

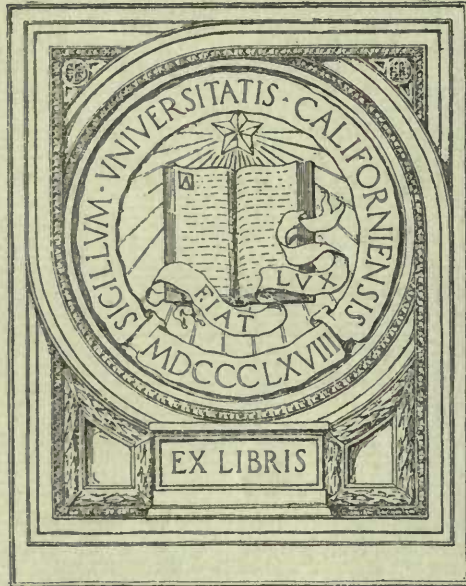
THE MONOTYPE
Specimen Book of Faces



Standard Monotype Line

GIFT OF

Linston Monotype Machine Co.



529033

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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

70 700
AUG 1900

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:

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

MODERNS	PLATE-GOTHICS	FOREIGN
OLD STYLES	LAW ITALICS	INITIALS
64 FAMILY	OUTLINES AND SHADED	FIGURES and FRACTIONS
ANTIQUES	TEXTS	SIGNS
TITLES	TYPEWRITER and MAILING	LEADERS, DASHES, SORTS
GOETHICS	LIST	BORDERS and ORNAMENTS

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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	86K	14, 18	258	14, 18, 24, 30, 36
36A	6, 8, 9, 10, 11, 12	337	14, 18, 24, 30, 36	86L	14, 18, 24, 30, 36	60J	6, 8, 10, 12
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			78K	6, 8, 10, 12
216A	8	172	14, 18, 24, 30, 36			781	14, 18, 24, 30, 36
		242E	6, 8, 10, 12			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

