR-81 No. 1  to match 6-81RL

6 x 36LR-938 No. 2  to match 6-938RL

6 x 36LR-81 No. 2  to match 6-81RL

6 x 36LS-938 No. 1  to match 6-938RL

6 x 36LS-81 No. 1  to match 6-81RL

6 x 36LS-938 No. 2  to match 6-938RL

6 x 36LS-81 No. 2  to match 6-81RL

6 x 36LR-95 No. 1  to match 6-95RL

6 x 36LR-91 No. 1  to match 6-91RL

6 x 36LR-95 No. 2  to match 6-95RL

6 x 36LR-91 No. 2  to match 6-91RL

6 x 36LS-95 No. 1  to match 6-95RL

6 x 36LR-938 No. 1  to match 6-938RL

6 x 36LS-95 No. 2  to match 6-95RL

12 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

12 x 36LD-10 No. 1  to match 6-10RL

12 x 36LS-61 No. 2  to match 6-61RL

12 x 36LD-41 No. 1  to match 6-41RL

12 x 36LD-61 No. 1  to match 6-61RL

12 x 36LD-41 No. 2  to match 6-41RL

12 x 36LD-61 No. 2  to match 6-61RL

12 x 36LR-5618 No. 1  to match 6-5618RL

12 x 36LR-610 No. 1  to match 6-610RL

12 x 36LS-5618 No. 1  to match 6-5618RL

12 x 36LR-610 No. 2  to match 6-610RL

12 x 36LR-61 No. 1  to match 6-61RL

12 x 36LS-610 No. 1  to match 6-610RL

12 x 36LR-61 No. 2  to match 6-61RL

12 x 36LS-610 No. 2  to match 6-610RL

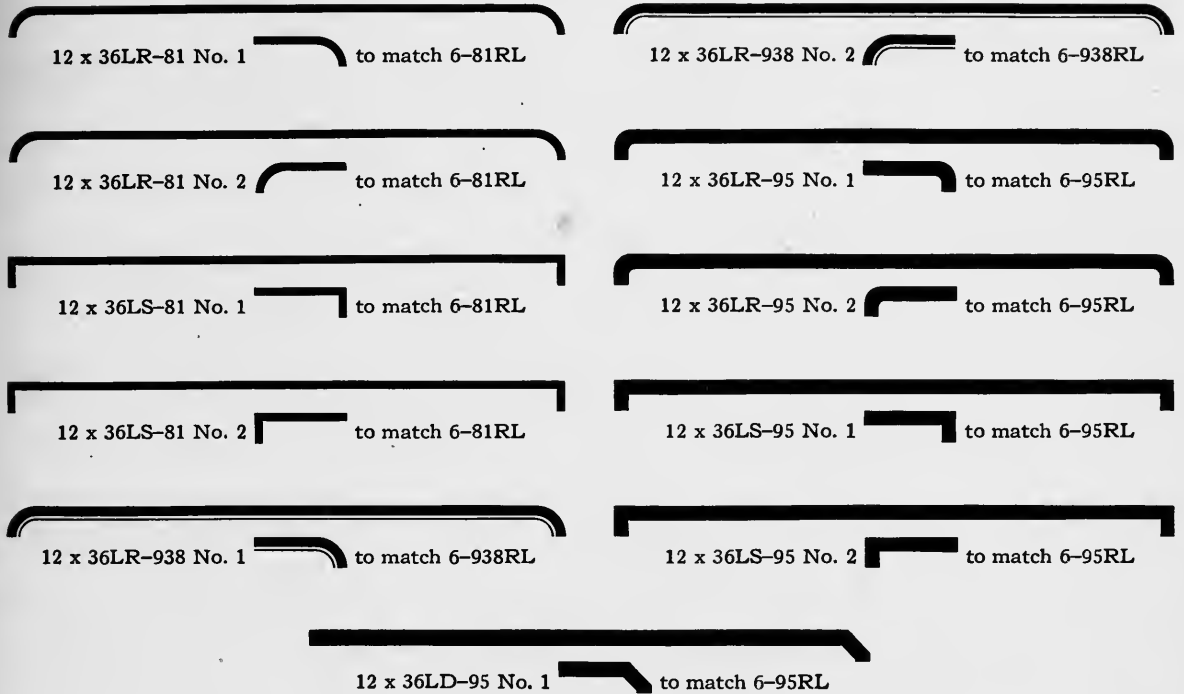
12 x 36LS-61 No. 1  to match 6-61RL

12 x 36LS-6468 No. 1  to match 6-6468RL

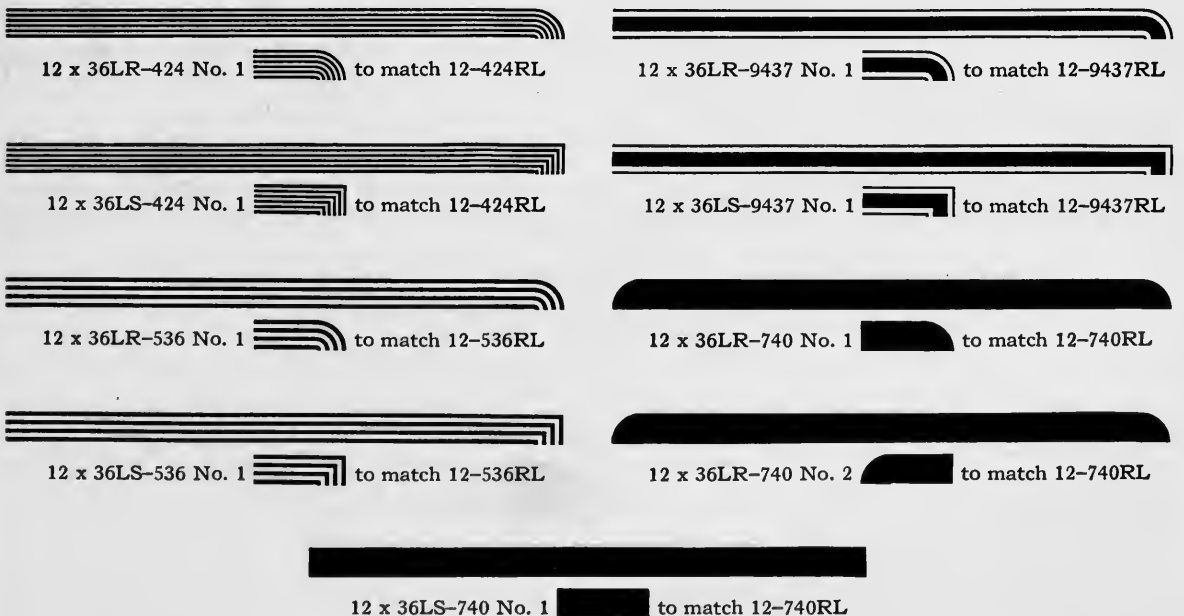
Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices



12 x 36-Point Sorts Corner Pieces to Match 12-Point Lead and Rule Matrices



Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Corner Pieces to Match Combinations of Monotype Rule



12-405N to match two 3-41RL rules



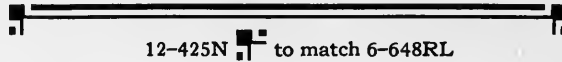
12-521N to match two 6-81RL rules



12-520N to match two 6-61RL rules

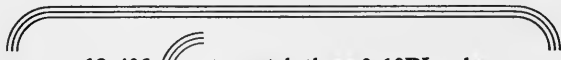


12-522N to match two 6-91RL rules



12-425N to match 6-648RL

18-Point Corner Pieces to Match Combinations of Monotype Rule



18-406 to match three 2-10RL rules



18-408 to match 6-95RL
6-41RL



18-407 to match two 6-81RL rules

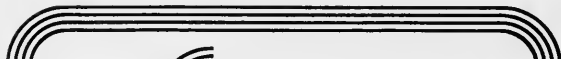


18-440 to match three 6-47RL rules

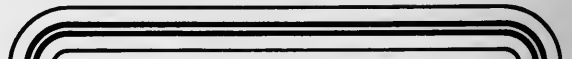


18-441 to match two 6-47RL rules

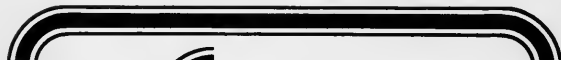
24-Point Corner Pieces to Match Combinations of Monotype Rule



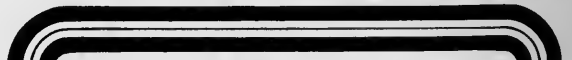
24-411 to match four 3-41RL rules



24-413 to match 6-41RL
6-68RL
6-41RL



24-412 to match 3-41RL
6-95RL
3-41RL



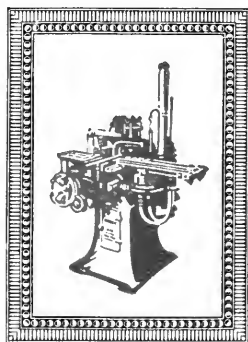
24-414 to match 6-95RL
6-10RL
6-95RL

36-Point Corner Pieces to Match Combinations of Monotype Rule



36-409 to match four 6-81RL rules

MONOTYPE BORDERS *and* ORNAMENTS



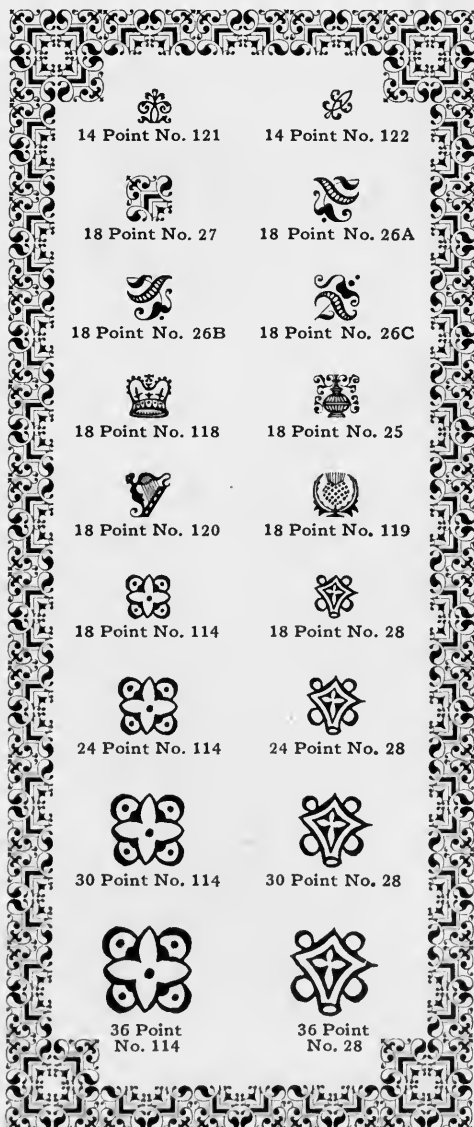
The following pages are an advance showing of several hundred Monotype Border Matrices now available. Additional sheets showing borders now in stock, as well as many new borders in preparation, will be sent out as issued.

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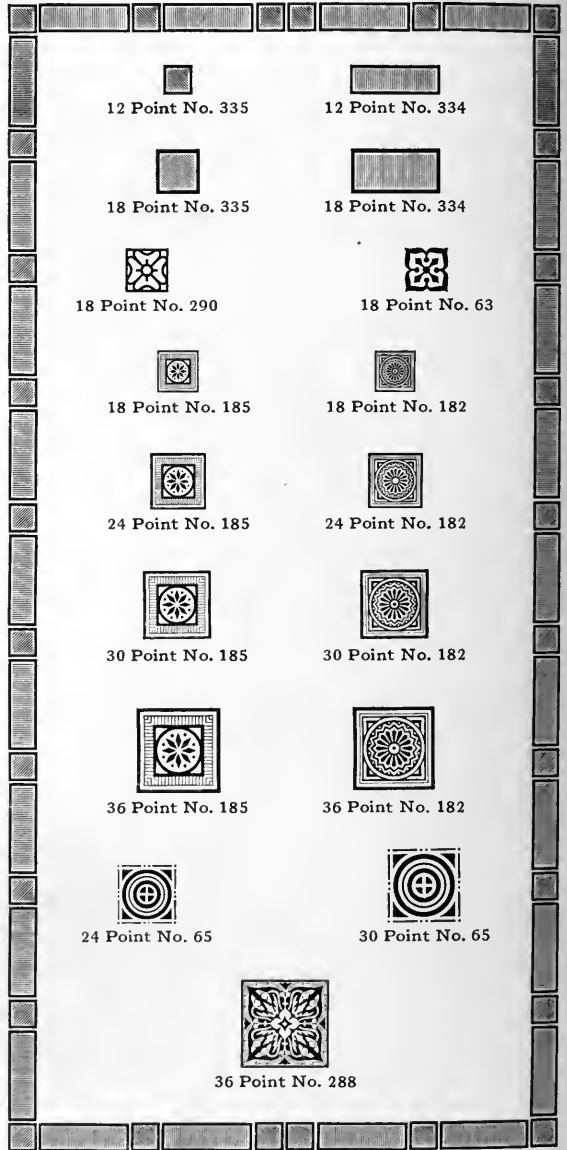
Monotype Borders

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except those otherwise specified



Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified



Monotype Borders

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6 Point Strip No. 177

6 Point Strip No. 186

6 Point No. 177

6 Point No. 186

8 Point No. 177

8 Point No. 186

10 Point No. 177

10 Point No. 186

12 Point No. 177

12 Point No. 186

14 Point No. 177

14 Point No. 186

18 Point No. 177

18 Point No. 186

24 Point No. 177

24 Point No. 186

30 Point No. 177

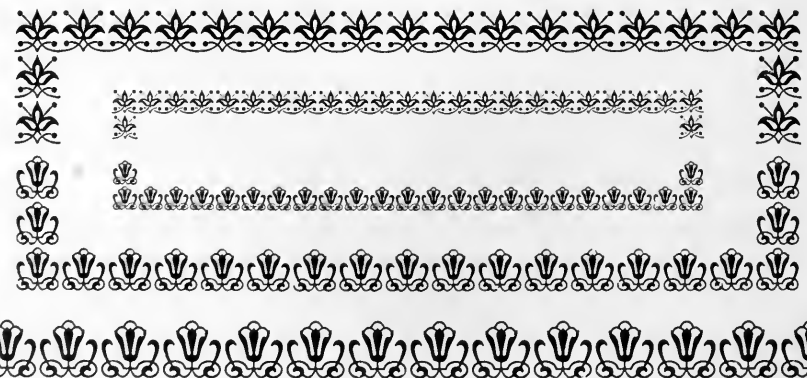
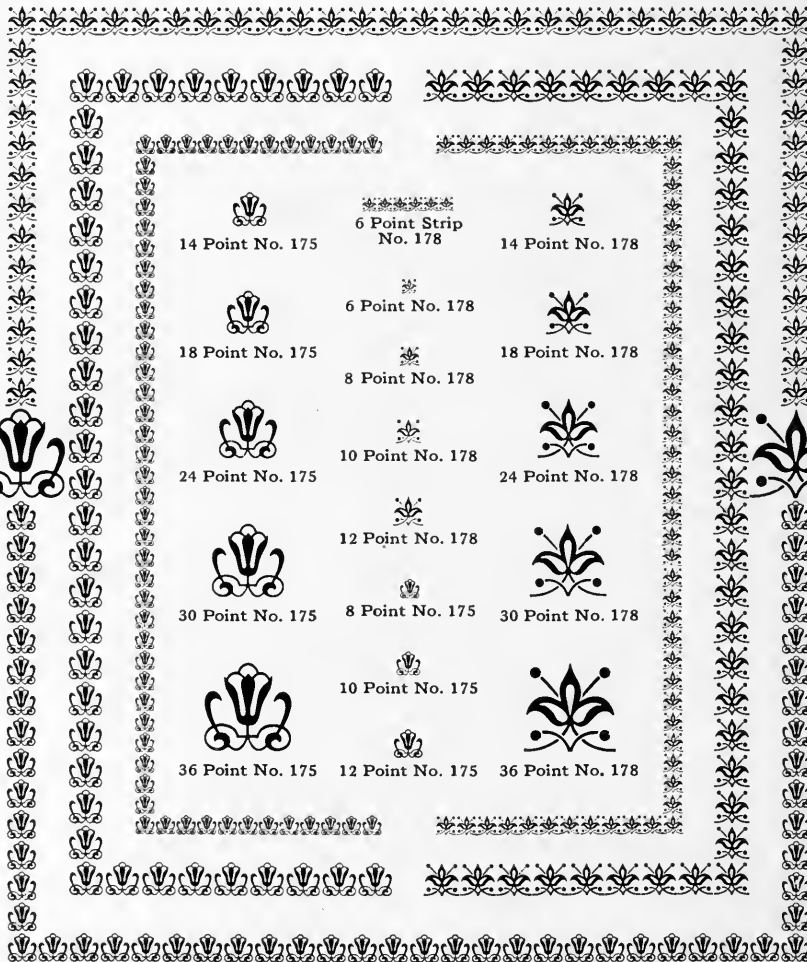
30 Point No. 186

36 Point No. 177

36 Point No. 186

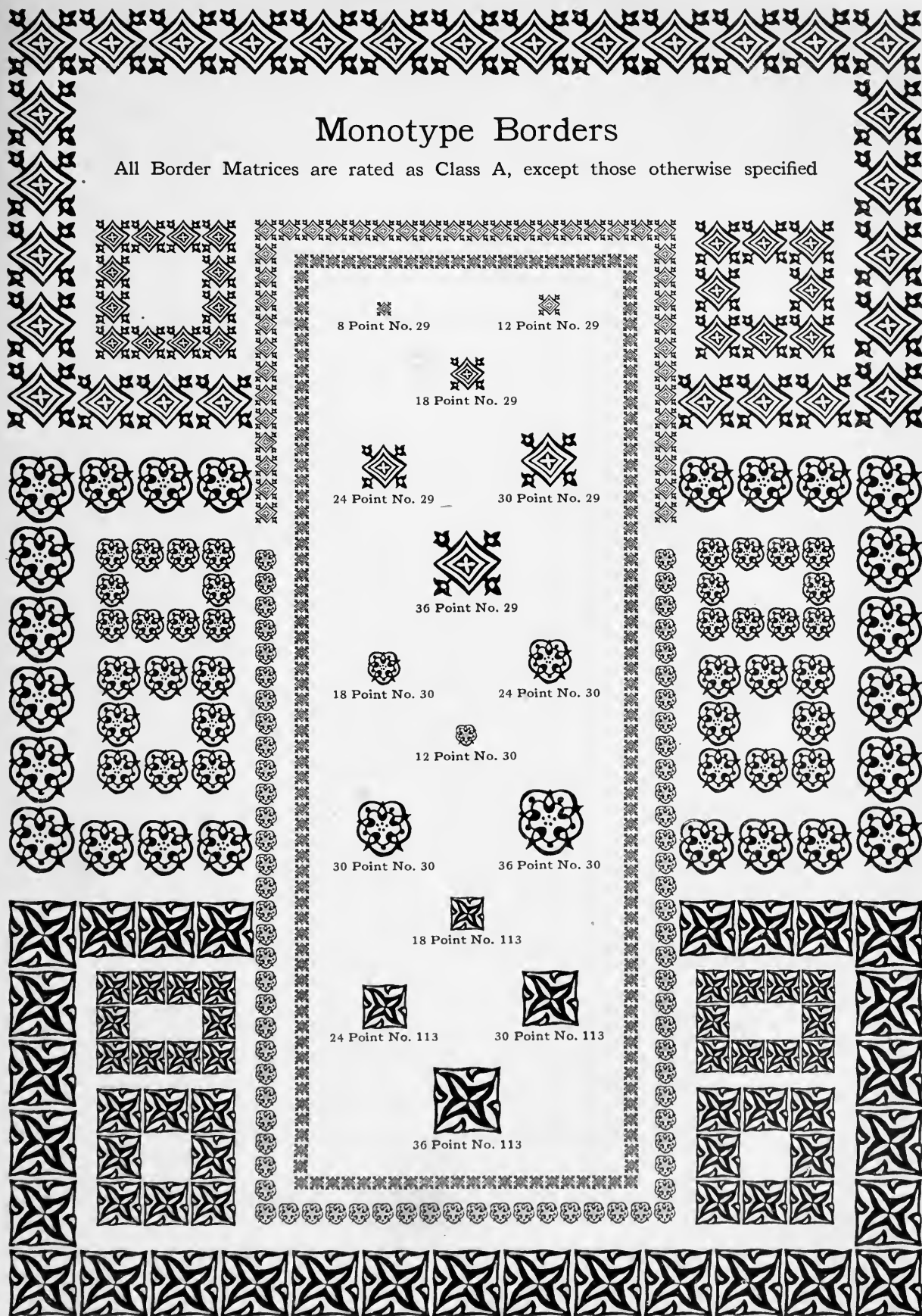
Monotype Borders

All Border Matrices are rated as Class A,
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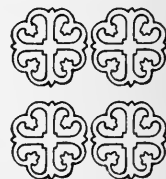
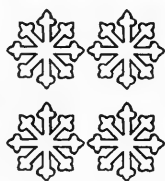
Monotype Borders

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Monotype Borders

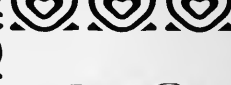
All Border Matrices are rated as Class A,
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30 Point No. 260 36 Point No. 107 30 Point No. 268