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ANTIQUES—continued		TITLES—continued		PLATE-GOTHICS—continued		FOREIGN—continued	
SERIES NO.	POINT SIZES	SERIES NO.	POINT SIZES	SERIES NO.	POINT SIZES	SERIES NO.	POINT SIZES
81	18, 24	146	14, 18, 20, 24, 30, 36	168	14, 18, 18H4, 24, 24H4		GERMAN—continued
92J	5½, 6, 7, 8, 10, 11, 12	158J	5, 6, 8, 10, 11, 12	343J	6, Nos. 1, 2, 3, 4	102M	6, 8, 10, 12
94	18, 24, 30, 36	158	14, 18, 24, 30, 36		12, Nos. 1, 2, 3, 4	4102	14, 18, 24, 30, 36
97J	6, 8, 10, 12	161J	6, 7, 8, 10, 12	169	14, 18, 18H4, 24, 24H4	178M	14, 18
97	14, 18, 24, 30, 36	161	14, 18, 24, 30, 36	344J	6, Nos. 1, 2, 3, 4	179M	14, 18
97K	6, 8, 10, 12	161K	6, 8, 10, 12	166	8, 10, 14B, 14, 18, 18H4	199M	6, 8
971	14, 18, 24, 30, 36	162J	5, 6, 8, 10, 12	345J	6, Nos. 1, 2, 3, 4	200M	6, 8
98J	6, 8, 9, 10, 12	162	14, 18, 24, 30, 36		12, Nos. 1, 2, 3, 4	209	18, 30
98	14, 18, 24, 30, 36	210J	10, 12	345	14, 18, 18H4, 24H4		GREEK
98K	6, 8, 9, 10, 12	210	14, 18, 24, 30, 36	346K	6, Nos. 1, 2, 3, 4	1 page	Symboling system
981	14, 18, 24, 30, 36	245	14, 18, 24, 30, 36		12, Nos. 1, 2, 3, 4	83M	6, 8, 10, 12
298J	12	255J	5½	3461	14, 18, 18H4, 24H4, 24	155M	6, 8, 10, 11, 12
298	14, 18, 24, 30, 36	275J	6, 8, 10, 12, 14, 18	347J	6, Nos. 1, 2, 3, 4	160M	10
104	18, 20, 24	275	14, 18, 24, 30, 36	223	8, 10, 12, 18, 24	1 page	Electro Display Greek matrices
111J	6, 8, 10, 12	275K	6, 8, 10, 12, 14, 18	348J	6, Nos. 1, 2, 3, 4		RUSSIAN
117	14, 18, 24, 30, 36	2751	14, 18, 24, 30, 36	323	9, 14, 14B, 18, 24	308A	8, 10, 12
117K	6, 8, 10, 12	328J	6, 7, 8		LAW ITALICS	311	14, 24, 36
139J	6, 8, 10, 12	616J	6, 8, 10, 12	23K	6, 8, 10, 12	318J	8, 10, 12
139	24, 30, 36	616K	6, 8, 10, 12	115C	8, 10, 12		INITIALS
142J	5½, 6, 8, 10, 12		GOTHICS		OUTLINES and SHADED	126	36
144	14, 18, 24, 30, 36	48J	5, 6, 7, 8, 9, 10, 11, 12	12J	8, 10, 12	126a	36
143J	6, 8, 10, 12	49J	5, 6, 8, 10, 12	12	14, 18, 24, 30, 36	127	36
143	14, 18, 24, 30, 36	50	18, 24, 30, 36	40	18, 20, 24, 36		FIGURES
145J	6, 8, 10, 12	51J	6, 8, 10, 12	41K	12	1 page	3½-4½ point figures
145	14, 18, 24, 30, 36	51	14, 18, 24, 30, 36, 36114	41	14, 18, 24, 30, 36	2 pages	5 " "
153J	6, 7, 8, 10, 12	52J	6, 8, 10, 12	42J	8, 10, 12	2 pages	5½ " "
159J	6, 8, 10, 12	52	14, 18, 24, 30, 36	42	14, 18, 24, 30, 36	7 pages	6 " "
159	14, 18, 24, 30, 36	66J	5, 6, 8, 10, 12	44	14, 18, 24, 30, 36	3 pages	7 " "
163J	6, 8, 10, 12	66	14, 18, 24, 30, 36	59	30, 36	8 pages	8 " "
163	14, 18, 24, 30, 36	466J	6	73	24	2 pages	9 " "
173E	6, 8, 10, 12	77J	6, 8, 10, 12	96J	10, 12	7 pages	10 " "
174E	10	107J	5, 6, 7, 8, 10, 12	123	18, 24, 30, 36	3 pages	11 " "
174	14	107	14, 18, 24, 30, 36	193	12, 18, 24, 30, 36	7 pages	12 " "
189J	12	121	14, 18, 24, 30, 36	194	12, 14, 18, 24, 30, 36	1 page	14 " "
189	14, 18, 24	129	18, 24, 30, 36	202	12, 14, 18, 24	2 pages	18 " "
220J	10, 12	132K	6, 8, 10, 12	203	18	1 page	20 " "
220	14, 18, 24, 30, 36	140J	6, 8, 10, 12	218	12, 14, 18, 24, 30, 36	2 pages	18 " " } Composition figures
231J	6, 8, 10, 12	140	6, 8, 10, 12	246	12B, 12, 18	1 page	24 " "
231	14, 18, 24, 30, 36	149J	5½, 6, 8, 10, 12		TEXTS	1 page	30-36 " "