36 Point No. 108 24 Point No. 173 36 Point No. 109



30 Point No. 173 36 Point No. 173 30 Point No. 255



18 Point
No. 173

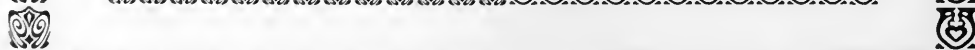
14 Point
No. 173

12 Point
No. 173

10 Point
No. 173

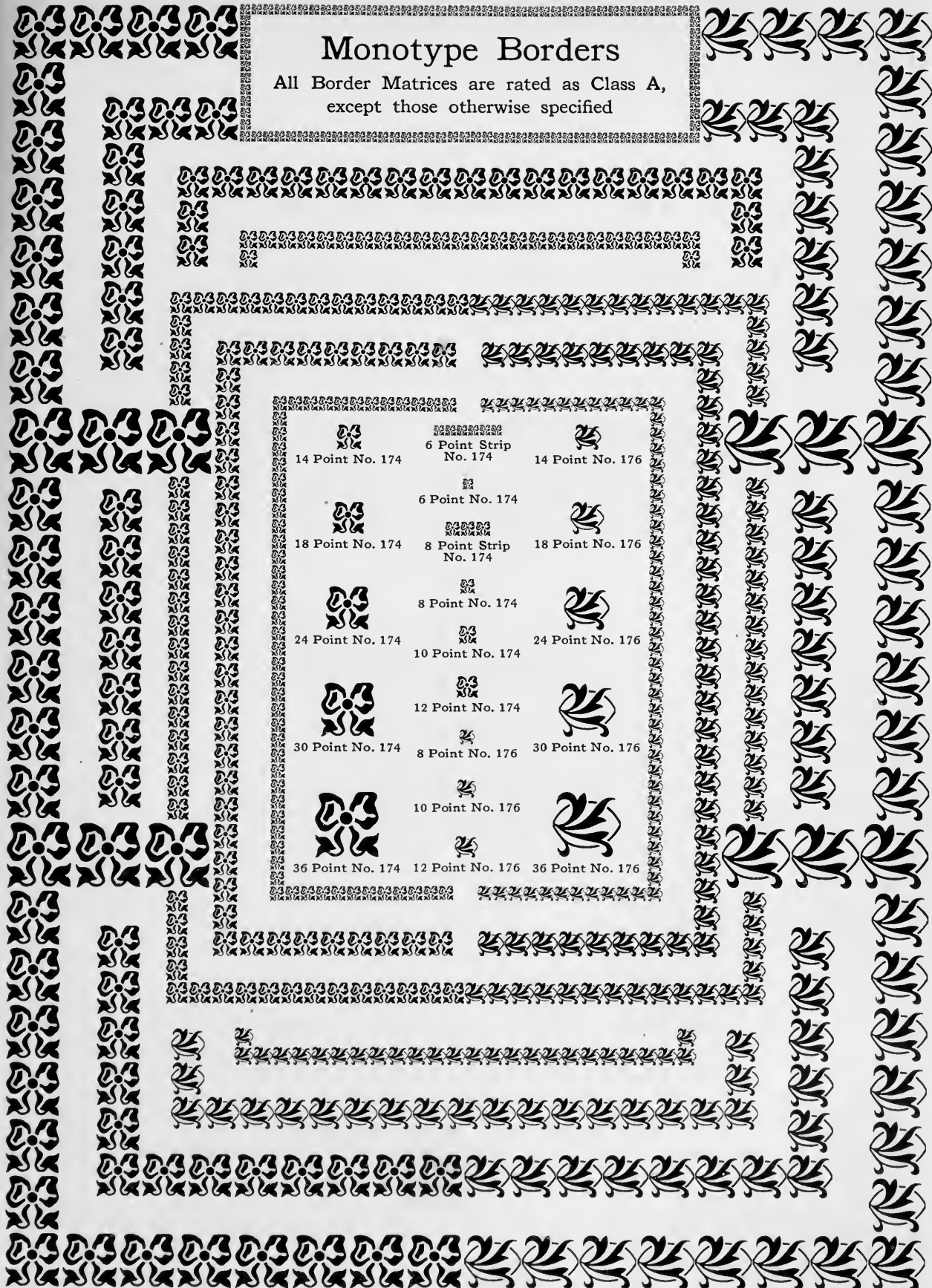
12 Point
No. 255

18 Point
No. 255



Monotype Borders

All Border Matrices are rated as Class A,
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Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified

							
12 Point No. 272	14 Point No. 272	12 Point No. 270	14 Point No. 270	12 Point No. 271	14 Point No. 271	12 Point No. 273	14 Point No. 273

			
18 Point No. 272	18 Point No. 270	18 Point No. 271	18 Point No. 273

			
24 Point No. 272	24 Point No. 270	24 Point No. 271	24 Point No. 273



18 Point No. 101



24 Point No. 90

							
12 Point No. 251	14 Point No. 251	12 Point No. 250	14 Point No. 250	12 Point No. 259	14 Point No. 259	12 Point No. 252	14 Point No. 252

			
18 Point No. 251	18 Point No. 250	18 Point No. 259	18 Point No. 252

			
24 Point No. 251	24 Point No. 250	24 Point No. 259	24 Point No. 252

12 Point No. 267

18 Point No. 267

Monotype Borders

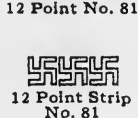
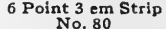
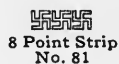
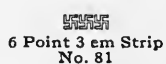
All Border Matrices are rated as Class A,
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 6 Pt. No. 179	 6 Pt. No. 180	 6 Pt. No. 181
 8 Pt. No. 179	 8 Pt. No. 180	 8 Pt. No. 181
 10 Pt. No. 179	 10 Pt. No. 180	 10 Pt. No. 181
 12 Pt. No. 179	 12 Pt. No. 180	 12 Pt. No. 181
 14 Pt. No. 179	 14 Pt. No. 180	 14 Pt. No. 181
 18 Pt. No. 179	 18 Pt. No. 180	 18 Pt. No. 181
 24 Pt. No. 179	 24 Pt. No. 180	 24 Pt. No. 181
 30 Pt. No. 179	 30 Pt. No. 180	 30 Pt. No. 181
 36 Pt. No. 179	 36 Pt. No. 180	 36 Pt. No. 181

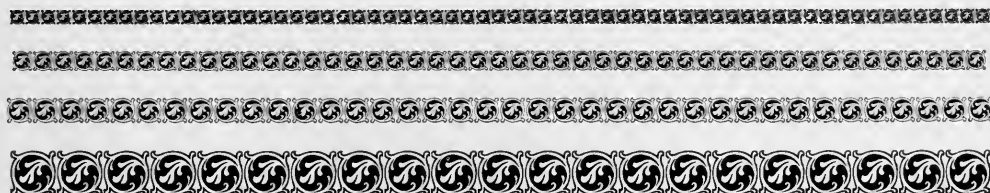
Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified



Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified




12 Point Strip No. 34


6 Point No. 32


8 Point No. 32


14 Point No. 187


12 Point No. 34


10 Point No. 32


12 Point No. 32


18 Point No. 187


12 Point Strip No. 32


18 Point No. 34


18 Point No. 32

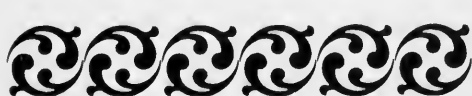
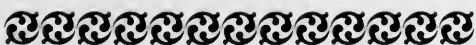

24 Point No. 32

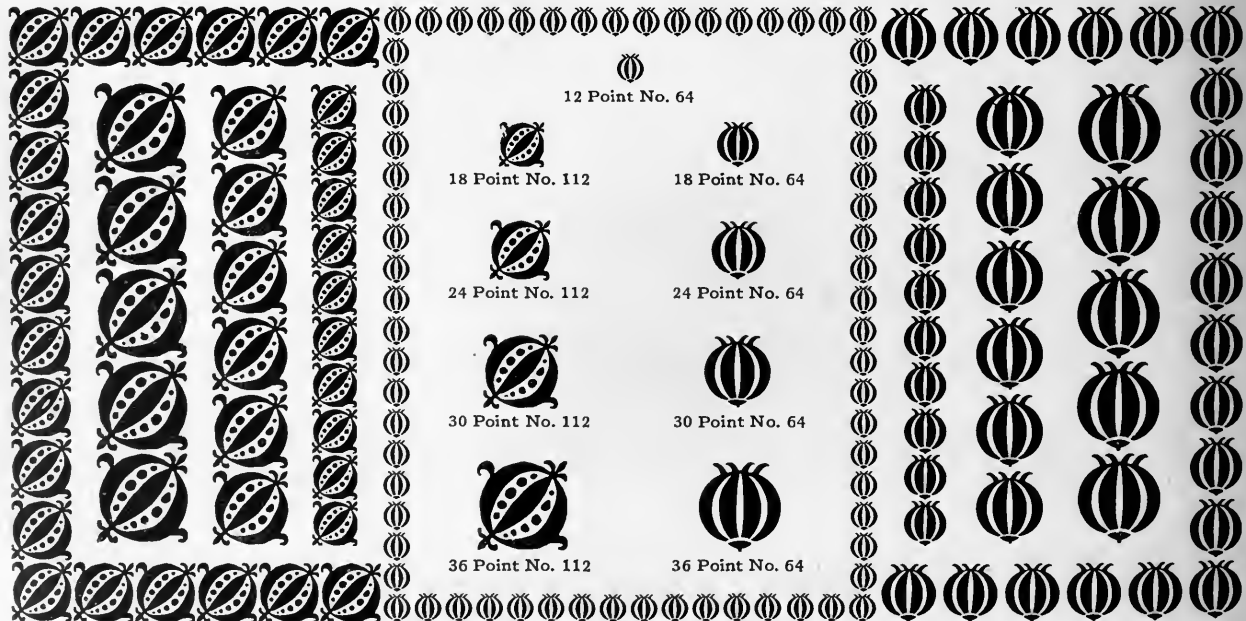
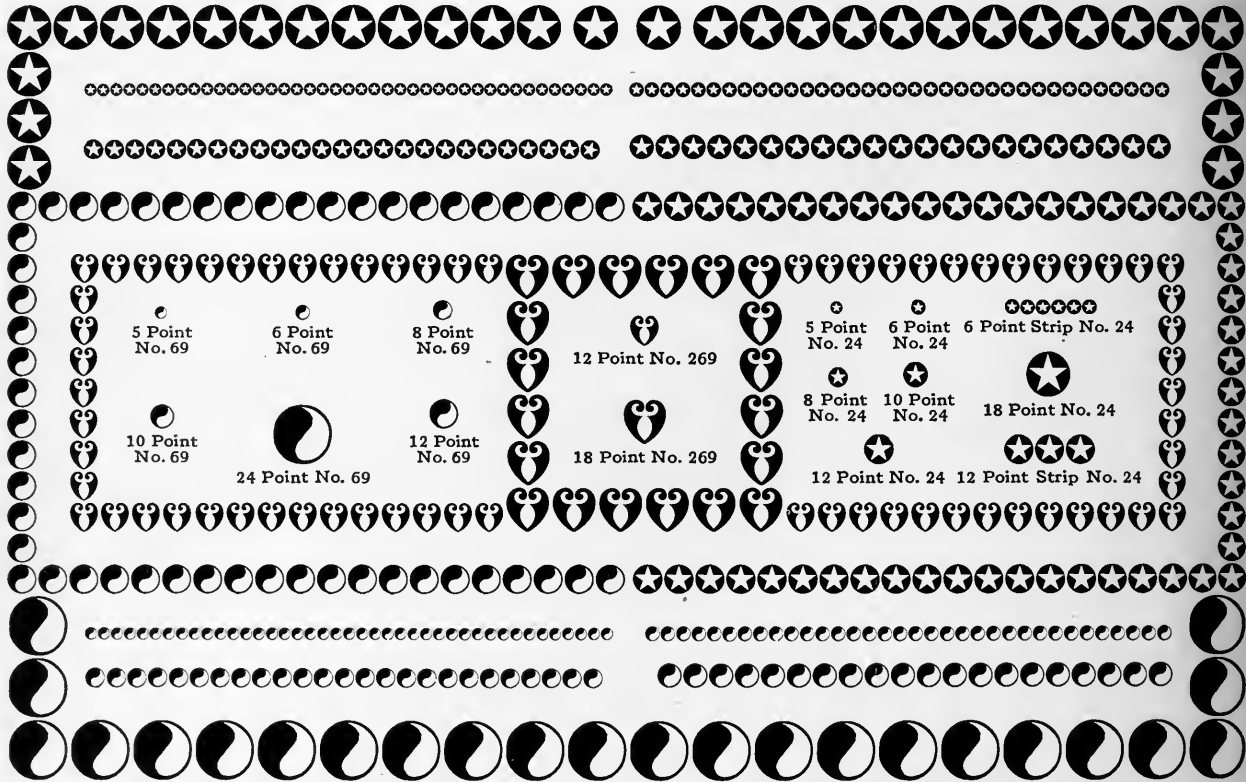
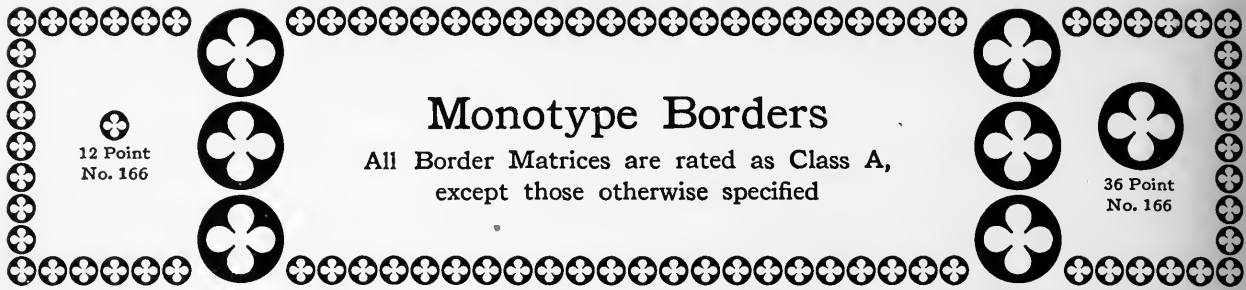

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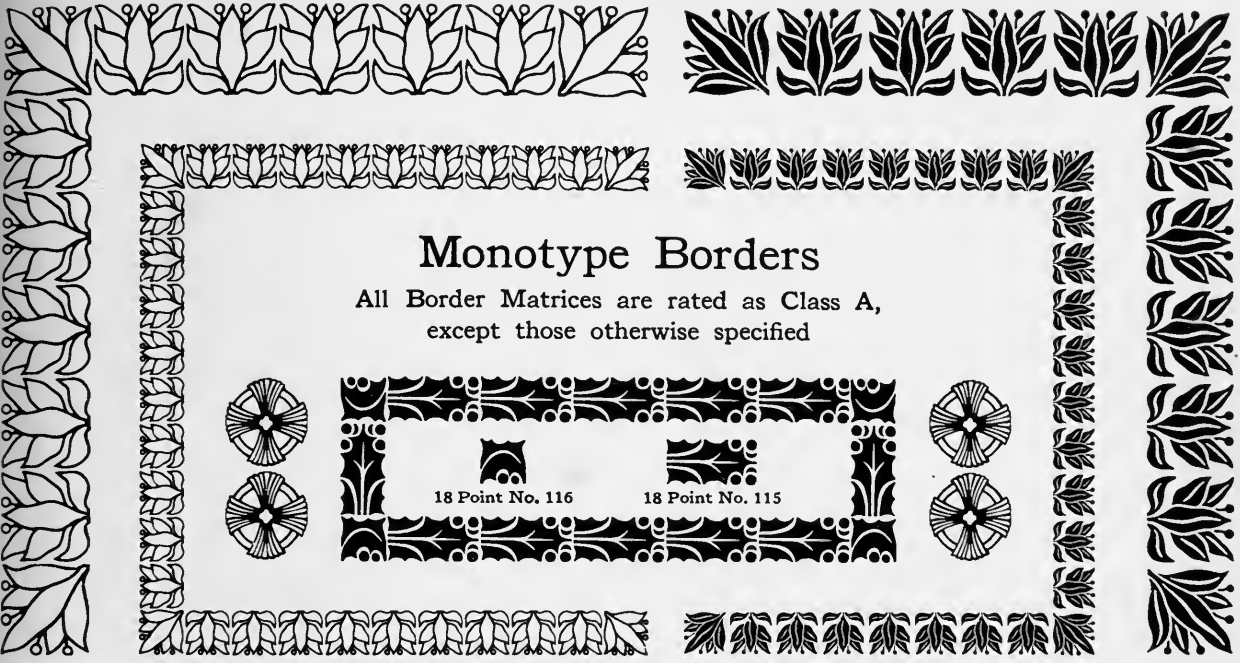

24 Point No. 34


36 Point No. 187


30 Point No. 187

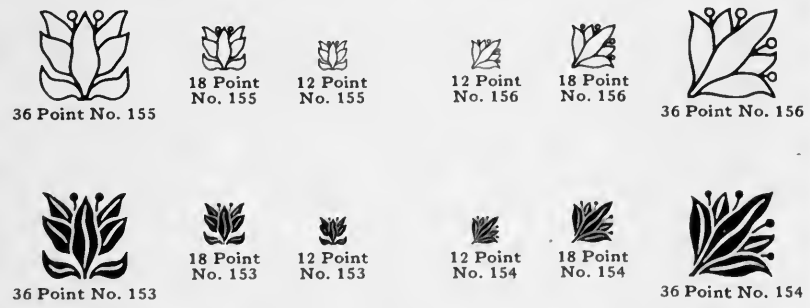
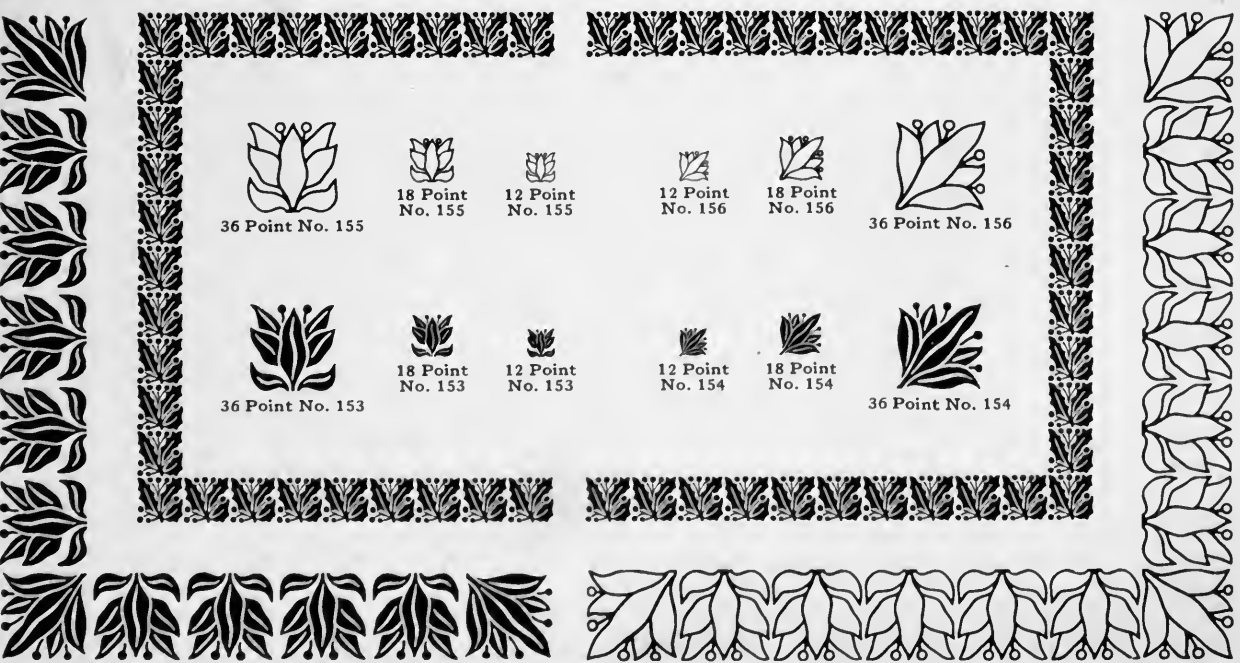
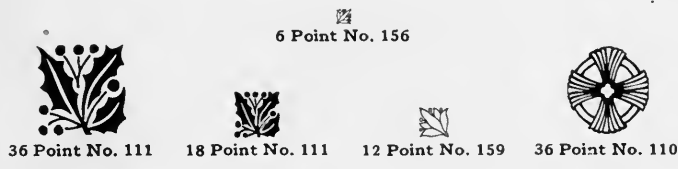
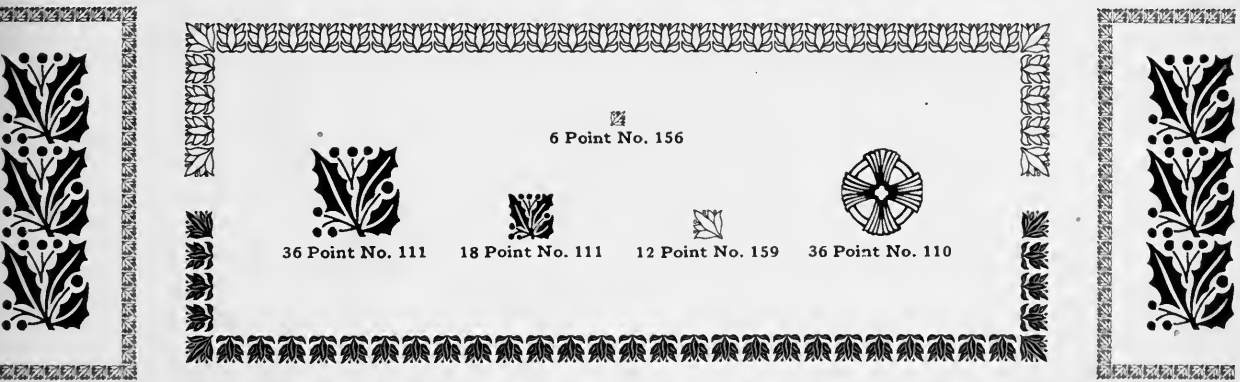






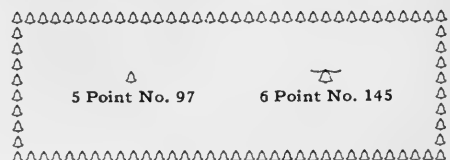
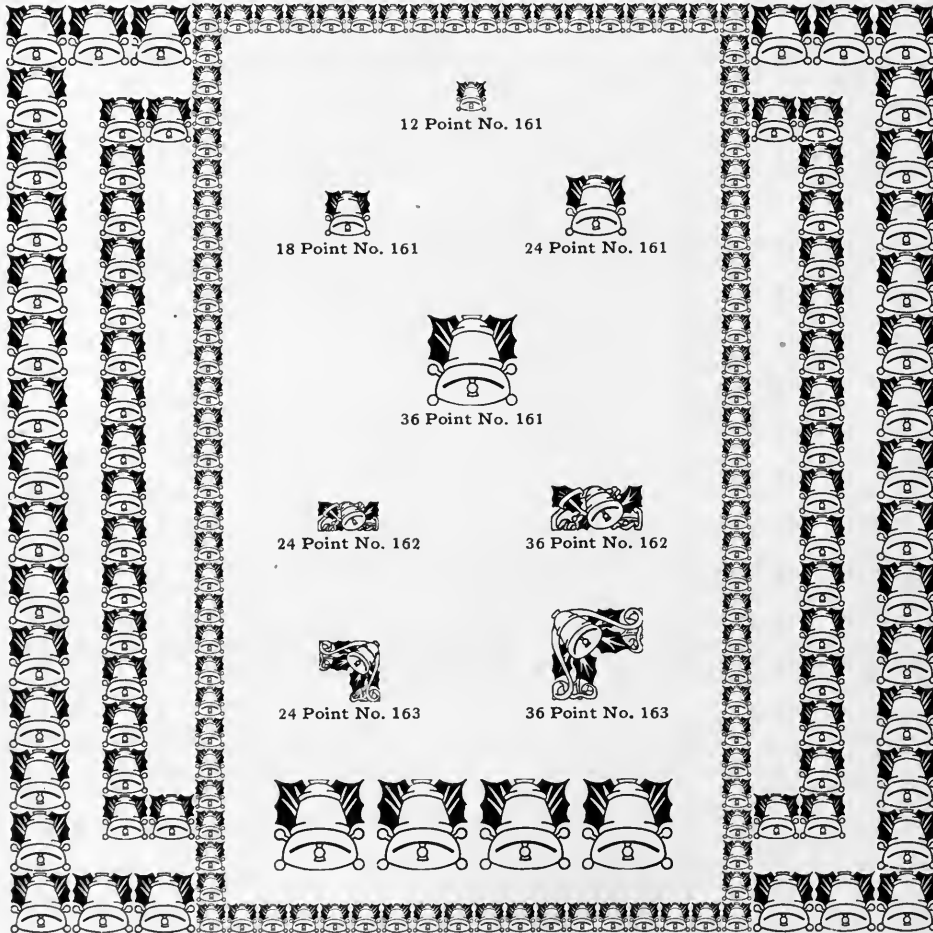
Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified



Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified



Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified



18 Point No. 33A



18 Point No. 33B



18 Point No. 33C



24 Point No. 327



24 Point No. 222



36 Point No. 327



36 Point No. 222



24 Point No. 222A



36 Point No. 222A



12 Point No. 328



24 Point No. 329



24 Point No. 330



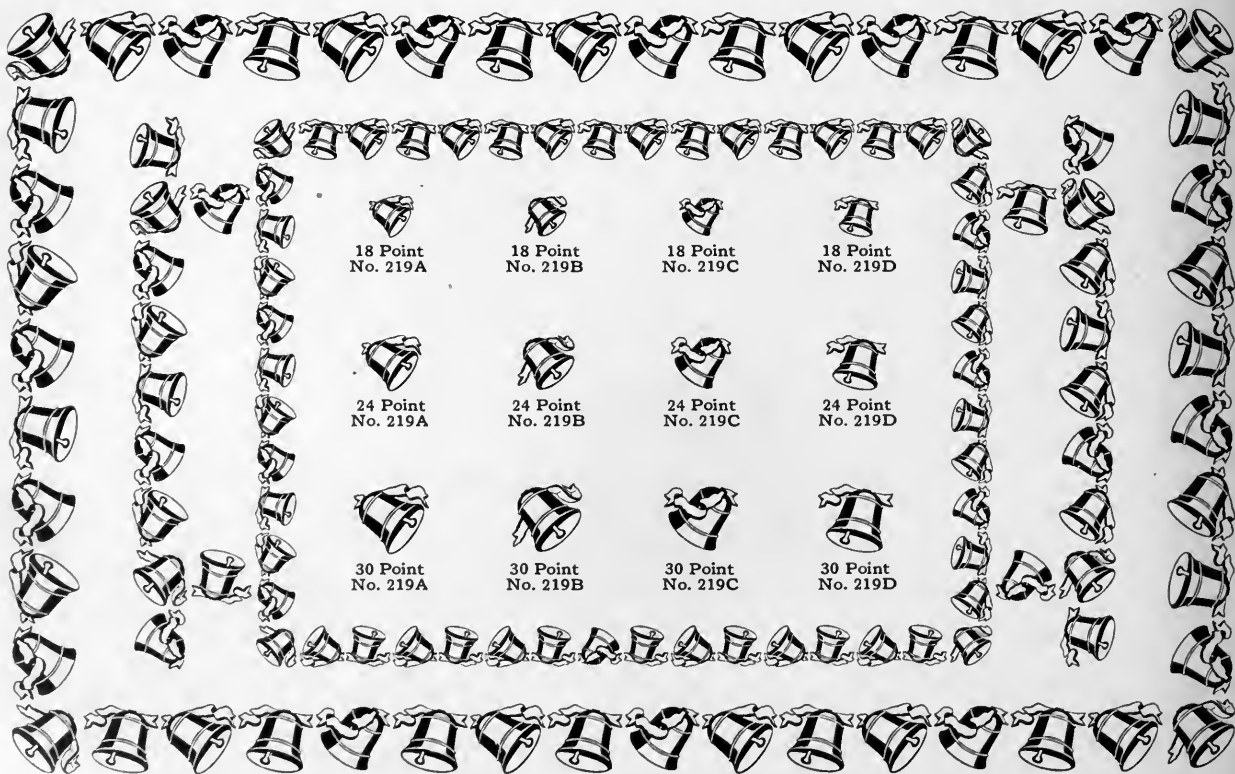
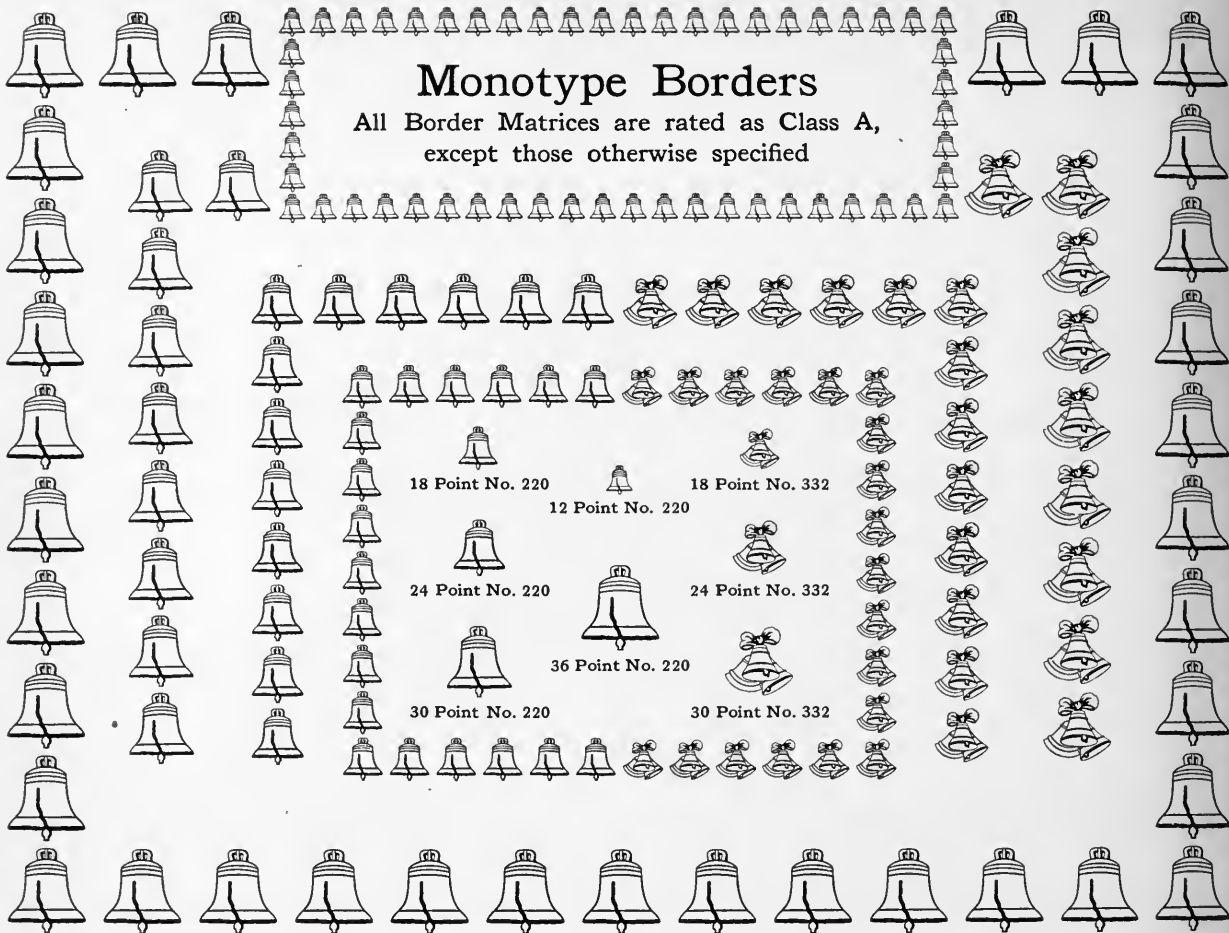
18 Point No. 328



36 Point No. 329

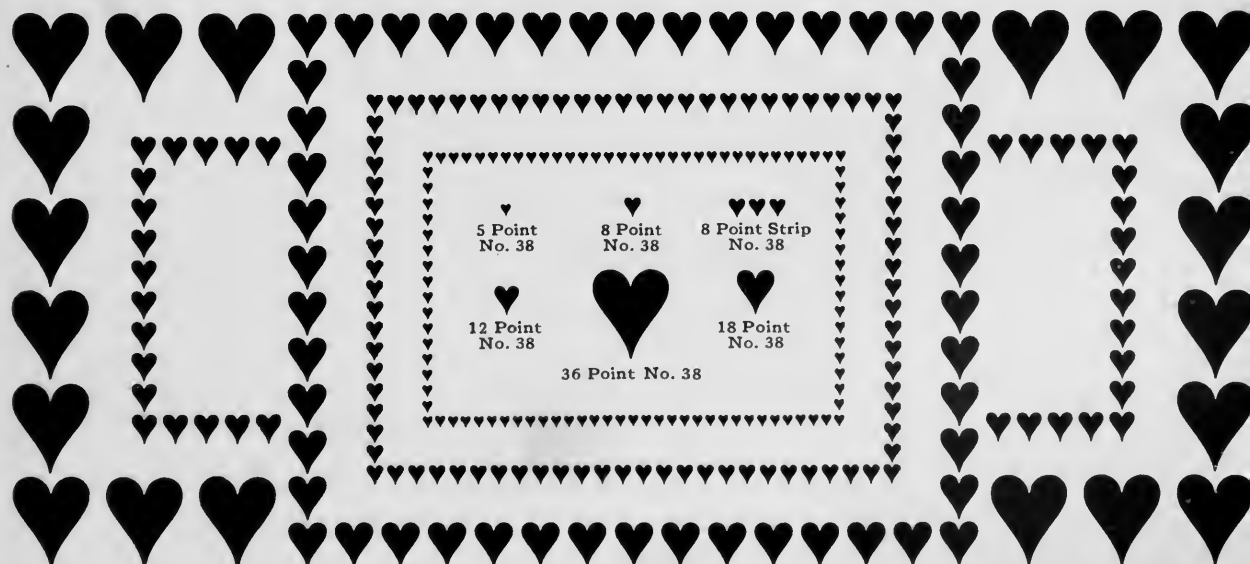
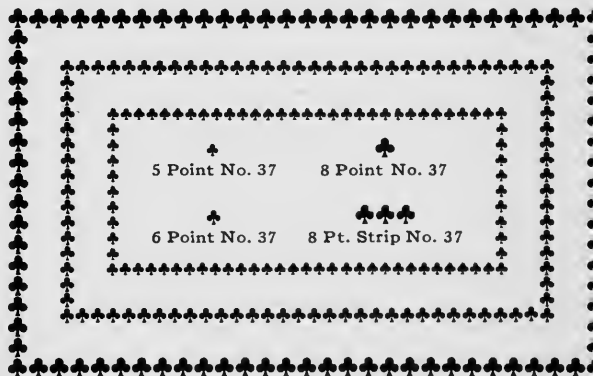
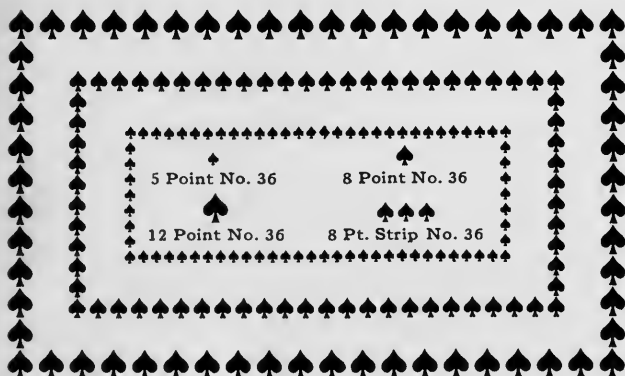
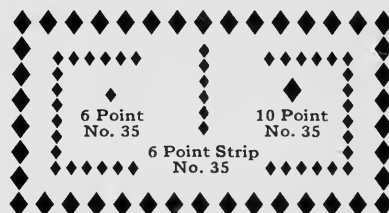
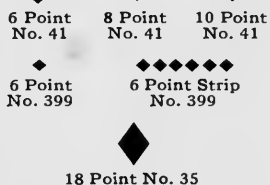
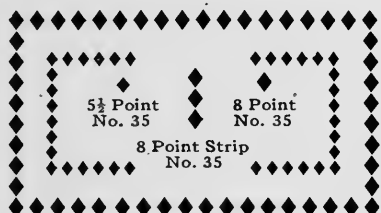


36 Point No. 330



Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified



Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified

24 Point No. 286

24 Point No. 287



24 Point No. 239



36 Point No. 325



24 Point No. 325



24 Point No. 326



36 Point No. 326



24 Point No. 227



18 Point No. 243



18 Point No. 216



18 Point No. 234



18 Point No. 333



30 Point No. 333



18 Point No. 242



30 Point No. 243



30 Point No. 216



24 Point No. 234



36 Point No. 235



30 Point No. 242



14 Point No. 331



18 Point No. 331



24 Point No. 331



24 Point No. 221



30 Point No. 221



36 Point No. 221



18 Point No. 47



18 Point No. 39



24 Point No. 237



36 Point No. 285



24 Point No. 229



24 Point No. 230



24 Point No. 231



24 Point No. 236



24 Point No. 238



24 Point No. 226



18 Point No. 228



24 Point No. 228



30 Point No. 228



24 Point No. 225



36 Point No. 226



36 Point No. 223



24 Point No. 223



24 Point No. 224



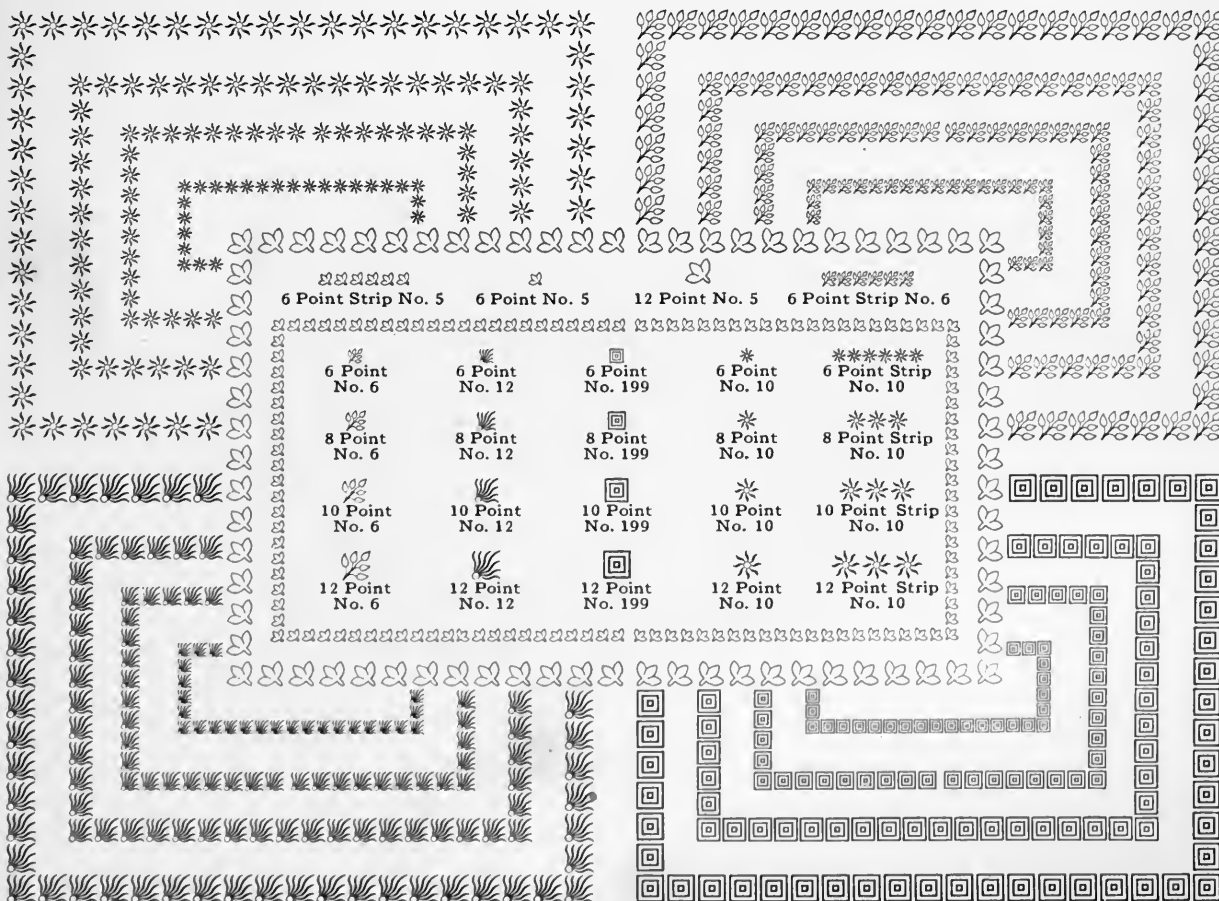
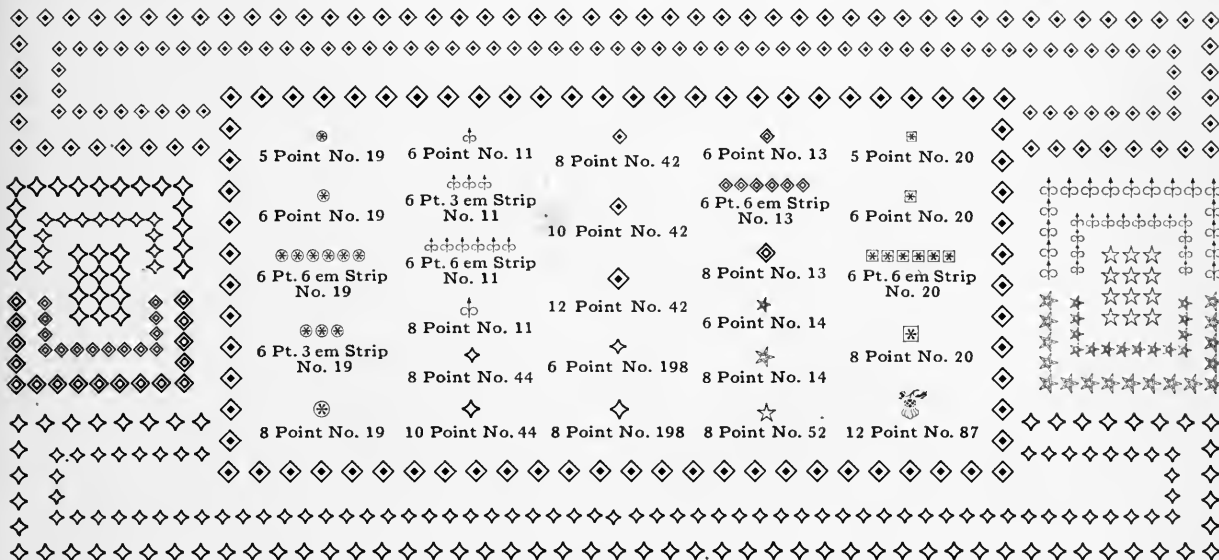
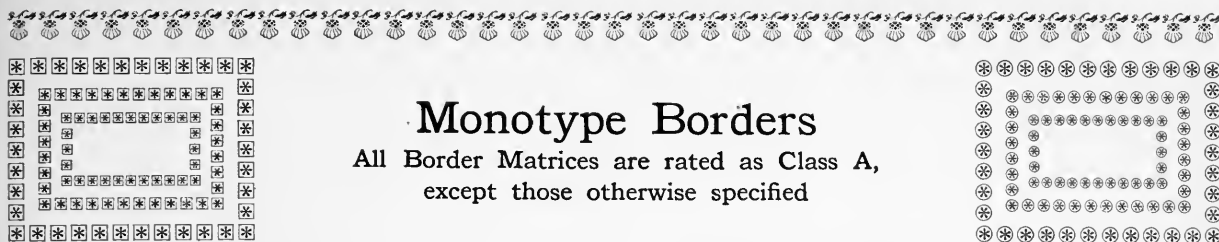
36 Point No. 224

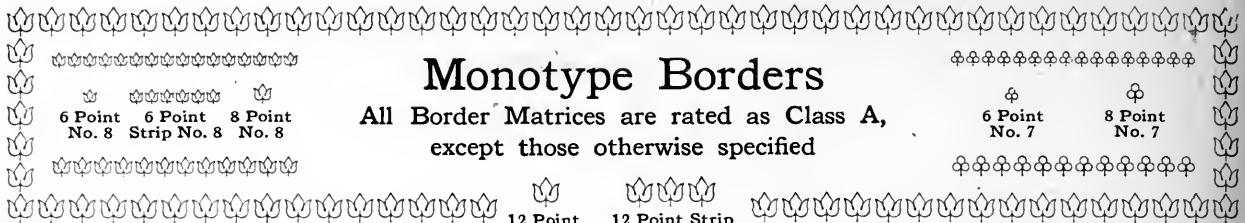


36 Point No. 225

Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified



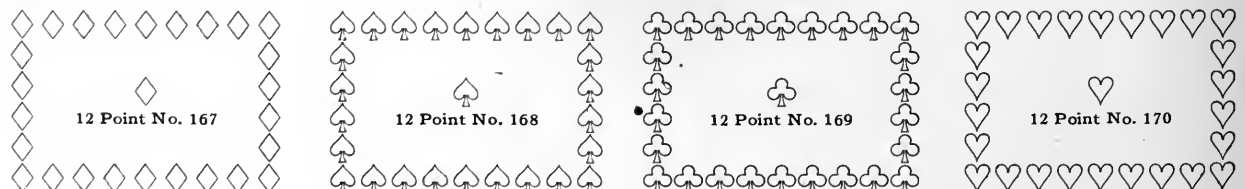
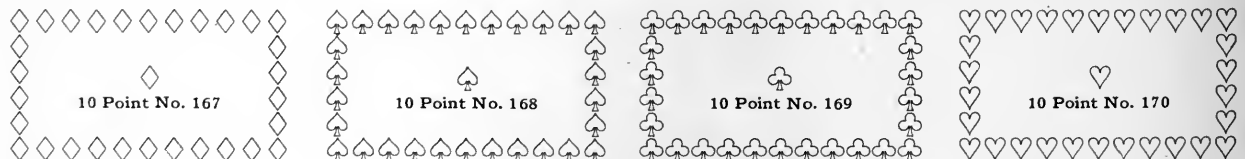
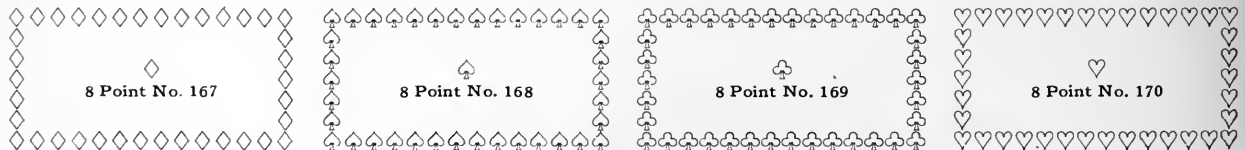
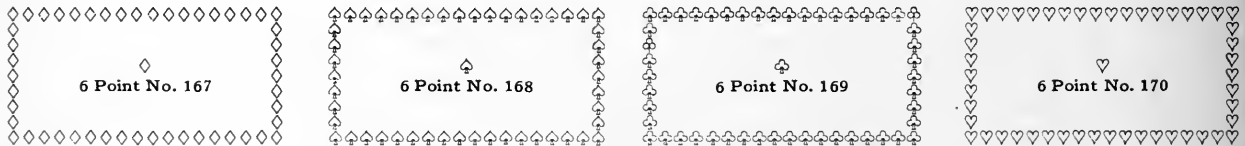
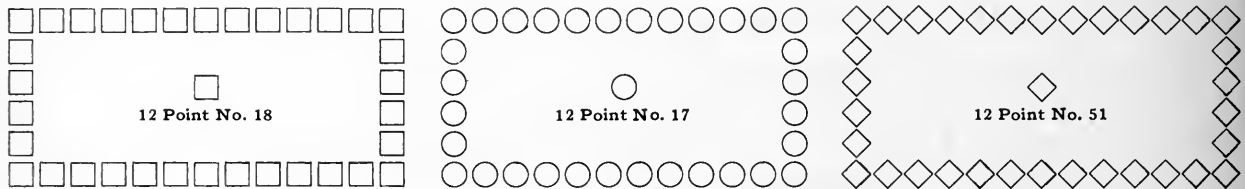
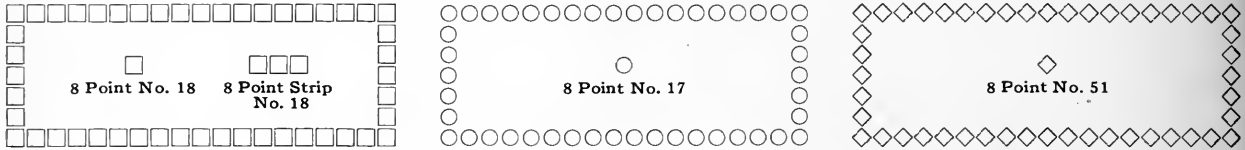
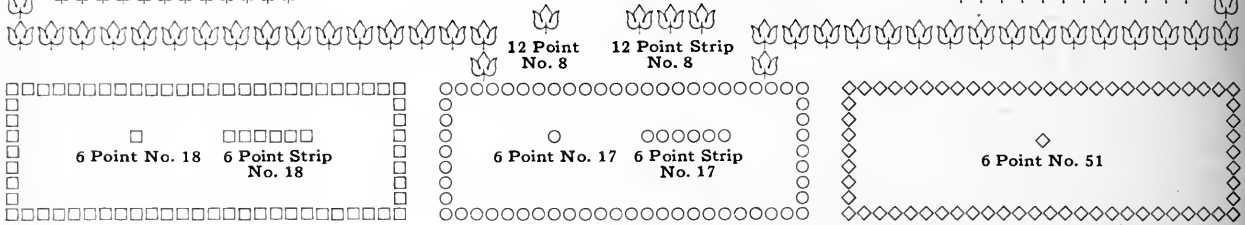


Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified

6 Point No. 8 6 Point Strip No. 8 8 Point No. 8

6 Point No. 7 8 Point No. 7



Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified



18 Point No. 313



18 Point No. 318



18 Point No. 315



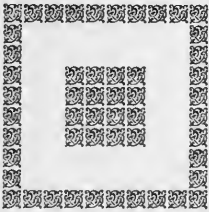
18 Point No. 316



18 Point No. 314



18 Point No. 317

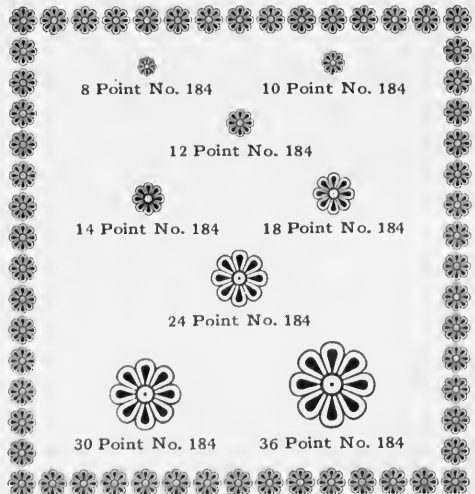
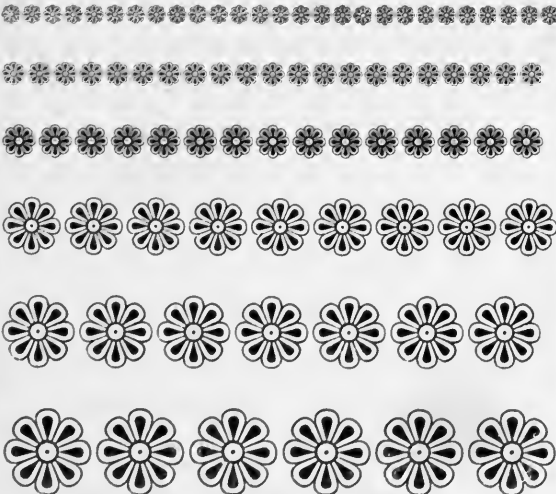


6 Point No. 93

8 Point No. 93

10 Point No. 93

12 Point No. 93



8 Point No. 184

10 Point No. 184

12 Point No. 184

14 Point No. 184

18 Point No. 184

24 Point No. 184

30 Point No. 184

36 Point No. 184



18 Point No. 370

Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified



36 Point No. 369

6 Point No. 204

6 Point No. 378

36 Point No. 141

12 Point
No. 141
12 Point
Strip
No. 141

24 Point No. 141

10 Point
No. 206

12 Point
No. 206

6 Point No. 137 6 Point No. 133 6 Point No. 135

6 Point No. 217

8 Point No. 217

10 Point No. 217

12 Point No. 217

30 Point No. 123

24 Point No. 105

36 Point No. 124

6 Point No. 183

8 Point No. 183

10 Point No. 183

12 Point No. 183

14 Point No. 183

18 Point No. 183

24 Point No. 183

30 Point No. 183

36 Point No. 183

Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified

12 Point
No. 100

36 Point
No. 448

36 Point
No. 449

Other Sizes in Preparation

18 Point
No. 100

12 Point
No. 50

12 Point
No. 379

24 Point
No. 100

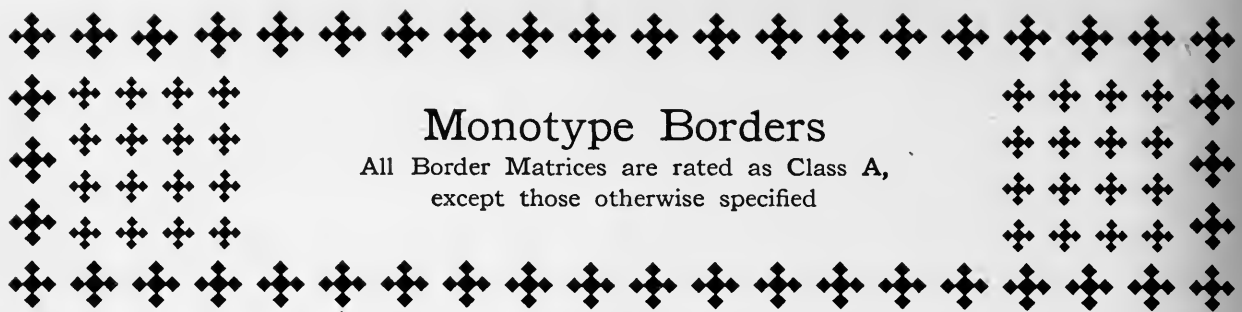
18 Point
No. 50

18 Point
No. 379

36 Point
No. 100

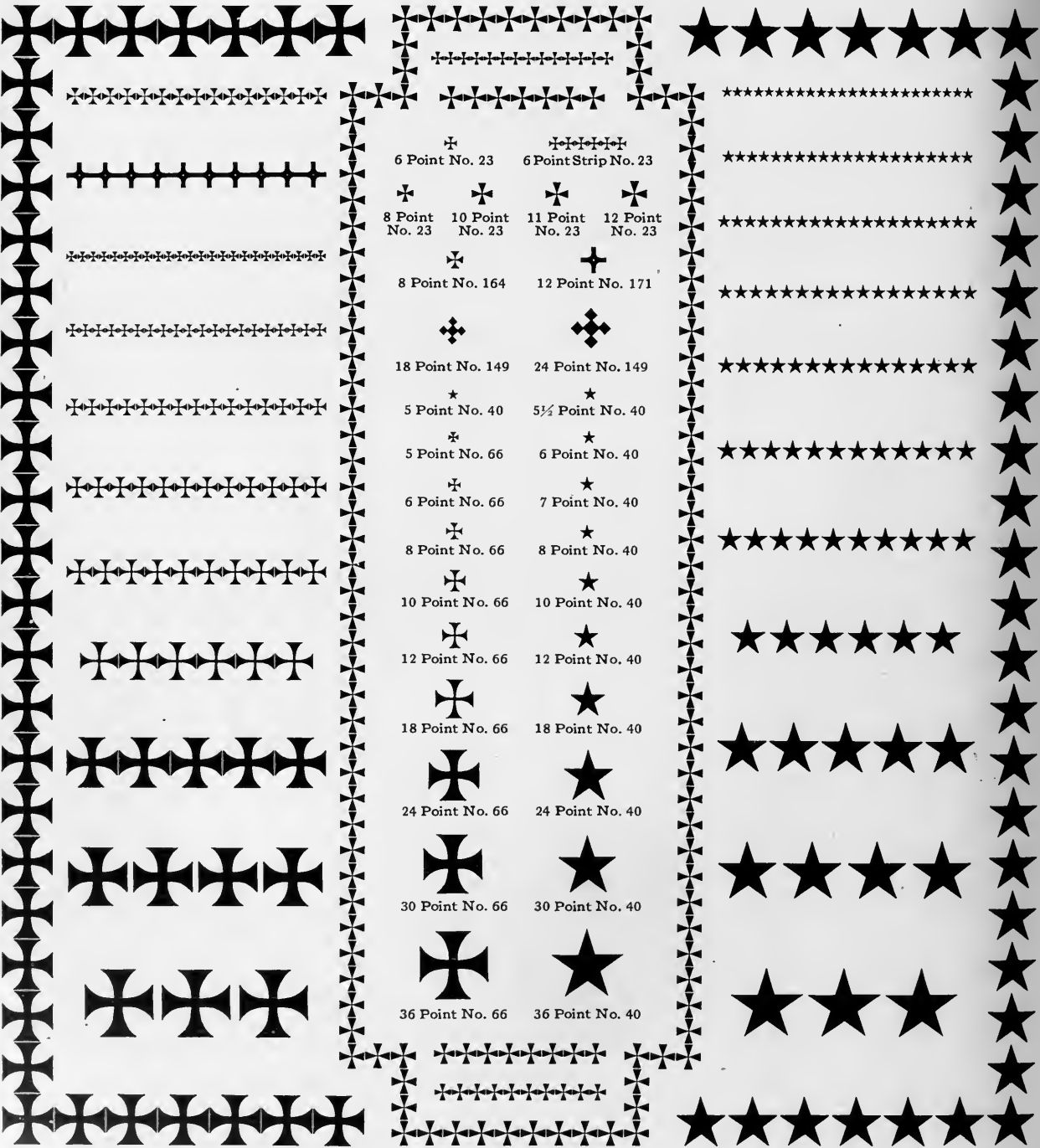
24 Point
No. 50

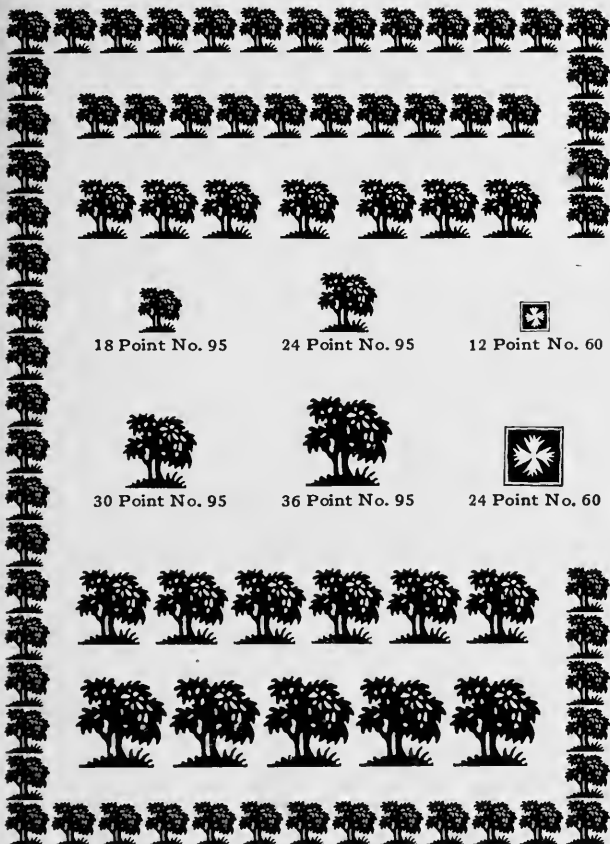
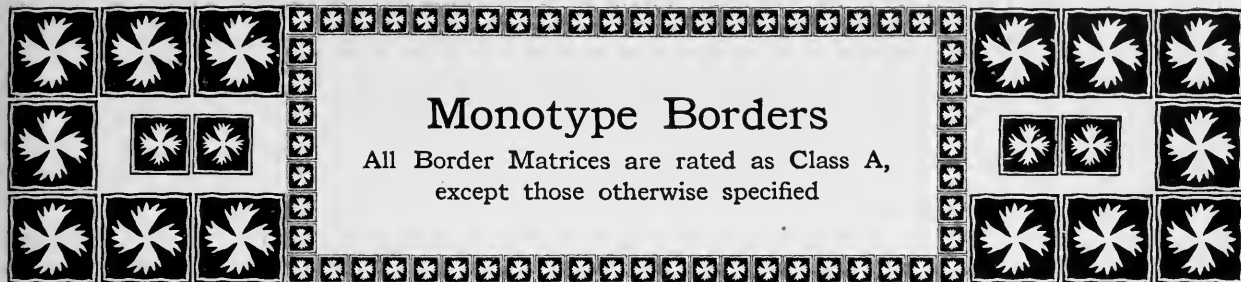
36 Point
No. 379



Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified





18 Point No. 95

24 Point No. 95

12 Point No. 60

12 Point Strip No. 60

18 Point No. 99

24 Point No. 99

30 Point No. 95

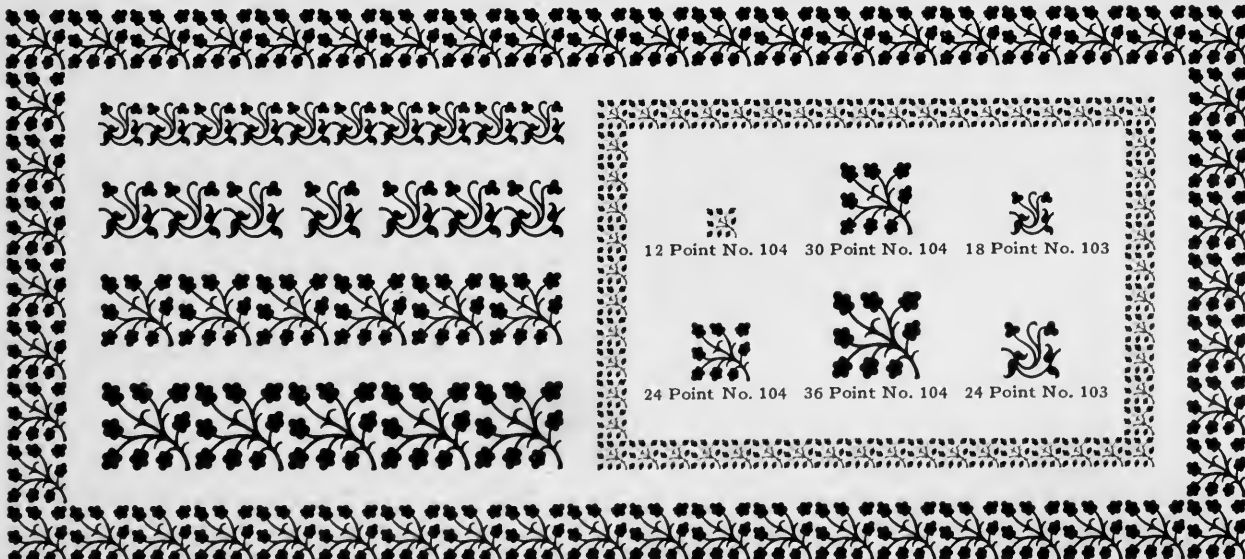
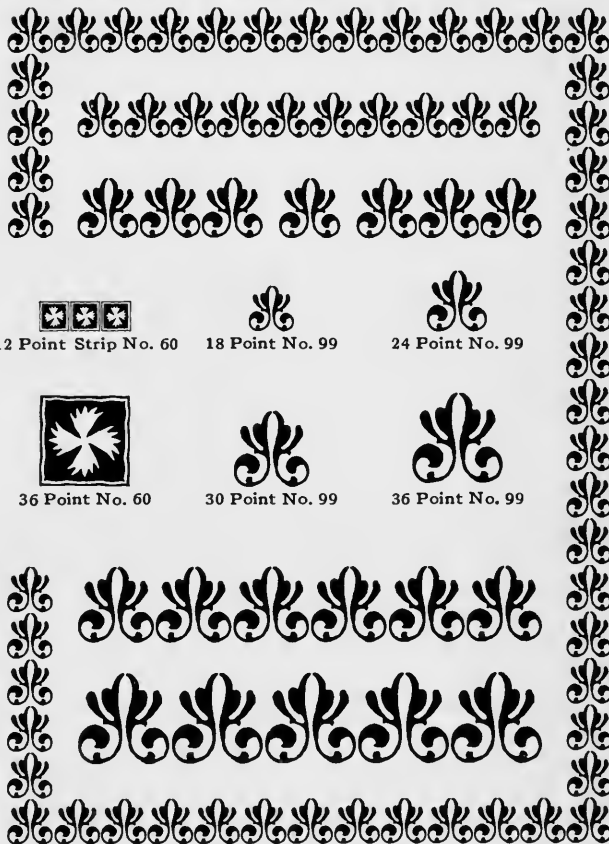
36 Point No. 95

24 Point No. 60

36 Point No. 60

30 Point No. 99

36 Point No. 99



12 Point No. 104

30 Point No. 104

18 Point No. 103

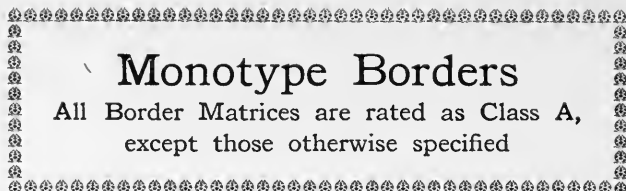
24 Point No. 104

36 Point No. 104

24 Point No. 103



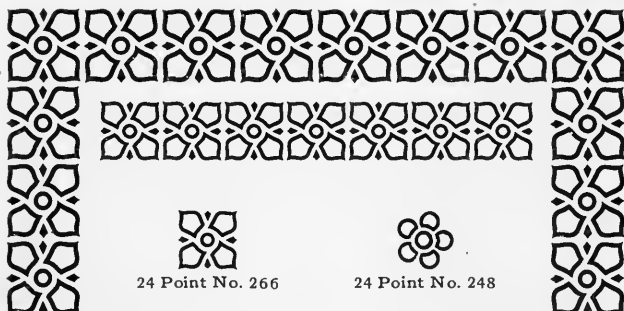
6 Point No. 94



12 Point No. 94

Monotype Borders

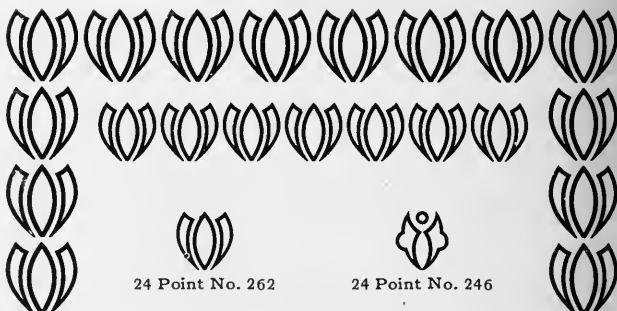
All Border Matrices are rated as Class A,
except those otherwise specified



24 Point No. 266



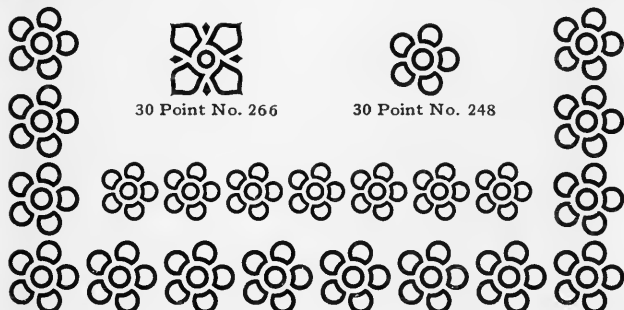
24 Point No. 248



24 Point No. 262



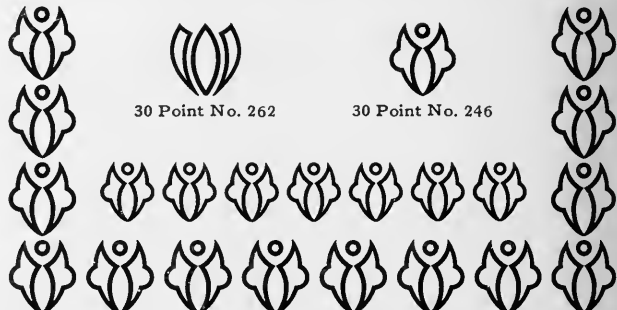
24 Point No. 246



30 Point No. 266



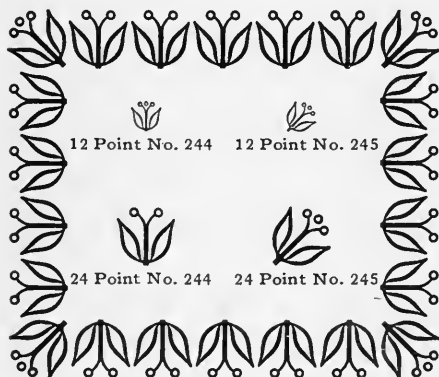
30 Point No. 248



30 Point No. 262



30 Point No. 246



12 Point No. 244



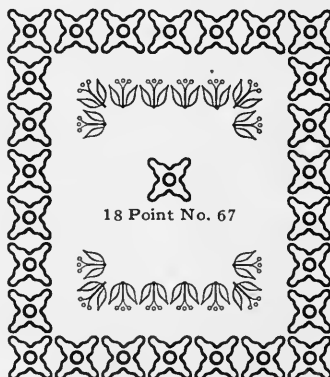
12 Point No. 245



24 Point No. 244



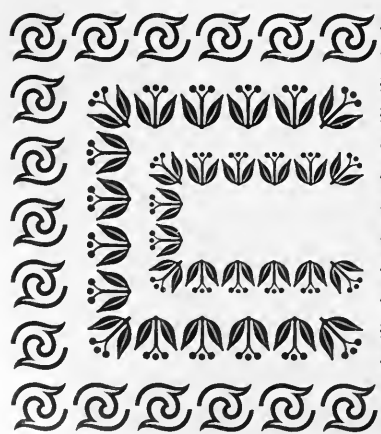
24 Point No. 245



18 Point No. 67



24 Point No. 232



12 Point No. 253



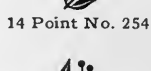
12 Point No. 254



12 Point No. 256



14 Point No. 253



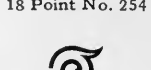
14 Point No. 254



14 Point No. 256



18 Point No. 253

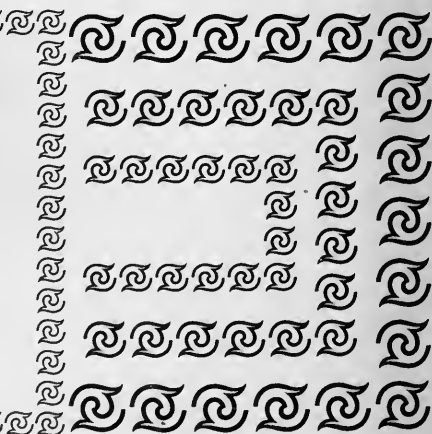


18 Point No. 254



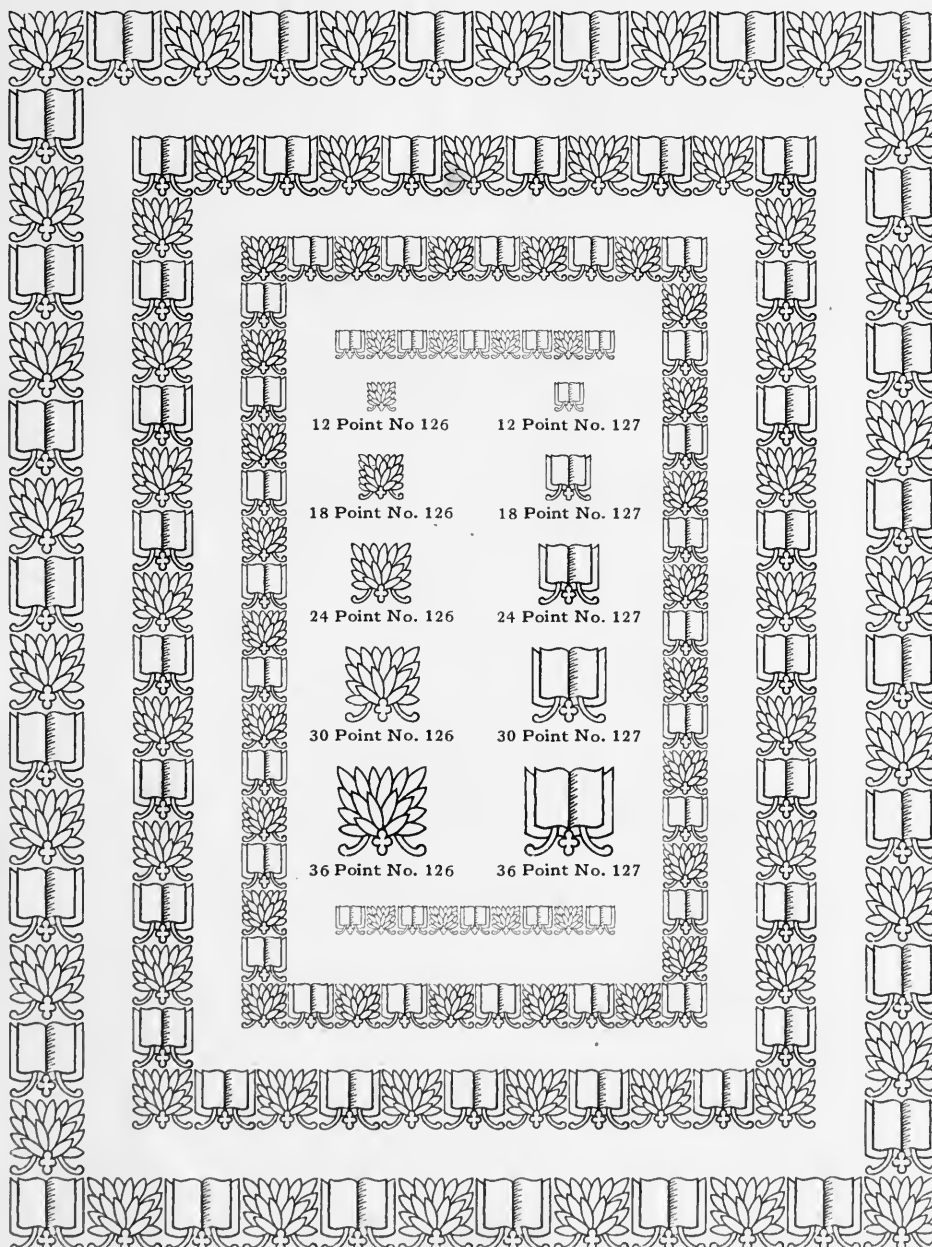
18 Point No. 256

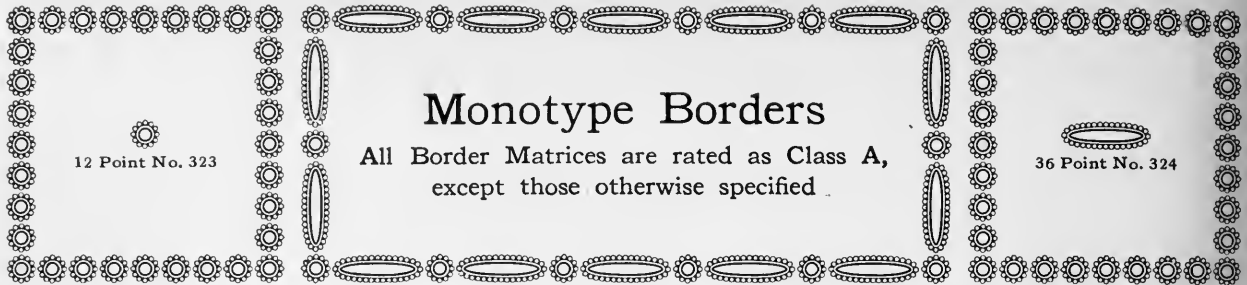
24 Point No. 256



Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified



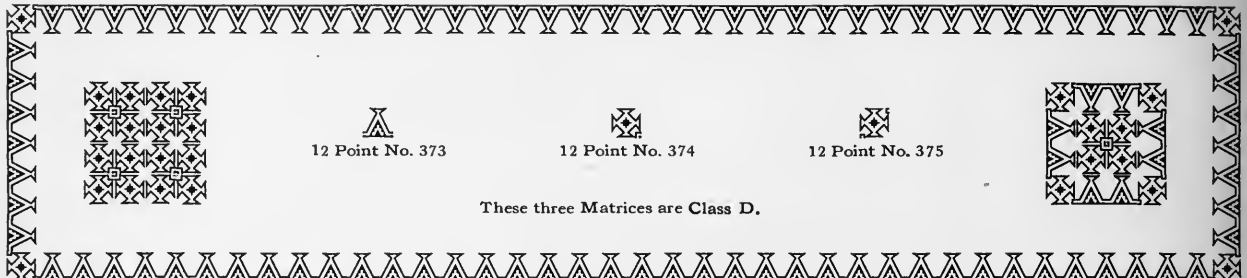


Monotype Borders

12 Point No. 323

All Border Matrices are rated as Class A,
except those otherwise specified

36 Point No. 324



12 Point No. 373



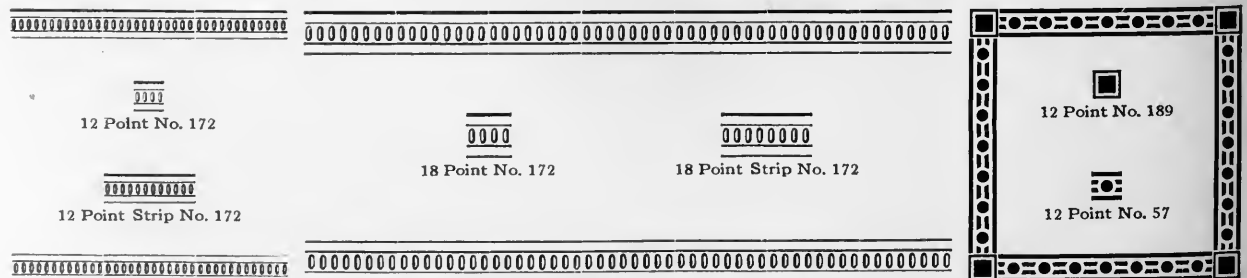
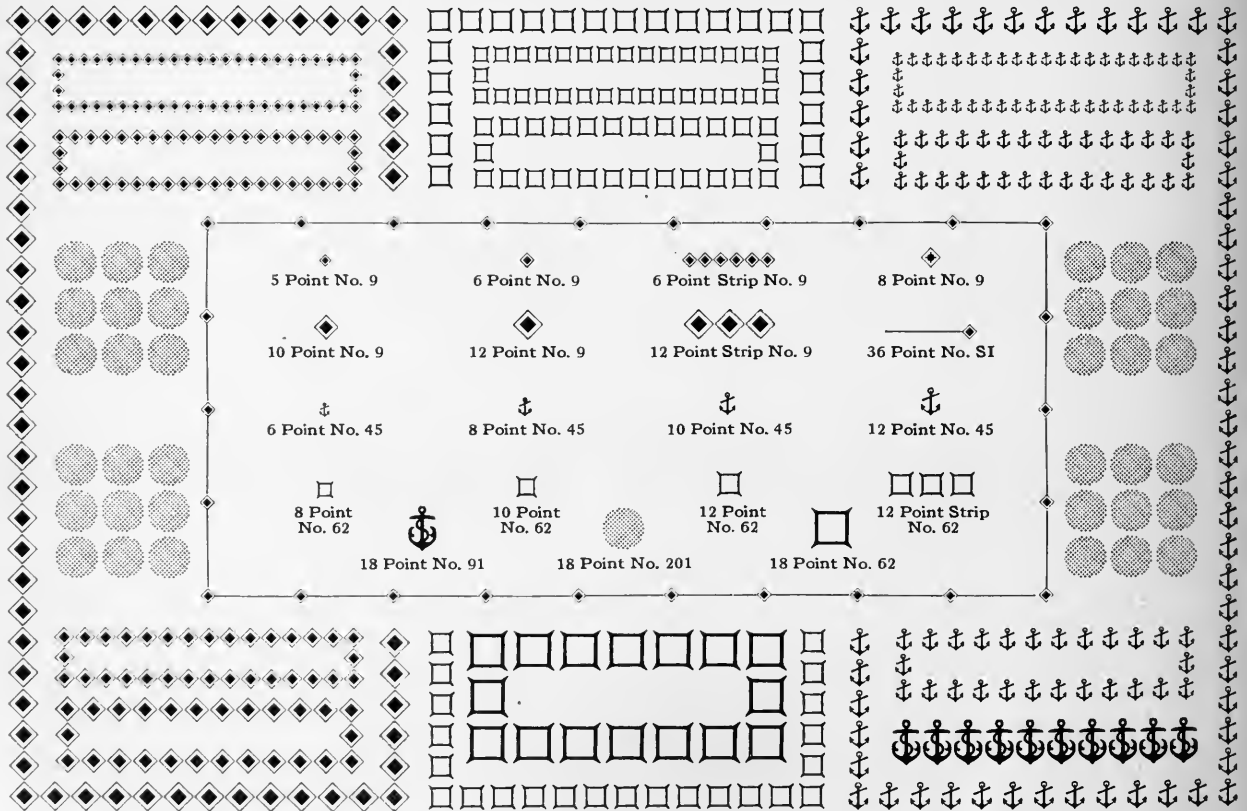
12 Point No. 374



12 Point No. 375



These three Matrices are Class D.



12 Point No. 172

18 Point No. 172

18 Point Strip No. 172

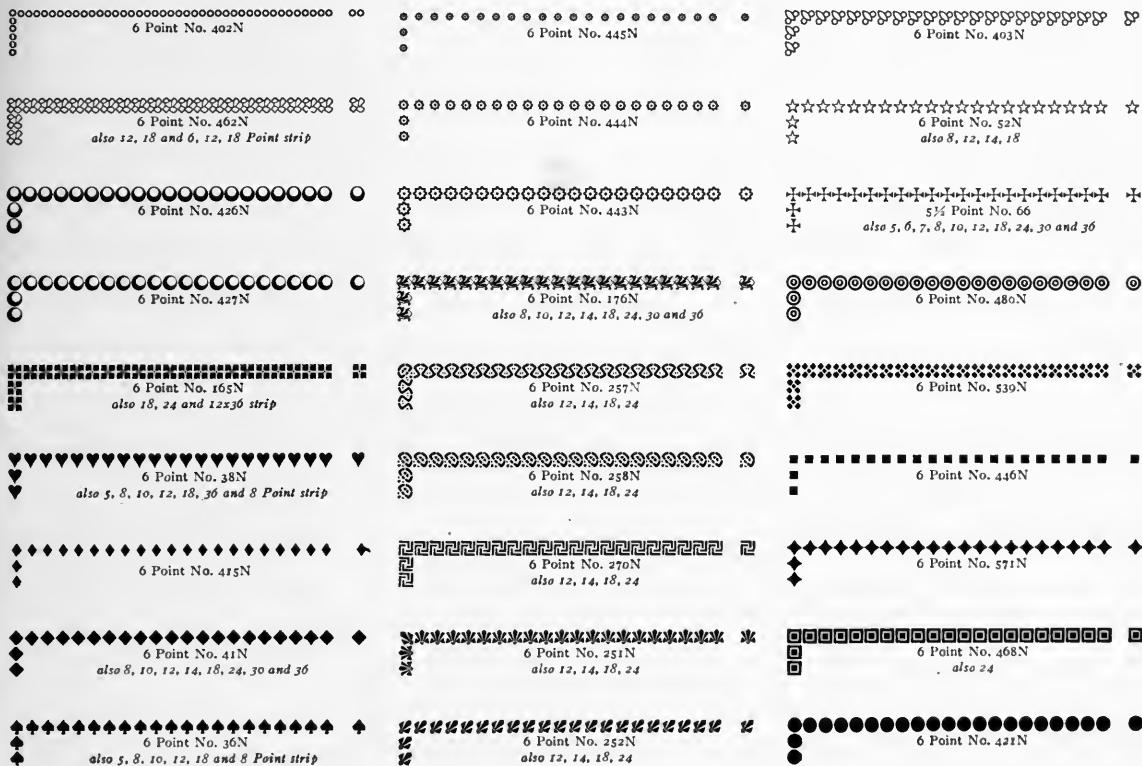
12 Point No. 189

12 Point No. 57

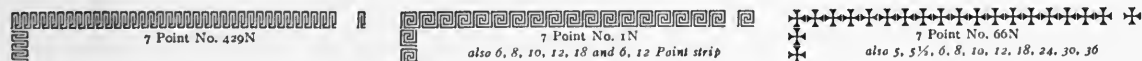
Specimen Sheets of New Monotype Borders

Borders shown on this and succeeding eleven pages are for casting on Composition or Display Molds. Where "strip" is mentioned in any point size, it indicates that the matrix is made to cast a combination of three or more characters, not over 36 points long

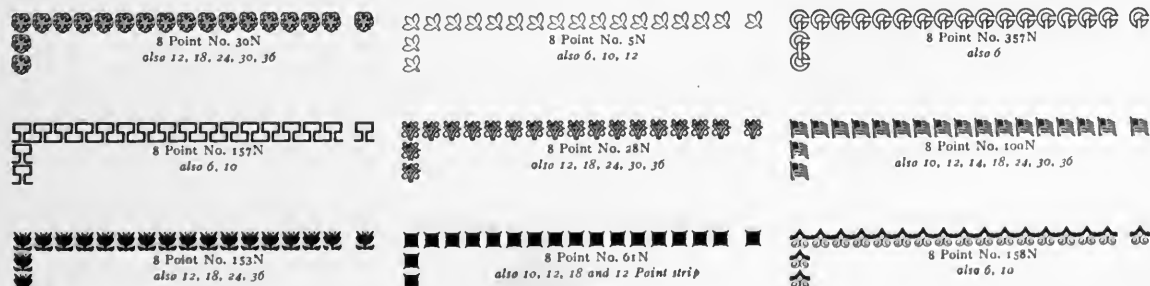
Six Point



Seven Point



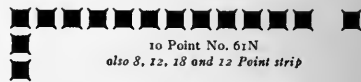
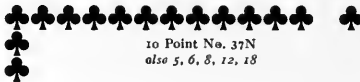
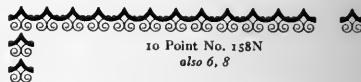
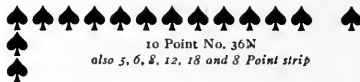
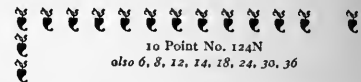
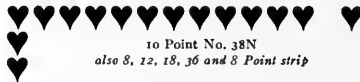
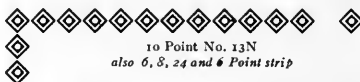
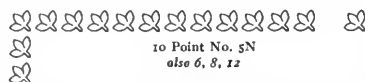
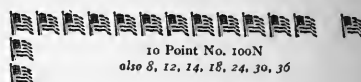
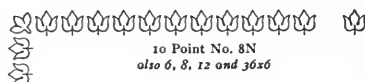
Eight Point



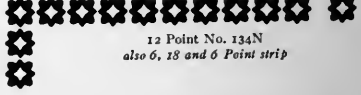
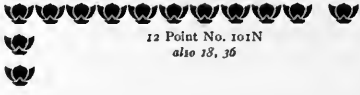
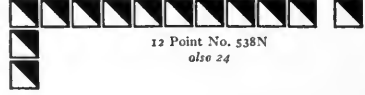
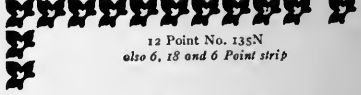
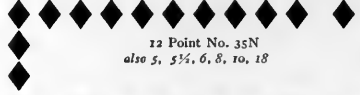
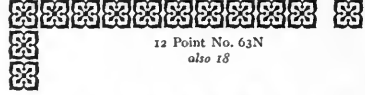
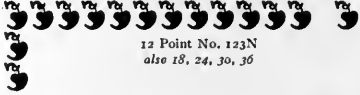
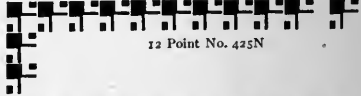
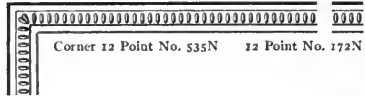
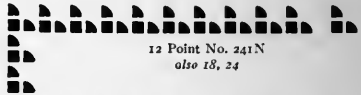
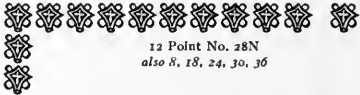
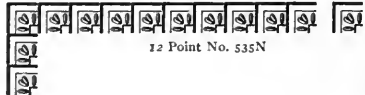
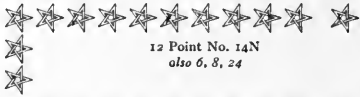
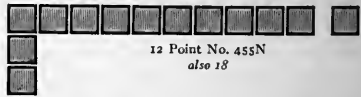
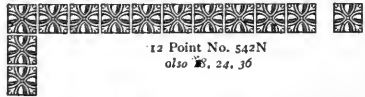
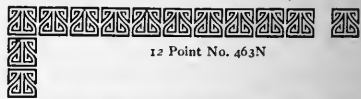
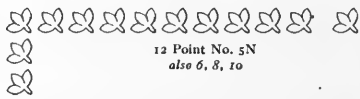
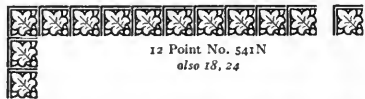
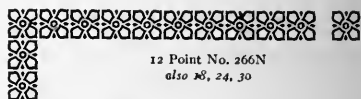
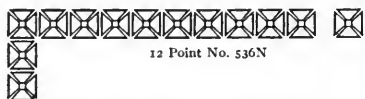
Nine Point



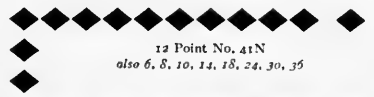
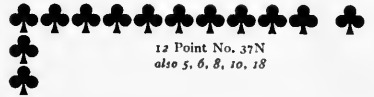
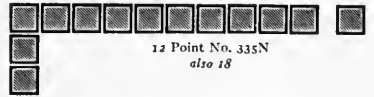
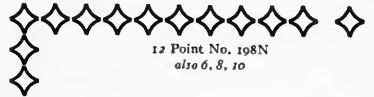
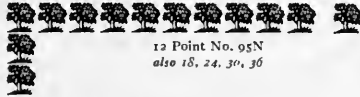
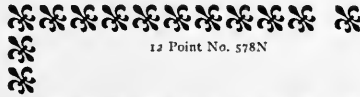
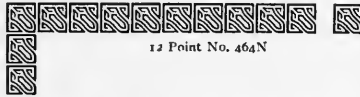
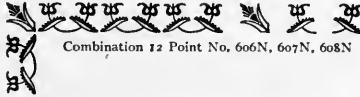
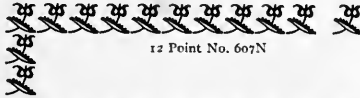
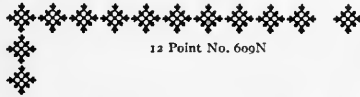
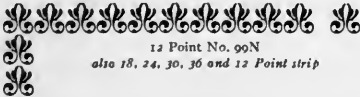
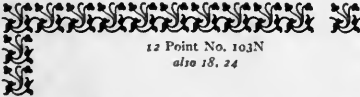
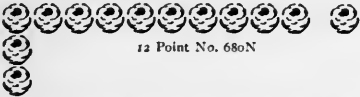
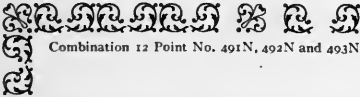
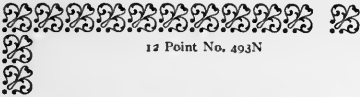
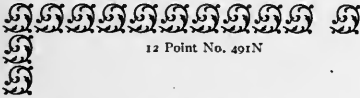
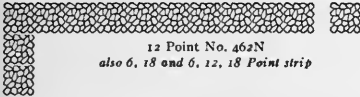
Ten Point



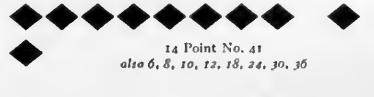
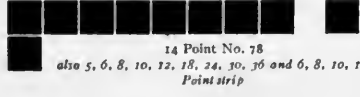
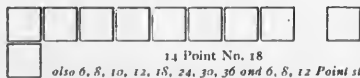
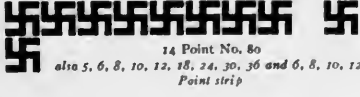
Twelve Point



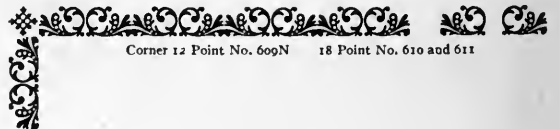
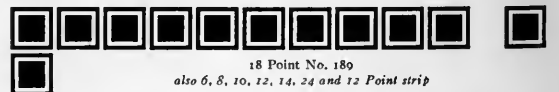
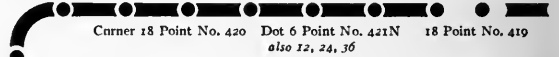
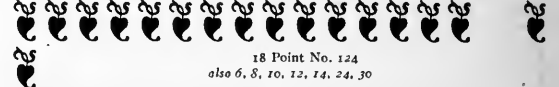
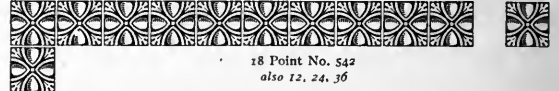
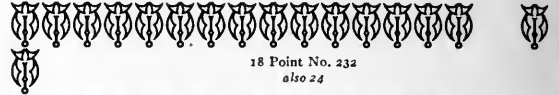
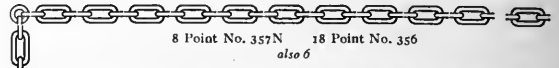
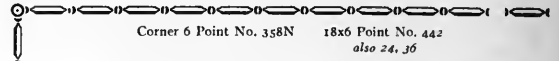
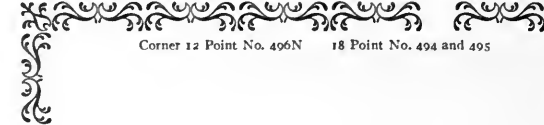
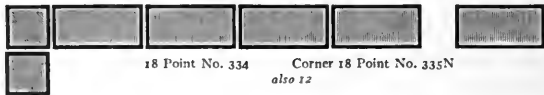
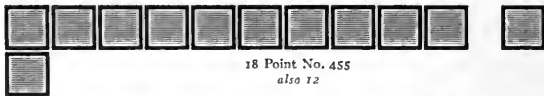
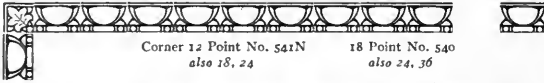
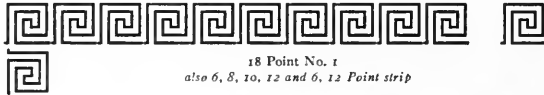
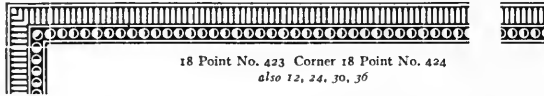
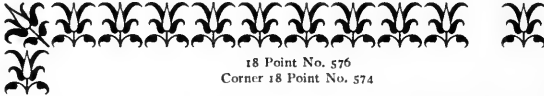
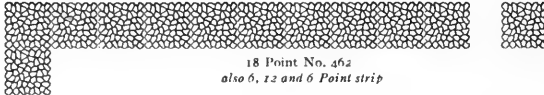
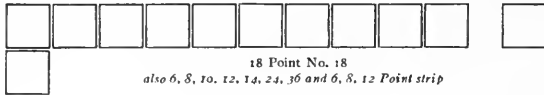
Twelve Point



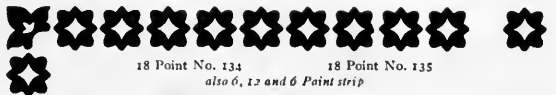
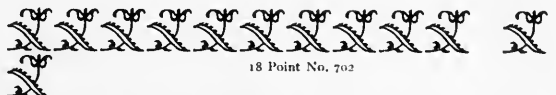
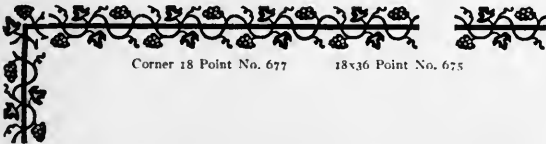
Fourteen Point



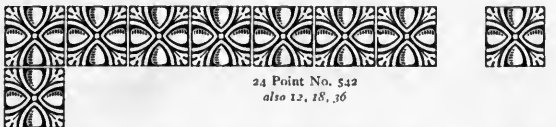
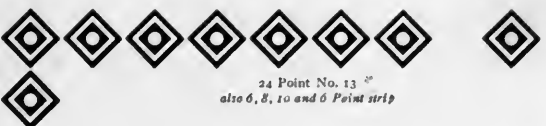
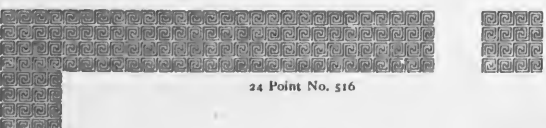
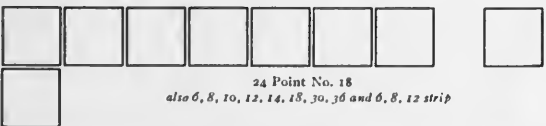
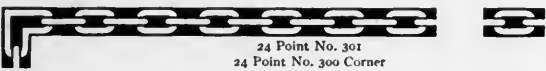
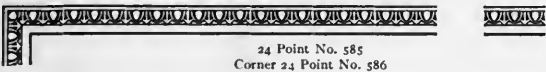
Eighteen Point



Eighteen Point



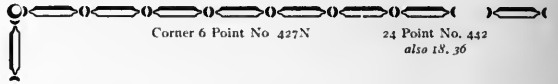
Twenty-four Point



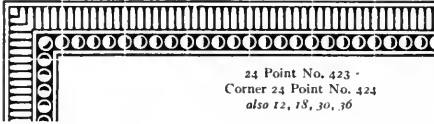
Twenty-four Point



24 Point No. 533
Corner 24 Point No. 537



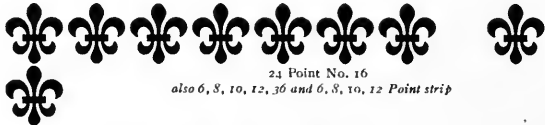
Corner 6 Point No. 427N
24 Point No. 442
also 18, 36



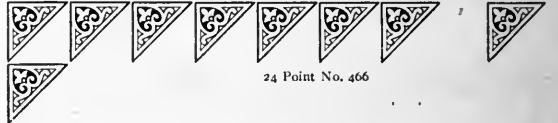
24 Point No. 423
Corner 24 Point No. 424
also 12, 18, 30, 36



24 Point No. 472
Corner 36 Point No. 473



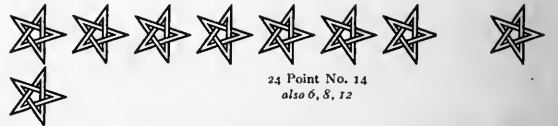
24 Point No. 16
also 6, 8, 10, 12, 36 and 6, 8, 10, 12 Point strip



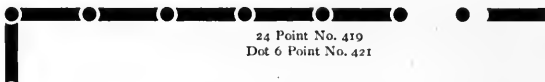
24 Point No. 466



24 Point No. 15
also 6



24 Point No. 14
also 6, 8, 12



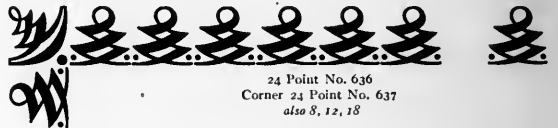
24 Point No. 419
Dot 6 Point No. 421



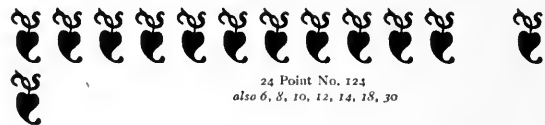
24 Point No. 490



24 Point No. 132
also 6 and 6 Point strip



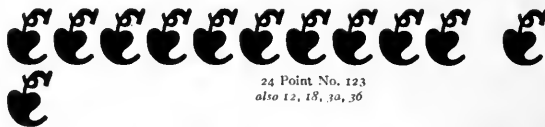
24 Point No. 636
Corner 24 Point No. 637
also 8, 12, 18



24 Point No. 124
also 6, 8, 10, 12, 14, 18, 30



24 Point No. 474
Corner 24 Point No. 518



24 Point No. 123
also 12, 18, 30, 36



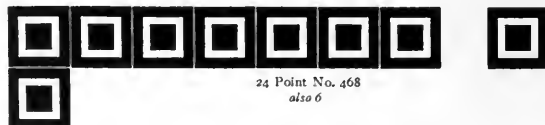
24 Point No. 476
Corners 24 Point No. 519 and 477



24 Point No. 120
also 18, 36



24 Point No. 379
also 12, 18, 36



24 Point No. 468
also 6

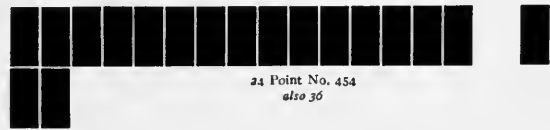
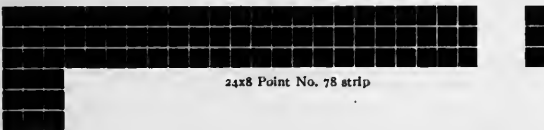
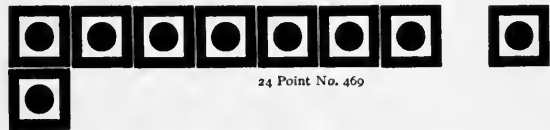
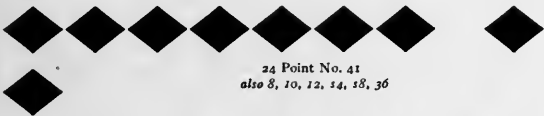
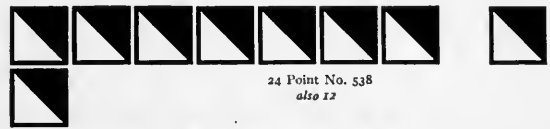


24 Point No. 165
also 6, 12, 18

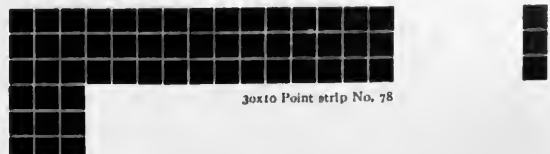
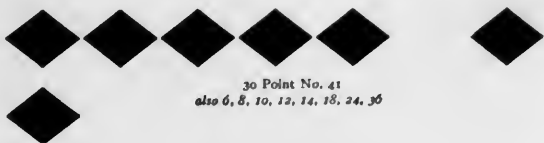
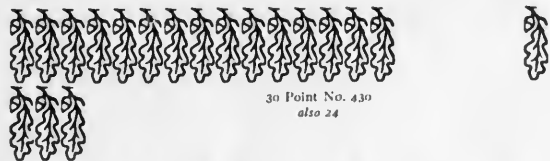
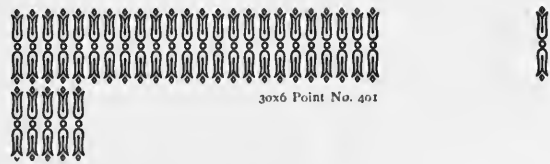
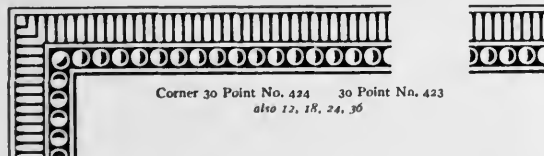
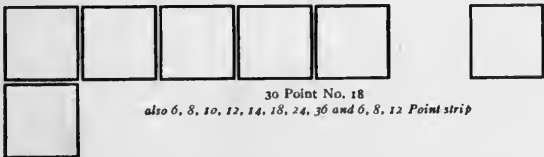


24 Point No. 153
also 8, 12, 18, 36

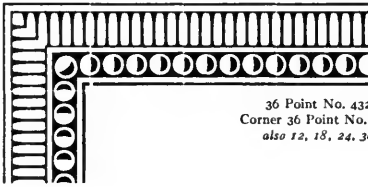
Twenty-four Point



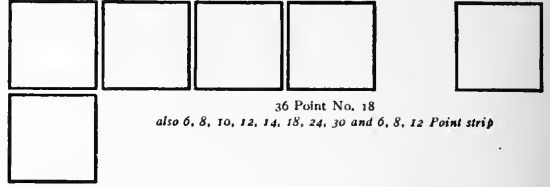
Thirty Point



Thirty-six Point



36 Point No. 432
Corner 36 Point No. 424
also 12, 18, 24, 30



36 Point No. 18
also 6, 8, 10, 12, 14, 18, 24, 30 and 6, 8, 12 Point strip



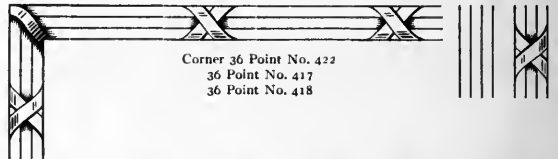
Corner 18 Point No. 574 36 Point No. 575



36x18 Point No. 145



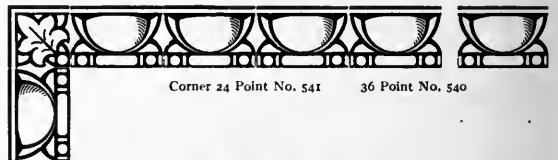
Corner 18 Point No. 605 36 Point No. 604



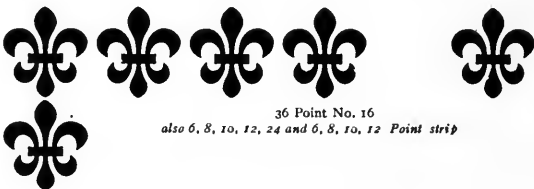
Corner 36 Point No. 422
36 Point No. 417
36 Point No. 418



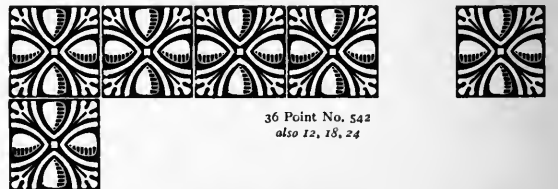
36x18 Point No. 679



Corner 24 Point No. 541 36 Point No. 540



36 Point No. 16
also 6, 8, 10, 12, 24 and 6, 8, 10, 12 Point strip



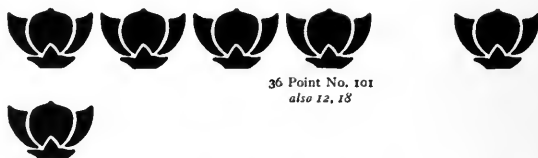
36 Point No. 542
also 12, 18, 24



36 Point No. 400
also 18, 24



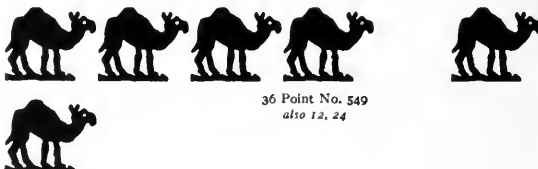
36 Point No. 268
also 24, 30



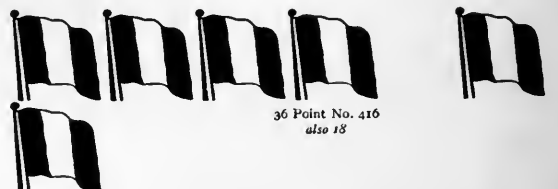
36 Point No. 101
also 12, 18



36 Point No. 123
also 12, 18, 24, 30



36 Point No. 549
also 12, 24



36 Point No. 416
also 18

Thirty-six Point



Corner 36 Point No. 483



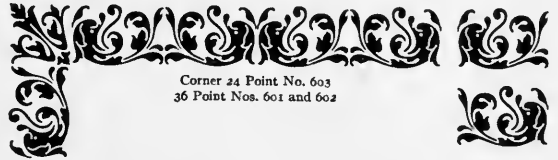
36 Point No. 482



36 Point No. 486



36 Point No. 467
also 24



Corner 24 Point No. 603
36 Point Nos. 601 and 602



36 Point No. 454
also 24



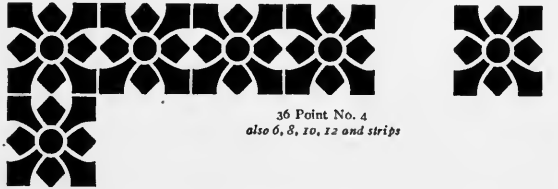
36 Point No. 41
also 6, 8, 10, 12, 14, 18, 24, 30



36 Point No. 120
also 18, 24



36 Point No. 34
also 12, 18, 24 and 12 Point strip



36 Point No. 4
also 6, 8, 10, 12 and strips



36 Point No. 32
also 6, 8, 10, 12, 18, 24 and 6, 12 Point strip



36 Point No. 136
also 6, and 6 Point strip

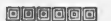
Thirty-six Point Strip Borders



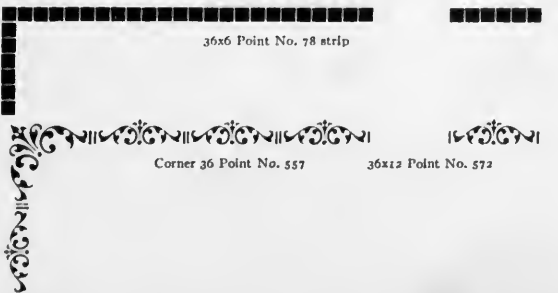
36x6 Point No. 462 strip



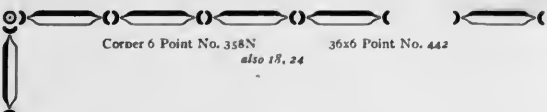
36x6 Point No. 199 strip



36x6 Point No. 32 strip



36x6 Point No. 78 strip



Corner 6 Point No. 358N
also 18, 24



Corner 36 Point No. 557

36x12 Point No. 572

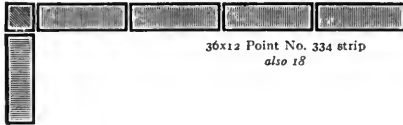
Thirty-six Point Strip Borders



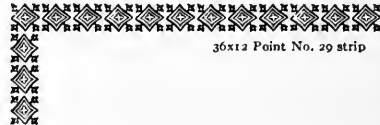
36x12 Point No. 462 strip



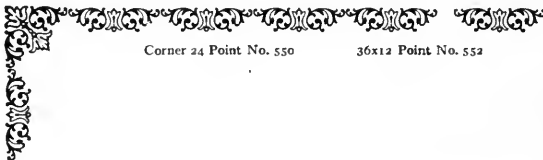
36x12 Point No. 90 strip



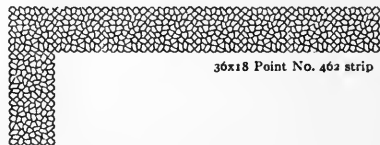
36x12 Point No. 334 strip
also 18



36x12 Point No. 29 strip



Corner 24 Point No. 550
36x12 Point No. 552



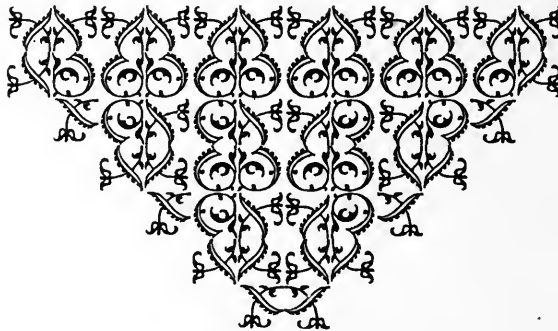
36x18 Point No. 462 strip



Suggestions for Tail Pieces



18 Point Nos. 701, 702, 703, 704



18 Point No. 26A, 26B
24 Point 490



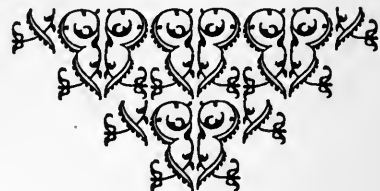
18 Point Nos. 610 and 611
12 Point No. 478N



18x24 Point No. 681
14x24 Point Nos. 673 and 674
24x14 Point No. 676
24x10 Point No. 678
12 Point No. 683N
12 Point No. 680N



18x24 Point No. 681
14x24 Point Nos. 673 and 674
24x14 Point No. 676
24x10 Point No. 678
12 Point No. 683N
12 Point No. 680N
36x18 Point No. 679



Suggestions for Head Bands



18 Point Nos. 701, 702, 703, 704



18 Point Nos. 705, 706



18 Point No. 707



18 Point No. 700



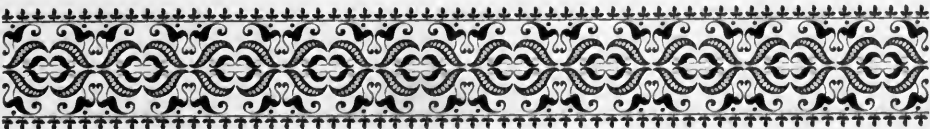
18 Point No. 700



18 Point Nos. 703, 704



18 Point Nos. 701, 702

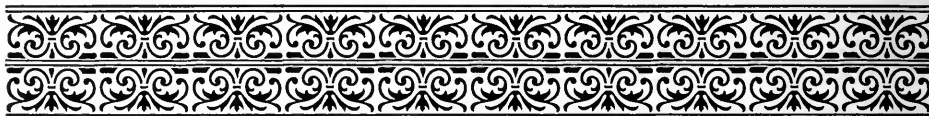


18 Point Nos. 26A, 26B, Continuous Border 6-582LN

Suggestions for Head Bands—Continued



14 Point No. 121 and 24 Point No. 490



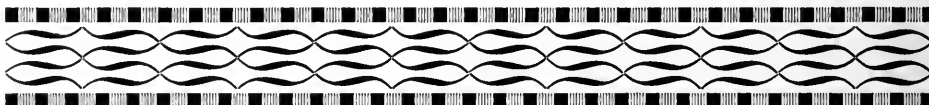
36 Point No. 482, Continuous Rule 3428RL



18 Point No. 605 and 36 Point No. 604



18 Point Nos. 574 and 576



Continuous Border 661LN and 30 Point Braces Nos. 40R and 40L



18 Point No. 576 and 36 Point No. 575



18 Point Nos. 610 and 611



18 Point Nos. 494 and 495, Continuous Rule No. 181RL

Quaint Characters

Matrices for the following Quaint Characters, in common use when the Caslon Series was made by WILLIAM CASLON in 1720, may be secured in the various point sizes, both Roman and Italic. These Matrices are not included in regular fonts but are sold as extra Matrices and are made to align with our No. 337 Series.

Composition Matrices—Class G1

f fi ff ffi m n nt nh nk nb st ct
 7H91-337G
f fi ff ffi m n nt nh nk nb
 8H91-337G
f fi ff ffi m n nt nh nk nb
 9H91-337G
f fi ff ffi m n nt nh nk nb
 10H91-337G
f fi ff ffi m n nt nh nk nb
 11H91-337G
f fi ff ffi m n nt nh nk nb
 12H91-337G
f fi ff ffi m n nt nh nk nb st ct
 7H9-337E
f fi ff ffi m n nt nh nk nb st ct
 9H9-337E
f fi ff ffi m n nt nh nk nb st ct
 11H9-337E

f fi ff ffi m n nt nh nk nb st ct
 7H9-337G
f fi ff ffi m n nt nh nk nb st ct
 8H9-337G
f fi ff ffi m n nt nh nk nb st ct
 9H9-337G
f fi ff ffi m n nt nh nk nb st ct
 10H9-337G
f fi ff ffi m n nt nh nk nb st ct
 11H9-337G
f fi ff ffi m n nt nh nk nb st ct
 12H91-337G
f fi ff ffi m n nt nh nk nb st ct
 12H9-337G
f fi ff ffi m n nt nh nk nb st ct
 8H9-337E
f fi ff ffi m n nt nh nk nb st ct
 10H9-337E
f fi ff ffi m n nt nh nk nb st ct
 12H9-337E

Electro Display Matrices—Class G1

f fi ff ffi m n nt nh nk nb st ct 14-3371S
f fi ff ffi m n nt nh nk nb st ct 14-337S
f fi ff ffi m n nt nh nk nb st ct 18-3371S
f fi ff ffi m n nt nh nk nb st ct 18-337S
f fi ff ffi m n nt nh nk nb st ct 24-3371S
f fi ff ffi m n nt nh nk nb st ct 24-337S
f fi ff ffi m n nt nh nk nb st ct 30-3371S
f fi ff ffi m n nt nh nk nb st ct 30-337S
f fi ff ffi m n nt nh nk nb st ct 36-3371S
f fi ff ffi m n nt nh nk nb st ct 36-337S

Monotype Strip Leaders and Borders

Requires the use of Continuous Border Attachment and Mold.

6x36-12DL

6x36-24DL

6x36-6HL

6x36-6DL

6x36-18DL

6x36-12HL

6x36-18HL

6x36-24HL

These Leaders made to match Standard Six Point Composition Leaders.

6E-590LN

6E-612LN

6-640LN

6E-157LN

6-579LN

6E-138LN

6-595LN

6-593LN

6-634LN

6-594LN

6-132LN

6-177LN

6-642LN

6-580LN

6-369LN

6-190LN

6-641LN

6-635LN

6-140LN

6-78LN

6E-589LN

6-612LN

6E-588LN

6E-587LN

6-85LN

6-652LN

6-451LN

6-450LN

6-157LN

6-597LN

6-142LN

6-186LN

6-69LN

6-139LN

6-582LN

6-137LN

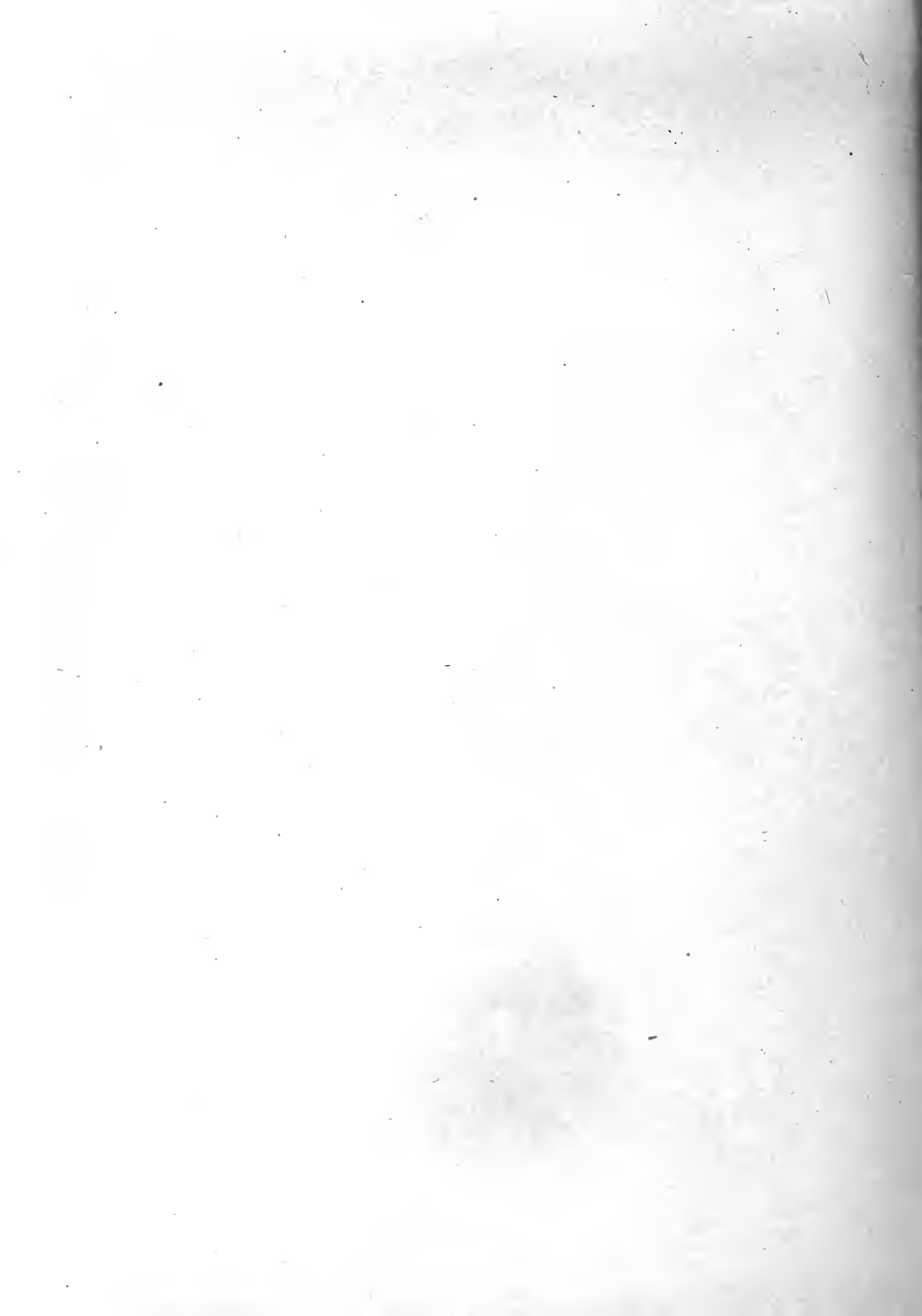
6-592LN

6-591LN

6-596LN

6-661LN





Long Descenders *for the Twelve-Point Size of the* *Old Caslon Series*

{No. 337E }

WE are now able to supply the characteristic long descenders for the 12-point size of the No. 337E Series, which are so essential to the best typography.

Through the use of double-size matrices for the necessary characters, and a rearrangement of the matrix case, we have made it possible for the user of this series to compose at the keyboard, the matter now set by hand on 14-point display for folders, booklets, and fine book composition, etc.

By comparing this circular with the Specimen Book you will note that the 12-point with long descenders is almost exactly the same size as the 14-point display. Therefore, our customer who has this special equipment for composing 12-point No. 337E would use it for everything now set by hand in 14-point.

The following is a list of the equipment required for composition:

Font 12-point No. 337EFG in matrix case, arrangement S4725, (209 characters)	\$115.00
Keybars: Left, No. 1295; Right, No. 1296, @ \$32.50	65.00
Fourteen-point EA Mold	185.00

One each special side sorts, not carried in matrix case:

12H9 No. 337E lowercase <i>ct</i> ; 12H9I No. 337E cap <i>Q</i> ; 12H9I No. 337F small cap <i>q</i> ; 12H9 No. 337G italic cap <i>T</i> , <i>Y</i> , lowercase <i>b</i> @ \$.60	3.60
	\$368.60

Note that this special equipment requires the use of the 14-point style EA mold. These matrices cannot be run on a standard 12-point mold, because the descenders will overhang the body. If, however, the customer has occasion to do composition with the standard 12-point font, he would only require the standard characters to replace the sixteen special characters included in this arrangement. The standard characters would occupy the same positions in the matrix case, and the special keybars would be used for the standard composition.

The customer who buys this special equipment will, at the same time, have the facility for setting any of his regular composition matrices on a 14-point body, since the style EA mold can be used with any cellular matrices, thus giving a leaded body.

The No. 337E is today the most popular type face in America. It is used by practically all national advertising agencies and in large measure for automobile and other high-grade catalogs, as well as all kinds of books and booklets. The printer with this special equipment is almost in a class by himself in his ability to furnish his customer with machine composition on what has heretofore always been hand composition. *Certainly, the price of this special equipment can be saved on even one big job handled at the keyboard instead of at the case.*

This is the first announcement of the release of this special equipment. *We expect orders for not less than fifty sets within two weeks after the issuing of this circular*, which means that we cannot promise immediate deliveries, but will make shipment in the order in which the orders reach Philadelphia. This is the best Christmas present any plant can give to its foreman.

Thanksgiving



36-226



24-226



24-225



36-225

Christmas



6-145N



36-145



18-219a



18-219b



18-219c



18-219d



24-219a



24-219b



24-219c



24-219d



30-219a



30-219b



30-219c



30-219d



18-332



24-332



30-332



5-97N



12-97N



12-161N



18-161



24-161



36-161



24-162



24-163



36-162



36-163



18-33a



18-33b



18-33c



24-327



12-328N



36-327



18-328



24-329



36-329



24-330



36-330



36-110



18-116



18-115



18-111



36-111



18-333



30-333



24-222a



24-222



36-222a



36-222



18-243



30-243



18-234



24-234



18-242



24-242



30-242



14-331



18-331



24-331



36-325



24-325



24-326



36-326

Thompson



Thompson



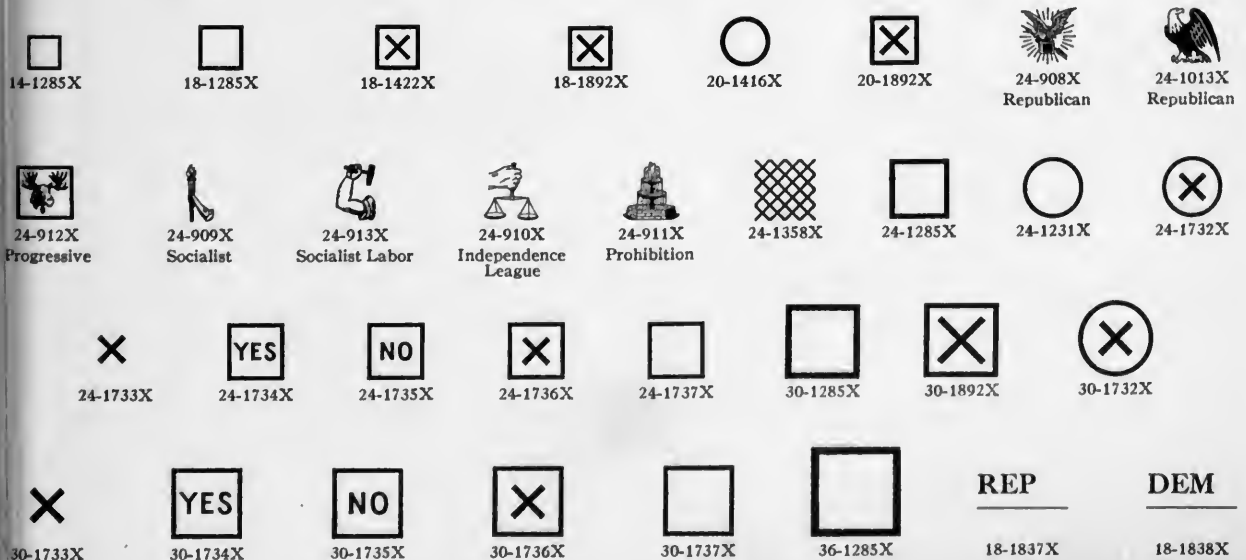
Holiday Matrices

Monotype representatives are often called upon to suggest matrices which can be used on various seasons and holidays. The Typographic Department has made a selection of suitable ornaments and designs for these occasions and a large enough stock has been prepared so that orders may be filled promptly. The ones suggested are as follows:

Hallowe'en



Election



Holiday & Anniversary

Photograph your family and friends on a special occasion and have a keepsake of your memories. The following are the most popular designs for holiday and anniversary cards.

Christmas



Birthdays



Logotypes for Check Printing

Class G4 Matrices

PAY TO THE
ORDER OF

PAY
TO THE
ORDER OF

Pay to the Order

PAY TO THE
ORDER OF

PAY TO
ORDER THE
OF
24-1085X 24-1086X

PAY
TO THE
ORDER OF
36-1325X 12-1326X

Pay to the Order
36-1312X 36-1313X 36-1314X

PAY TO THE
ORDER OF
36-1318X 36-1319X 12-1320X

PAY TO THE
ORDER OF

PAY TO THE
ORDER OF

PAY TO THE ORDER OF

PAY TO
ORDER THE
OF
36-1323X 18-1324X

PAY TO
ORDER THE
OF
36-1321X 18-1322X

PAY TO THE ORDER OF
36-1315X 36-1316X 24-1317X

Indices

Class A Matrices

14-91R

14-91L

8x16-16R

8x16-16L

18-91R

18-91L

9x18-16R

9x18-16L

20-91R

20-91L

10x20-16R

10x20-16L

24-91R

24-91L

12x24-16R

12x24-16L

30-91R

30-91L

18x36-16R

18x36-16L

18-60X

36-91R

36-91L

18-17X

24-17X

36-17X

Braces

Class A Matrices

14-41
No. 1

14-41
No. 2

14-41
No. 3

14-41
No. 2

14-41
No. 4

14-41
No. 1

14-41
No. 3

14-41
No. 4

No. 1 and No. 4
Reversed for
even line center

14-41
No. 7

14-41
No. 8

14x6

12x6

12x6-30

15x3

16x4

16x8

18-39

18x6-41
No. 9

18x6

18x3S

20x4

21x3

24x3

24x4

24-39

24x6

24x8

24x12

24-40R

24-40L

In combination

27x3

28x4

30x6

30-39

30x3

30-40R

30-40L

In combination

32x6

32x4

36x12

36-39

36x6

36-40R

36-40L

In combination

36x3

36x4

Monotype Special Reversed Figures

Composition Matrices

Class A Matrices

1 2 3 4 5 6 7 8 9 0 10 11 12

13 14 15 16 17 18 19 20 X \$. ,

12F-132 Cellular

Stencils 1 to 0 and X, made only upon order, \$1.50 each

Electro Display Matrices

Class A Matrices

1 2 3 4 5 6 7 8 9 0 10 11 12

13 14 15 16 17 18 19 20 X \$. ,

12 Point No. 132S

Stencils 1 to 0 and X, made only upon order, \$1.50 each

Class A Matrices

1 2 3 4 5 6 7

8 9 0 X

18 Point No. 132S

Stencils 1 to 0 and X, made only upon order, \$2.25 each

Class G4 Matrices

1 2 3 4 5 6 7 8 9 0 \$. to

14 Point No. 248

Class G4 Matrices

1234567890\$. to to

18 Point No. 248

Class G4 Matrices

1 2 3 4 5

6 7 8 9

14 Point No. 203a

Class G4 Matrices

1 2 3 4 5 6 7 8 9

14 Point No. 203b

Class G4 Matrices

1 2 3 4 5 6 7 8 9 0

14 Point No. 203c

Class G4 Matrices

1 2 3 4 5

6 7 8 9

18 Point No. 203a

Class G4 Matrices

1 2 3 4 5 6 7 8 9

18 Point No. 203b

Class G4 Matrices

1 2 3 4 5 6 7 8 9 0

18 Point No. 203c

Class G4 Matrices

1 2 3 4 5

6 7 8 9

24 Point No. 202a

Class G4 Matrices

1 2 3 4 5 6 7 8 9

24 Point No. 202b

Class G4 Matrices

1 2 3 4 5 6 7 8 9 0

24 Point No. 202c

Class G4 Matrices

1 2 3 4 5

6 7 8 9

36 Point No. 202a

Class G4 Matrices

1 2 3 4 5 6 7 8 9

36 Point No. 202b

Class G4 Matrices

1 2 3 4 5 6 7 8 9 0

36 Point No. 202c

Underscored and Advertising Display Figures

Class A Matrices

\$1234567890. **\$6545** **2968**

14 Point No. 277, with No. 140 Figures

\$1234567890. **\$5643** **8799**

18 Point No. 277, with No. 140 Figures

\$1234567890. **\$494** **3235**

24 Point No. 277, with No. 140 Figures

\$1234567890. **\$9050**

30 Point No. 277, with No. 140 Figures

\$1234567890. **940**

36 Point No. 277, with No. 140 Figures

\$1234567890 **\$8038**

18 Point No. 139S, with No. 345 Figures

\$1234567890

36H4, No. 245

\$9850 **1025** **\$1234567890.**

14 Point No. 239S, with No. 86 Figures

\$540 **1763** **\$1234567890.**

18 Point No. 239S, with No. 86 Figures

\$1000 **998** **\$1234567890.**

24 Point No. 239S, with No. 86 Figures

\$5853 **\$1234567890.**

30 Point No. 239S, with No. 86 Figures

9850 **\$1234567890.**

36 Point No. 239S, with No. 86 Figures

\$825 **\$1234567890**

24 Point No. 139S, with No. 345 Figures

\$1234567890

36H4, No. 113

\$1234567890c.

36H4, No. 88

\$1234567890c.

36H4, No. 86

\$1234567890

36H4, No. 79

\$1234567890c.

36H4, No. 140

\$1234567890c.

48H4, No. 140

\$1234567890

36H4, No. 107

1234567890

48H4, No. 107

In order to position these Matrices in proper place on the body Matrix Holder X41A is required—see Price List Sup. No. 4.

One Piece and Combination Encircled Figures

Class G4 Matrices

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

14 Point No. 197S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

14 Point No. 281S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

14 Point No. 282S

⑩

②①

③①

④①

⑤①

⑥①

⑦①

⑧①

⑨①

No. 281S and 282S in combination

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

18 Point No. 197S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

18 Point No. 281S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

18 Point No. 282S

⑩①

②⑤

③⑤

④⑤

⑤⑤

⑥⑤

⑦⑤

⑧⑤

⑨⑤

No. 281S and No. 282S in combination

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

24 Point No. 197S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

24 Point No. 281S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

24 Point No. 282S

⑩①

②①

③①

④①

⑤①

⑥①

⑦①

⑧①

⑨①

No. 281S and 282S in combination

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

30 Point No. 197S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

30 Point No. 281S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

30 Point No. 282S

⑩①

②①

③①

④①

⑤①

⑥①

⑦①

⑧①

⑨①

No. 281S and No. 282S in combination

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

36 Point No. 197S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

36 Point No. 281S

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

36 Point No. 282S

⑩①

②⑤

③①

④⑤

⑤①

⑥⑤

⑦①

⑧⑤

⑨①

No. 281S and No. 282S in combination

The New Monotype Scotch Roman

*With Long Descenders
and Swash Characters*

Herewith is presented a showing of the New Monotype Scotch Roman (No. 36A), with Long Descenders and Swash Characters.

In the 10, 11 and 12 point composition sizes (Nos. 36A and 36C) sixteen characters of each size have been redesigned with Long Descenders.

In each of the 9, 10, 11 and 12 point composition sizes (36C) and in the 14, 18, 24, 30 and 36 point sizes (361), twelve Swash Characters have been designed, as shown on the opposite page.

The 10 point Scotch Roman with long descenders is run on the standard 11 point mold, and the 11 point face on the standard 12 point mold. The 12 point size requires a 14 point EA composition mold, \$185.00, and a set of special Keybars, Left No. 1295 and Right No. 1296, price \$32.50 each. These special EA composition mold and special Keybars are the same that are required for the composition of 12 point 337E and 12 point 31E with long descenders.

Composition fonts with long descenders, complete with italic, in matrix case, including 12 point, at standard prices, \$115.00 each.

Monotype plants which have the regular Scotch (36A and 36C) already on hand for composition may change to the Long-Descender equipment in the 10 point or 11 point sizes simply by ordering the sixteen special characters at Class A prices (60 cents each). In the 12 point size it is necessary to purchase sixteen special characters at Class B prices (\$1.00 each), ten matrix case combs No. a8A7 at \$2.00 each, and five matrix bars b8A4 at 7 cents each.

For casting Swash Characters in display sizes 14, 18, 24, 30 and 36 point, it is necessary to have the mold and type pusher guide altered. The mold must be sent to the factory, and the charge is \$3.00. The type pusher guide may be altered in the customer's plant. Molds and type pusher guides that already have been altered for our New Old Caslon (3371) Swash Characters may be used also for Scotch (361) Swash Characters without further alterations.)

¶ This page is set in New Monotype Scotch Roman and
¶ Italic with long descenders and swash characters. ¶

Swash Characters for No. 36 Series

Class A Matrices

A B C D K L M N P R T U

9H9-36C—Composition and Sorts

A B C D K L M N P R T U

10H9-36C—Composition and Sorts

A B C D K L M N P R T U

11H9-36C—Composition and Sorts

A B C D K L M N P R T U

12H9-36C—Composition and Sorts

A B C D K L M N P R T U

14-361S

A B C D K L M N P R T U

18-361S

A B C D K L M N P R T U

24-361S

A B C D K L M N P R T U

30-361S

A B C D K L M N P R T U

36-361S

Swash G, for all sizes, now in process of manufacture

Robbins & Nelson
the furriers

ANNOUNCE WITH PLEASURE
THE OPENING OF THEIR OFFICES
IN MORE SPACIOUS QUARTERS
AT EIGHTEEN
NORTH CALVERT STREET
BALTIMORE

HARRY ROBBINS

GEO. E. NELSON

Destroy all Previous Price Lists

Price List
of
Vases
and
Art China

D. L. GREEN
BOSTON

¶ Preliminary hand cutting of an original Monotype type face by Frederic W. Goudy. He has named it Italian Old Style. ¶ In this face he has merged the grace and beauty of the Fifteenth Century with Twentieth Century utility. ¶ Roman and italic in sizes six to thirty-six point now in preparation.

♦ ON THE FLEXIBILITY OF THE MONOTYPE ♦

Extract from a Letter of Bruce Rogers to a Friend

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... You seem to be surprised that I now have some of my books set on the Monotype, forgetting, perhaps, that I used it as long ago as 1909 on the "Life of Tory," and a few other Riverside Press editions, and implying that they cannot possibly be as well done in that way as by hand. Perhaps in the early days of the Monotype that was so; on the mechanical side, at least; it is no longer true, and I believe the sentiment at the Monotype works has changed so radically of recent years that they are now quite as keen on the esthetic improvement of their product as they have always been on its mechanical side. ¶ As much still depends upon the operator using the machine as upon the compositor setting by hand. If both key-board and casting-machine are operated with care proportionate to that employed in the most careful hand composition—in other words if they are used as tools instead of merely being run as machines—the result will be equally satisfactory. I would even go further and claim certain advantages for the machine over hand composition—especially in flexibility. Let me give you an instance: When setting a page in wide measure it is desirable, in my opinion, to use a more open, rounder type than in narrow measure—it harmonizes better in the general effect of the page.

On the Monotype you can attain both effects with a single series of type—casting it on the wide or standard body for the wide page and on a narrow body for the narrow one. The alteration quite changes the appearance of the type itself, giving it in one case the look of a bold, round face, and in the other almost a condensed effect. I have two or three times found this flexibility of great assistance in making fac-simile reprints of old books; with a few trials the set can be gauged so as to make line-for-line reproduction in a given measure a matter of comparative ease, without resorting to excessive variations in the spacing. ¶ It won't do, however, to change the set arbitrarily or on all the varieties of type. I am speaking in general of the more frequently used book faces, with the new Caslon particularly in mind, as that is the type you referred to specifically. The Scotch Roman had better be used on its standard set, as modern faces generally carry too much color to set very closely. They need more space between letters, more space between words, and a corresponding increase in leading over old-style types. I know almost nothing more disagreeable than the custom of setting Scotch Roman as a solid page. Double leading is not too much for it, especially since the longer descenders have been added to the fount. ¶ The great lack now in both the Scotch and the Caslon is a satisfactory 16-point face, to be cast on a 16-point or 18-point body; but I suppose we shall have to wait for it until the machines are adapted to composition of larger sizes than is possible at present. ¶ The 18-point Caslon in both hand and machine types is almost impossible to read when assembled in a page, owing to its excessive width of set. The Caslon of this size made in England was not followed as to set when the first American fount was cast, and the Monotype Company, for some unknown reason, chose to follow the American rather than the proper English model. Fortunately

the flexibility in casting comes into play here too, and this size can be cast on the English set or even closer if desired. In this respect it has a decided advantage over the hand type. ¶ I can't help thinking, too, that the 12-point on 14 Monotype Caslon with the long descenders makes a more satisfactory page than the regulation 14-point Caslon. It is an enlargement of the same design from which the other sizes were cut, and different, therefore, from any hand type of similar size that I am acquainted with. If they ever make a 16-point it might well be a still further enlargement of this design—or else a slight reduction of the 18-point face. ¶ As you know, however, I am not a great enthusiast over Caslon. It is at most a *safe* type for general use and moderately picturesque; but there are so many other old models that are nobler in proportion and finer in drawing that it seems a pity one or more of them are not reproduced with the same fidelity that has been devoted to the Caslon and the Scotch. A process that gives you sharp, crisp type for every new book should be taken advantage of in reproducing a type with more of those qualities than the design of the Caslon possesses. One great beauty of Jenson's first type, and Robert Estienne's and Michael Vascosan's, is their crispness, which is lost just as soon as they begin to show signs of wear. The "design," the "drawing," in fact disappears after a few printings, though the fine proportions remain. This is true of more examples of early printing than most people seem aware of; at least the critics seldom take it into account, or the type-cutters, when they remodel an old face. ¶ But I'm off my subject. At any rate I've said enough to enable you to see that I consider Monotype composition quite as "good" and in some respects of greater advantage than hand composition, and I have no hesitation in giving credit to the machine in the imprints on my books whenever it has been employed.

A NOTE ON "ITALIAN OLD STYLE"

The type used in printing the foregoing "Extract" is the first showing of a new design that soon is to be issued commercially. While different from any other face drawn by me [for, in fact, any existing face] it is without eccentricity. It retains, nevertheless, the irregularities of handling natural to a craftsman intent on design rather than on technical perfection, and presents a sturdy face free from affectation or caprice. I am sure this type will bear critical comparison with the best efforts of the past. In making the drawings, my sole aim was to secure, as far as possible, the essential elements of legibility, simplicity, dignity, character, and a measure of beauty; items I feel are clearly exhibited in the types. There was no thought on my part of conforming to type-founders' traditions; nor is it egotism that leads me to say that I believe, in effect, it is the equal of any type available for work for which it is intended. The "Extract" has been key-boarded and cast on the Monotype.

Frederic W. Goudy, Art Director

Lanston Monotype Machine Company, Philadelphia

MR. GOUDY'S INTERPRETATION OF GARAMONT

This exquisite Garamont face was suggested by the Company's Art Director, MR. FREDERIC W. GOUDY. MR. GOUDY based his model on a type attributed to Garamont. He has faithfully interpreted all the characteristics of the original Garamont design, among which are the relatively large roman capitals, the small upper loop of the roman lowercase "e" and the narrow contracted appearance of the roman lowercase "a" the peculiarities of alignment, the extreme length of the roman capital ceriph, the long descenders, the close fitting, and the various slopes of the italic letters. The roman fonts are wonderfully legible and open, and the italics have a freedom of movement that delight the eye.

GEOFROY TORY of Bourges was the remarkable genius whose work definitely established the excellence of French Typography and brought it to the fore-front early in the fifteenth century. CLAUDE GARAMONT was a pupil and apprentice of TORY and under his influence and teaching very quickly established an enviable reputation for himself.

Like TORY he perfected the letter we know as Old Style Roman and Italic. These types very rapidly replaced the Gothic fonts that had been extensively used up to that time.

Some authorities state that he based his roman letter on a model of NICOLAS JENSON. As JENSON's roman types were famous just prior to Garamont it would seem natural that he should choose them as his source of inspiration, but there is a certain lightness, beauty, and elegance of design about Garamont's types that is lacking in the rather simple letter of JENSON. His Italic undoubtedly was based on that of ALDUS MANUTIUS who produced it in the year 1501.

Garamont's fame as a designer and letter punch-cutter rapidly spread and he received numerous requests for cutting new fonts. In order to extend his service he established a type foundry in Paris for making and casting his types. This foundry was the first in the world that was not an annex of a printing house. His types were used extensively throughout Italy, England, Holland, and Germany.

THE NEW MONOTYPE GARAMONT

The New Monotype Garamont Roman and Italic will be ready soon for delivery in composition sizes, 6, 8, 10, and 12 point, and display sizes, 14, 18, 24, 30 and 36 point, with small capitals in 10, 12, 14 and 18 point.

This face is the interpretation by Mr. Frederic W. Goudy of the original cutting attributed to Claude Garamont. The characters of this series were drawn by Mr. Goudy without any consideration of the mechanics of the composing machine and the matrices have been made *exactly* to the proportions of the original drawings.

For machine composition of 6, 8, 10 and 12 point Garamont Roman (No. 248E) and Italic (No. 248G) the following equipment is necessary:

One Left Keybar No. 1320.....	\$32.50
One Right Keybar No. 1321.....	32.50
One Set S-124 Stop Bars.....	20.00
One special 5¼ Set Normal Wedge, for 6 Point.....	9.50
One special 7¼ Set Normal Wedge, for 8 Point.....	9.50
One special 9¼ Set Normal Wedge, for 10 Point.....	9.50
One special 11¼ Set Normal Wedge, for 12 Point.....	9.50
Justifying Scales as required (each).....	2.75

NOTE—Standard Right and Left Keybanks, arrangement C, are used. Cellular matrices in matrix case at regular price (\$115.00). Small Capitals furnished only in 10 and 12 point sizes.

Composition matrices in fonts (not in matrix cases) Roman 90 characters, 50 cents each; Italic 82 characters, 50 cents each; Small Capitals 10 and 12 point 29 characters, 50 cents each.

Display matrices in 84-character fonts (Italic has 83 characters) capitals, lowercase, points, f-ligatures and diphthongs—at regular font price, 40 cents each. Small Capital fonts, 29 characters each in 14 and 18 point only, at 40 cents each.

Swash characters (13 to each point size, 14 to 36 point) 50 cents each. Additional Swash characters and ligatures are in preparation for all point sizes.

For plants equipped with Type--Rule Caster only, Monotype Garamont may be cast for the cases for hand composition, in 6, 8, 10, 12, 14, 18, 24, 30 and 36 point, with the standard mold and wedge equipment required for casting other Monotype faces in these sizes.



LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

No. 248E. Monotype (Goudy) Garamont

Composition Matrices

6 Point No. 248E, 5½ Set

Line Standard .060

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly-minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance, while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes where-with to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does

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10 Point No. 248E, 9½ Set

Line Standard .100

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art

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8 Point No. 248E, 7½ Set

Line Standard .080

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly-minded young man

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12 Point No. 248E, 11½ Set

Line Standard .120

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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No. 248—Monotype (Goudy) Garamont

Display Matrices

14 Point No. 248

THE FIRST HALF OF THE
Sixteenth Century was known as the Golden Age of French Typography
This was Largely due to the Efforts of
\$1234567890

18 Point No. 248

GEOFROY TORY, MASTER CRAFTSMAN
His Pupil, Claude Garamont, Produced His Famous Fonts
at the Instance of François I
\$1234567890

24 Point No. 248

THIS FACE IS BASED ON THE TYPES
Attributed to Garamont Used by the
Imprimerie Nationale, 1640
\$1234567890

30 Point No. 248

IN PARIS HE
Established the First Separate Type
Foundry in the World
\$1234567890

36 Point No. 248

FOR MAKING
and casting his own designs
\$1234567890

No. 2481—Monotype (Goudy) Garamont

Display Matrices

14 Point No. 2481

GARAMONT'S ITALIC IS BASED ON A LETTER

*Attributed to Aldus Manutius, a Venetian who Produced it in the Year 1501
The Letters Slope at Different Angles*

\$1234567890

18 Point No. 2481

PARTICULARLY THE CAPITALS

*They have a Freedom and Unconventionality of Movement that
Unmistakably Mark them as French*

\$1234567890

24 Point No. 2481

THESE TYPES ARE FAITHFUL

*Reproductions of an Original Classic Design
Each Letter is Plainly Discernible*

\$1234567890

30 Point No. 2481

CLOSELY FITTED AND

*Having Long Ascending and Descending
Letters that Present the*

\$1234567890

36 Point No. 2481

BEAUTY & GRACE

Demanded by Modern Standards

\$1234567890

No. 248—Monotype (Goudy) Garamont

Display Matrices

DISPLAY SMALL CAPITALS

14B—No. 248

GARAMONT WAS THE FIRST TO USE INCLINED CAPITAL LETTERS: HE ADDED FLOURISHES TO MANY OF THEM TO FILL IN THE WHITE SPACE CAUSED BY ITALICIZING

18B—No. 248

THESE DECORATIVE CHARACTERS ADDED MATERIALLY TO THE VALUE OF HIS FONTS: THEY ARE NOW KNOWN AS SWASH LETTERS



GARAMONT SWASH LETTERS

14 Point No. 2481S

A B D E G M N P Q u R U v k et st

18 Point No. 2481S

A B D E G M N P Q u R U v k et st

24 Point No. 2481S

A B D E G M N P Q u R U v k et st

30 Point No. 2481S

*A B D E G M N P Q u R U v
k et st*

36 Point No. 2481S

*A B D E G M N P Q u R U v
k et st*

529033

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BERKELEY

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