233J	6	165J	5, 6, 8, 9, 10, 12	75	18		FRACTIONS
360J	12	165	14, 18	95J	6, 8, 10, 12	7 pages	4½-12 point
360	14, 18, 24, 30, 36	176J	6, 8, 10, 12	95	14, 18, 24, 30, 36	3 pages	14 to 36 point
	TITLES	176	14, 18, 24, 30, 36	102J	6, 8, 10, 12		SIGNS
11J	5, 6, 8, 10, 11, 12	204J	5, 6, 8, 10, 12	102	14, 18, 24, 30, 36	6 pages	4½-12 point
11	14, 18, 24, 30, 36	204	14, 18, 24	188J	6, 8, 10, 12	3 pages	14 to 36 point
11K	8, 10, 12	206	14, 18, 24	188	14, 18, 24	1 page	Arrows
111J	6, 8, 10, 11, 12	222	30		TYPEWRITER AND MAILING LIST		LEADERS, DASHES, SORTS
111	14, 18, 24, 30, 36	224K	5, 6, 8, 10	17L	11	1 page	Leaders
1111	14, 18, 24, 30, 36	227	14, 18, 24, 30, 36, 48	70L	10, 12	1 page	Dashes
211J	5½	230J	6, 8, 10, 12	70	24	5 pages	of Piece Braces
28J	5½, 6, 7, 8, 10, 12	230	14, 18, 24, 30, 36	170L	12	6 pages	2-3-4-5 point rule
128J	6, 8, 10	239J	6, 8, 10, 12	72L	8, 10, 12	1 page	12 " "
39J	5, 6, 8, 10, 12	239	14, 18, 24, 30, 36	74L	8, 10	14 pages	Corner Pieces
39	14, 18, 24, 30, 36	240J	6, 8, 10, 12	270L	10, 12	4 pages	Matrices for Set Em's Charts
79J	5, 6, 7, 8, 9, 10, 11, 12, 14, 18	240	14, 18, 24, 30, 36	272L	10, 12		BORDERS AND ORNAMENTS
79	14, 18, 24, 30, 36	249J	6, 7, 8, 10, 12	370L	10, 12	Title page	
79K	6, 8, 10, 12	254K	6, 7, 8, 10		FOREIGN	40 pages	Borders
791	14, 18, 24, 30, 36	2541	14, 14B, 18, 24, 30		GERMAN		
89J	6, 8, 10, 12, 14, 18	276	14, 18, 24, 30, 36	475	18		
89	14, 18, 24, 30, 36	366J	10, 12	95M	8, 10, 12		
89K	6, 8, 10, 12	366	14, 18, 24, 30	495	14, 18, 24, 30, 36		
891	14, 18, 24, 30, 36	515	18	99M	6, 8, 10, 11, 12		
103	18, 24	566	12, 16, 18, 24, 30, 36	100	6, 8, 10, 12		
108	14, 18		PLATE-GOTHICS	101	14, 18, 24, 30		
113J	5, 6, 8, 10, 12	340J	6, Nos. 1, 2, 3, 4				
113	14, 18, 24, 30, 36		12, Nos. 1, 2, 3, 4				
118J	5½, 6, 7, 8, 9, 10, 11, 12	187	14, 18, 18H4, 24, 24H4				
118	14, 18, 24, 30, 36	341J	6, Nos. 1, 2, 3, 4				
118K	6, 8, 10, 12		12, Nos. 1, 2, 3, 4				
1181	14, 18, 24, 30, 36	197	14, 18, 18H4, 24, 24H4				
119J	6, 8, 10, 12	342J	6, Nos. 1, 2, 3, 4				
119	14, 18, 24, 30, 36		12, Nos. 1, 2, 3, 4				
146J	8, 10, 12						

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	6	225		12	Sorts	Outline	14		76							
			8	7	225	18					76								
4ABC	C	Modern	10	10	225		13ABC	C	Modern	24		76							
						30					76								
5ABC	C	Modern	5½	7½	225		14ABC	C	Modern	†8	8	225							
			6	7½	225	12				11	225								
			7	8½	225														
			8	9	225														
			9	9½	225														
			11	11½	225														
8ABC	C	Modern	4	5	225		15EFG	C	Old Style	†6	7	225							
			4½	6	225	7				8	225								
			5	6½	225	†8				8½	225								
			†6	7	225	9				9	225								
			†7	8	225	†10				10	225								
			†8	8½	225	11				11	225								
			†9	9	225	†12				12	225								
			†10	10	225														
			†11	11	225														
			†12	12	225														
			8A	QC	Modern	14				14	78		16EFG	C	Old Style	†6	7	225	
						18				18	78	†7				8	225		
8C	QC	Modern	14	14	75		17L		Typewriter	11	.1"	97							
			18	18	75														
11J	C2	Title	5	6	82		19ABC	C	Modern	6	7½	225							
			†6	7	82	8				8½	225								
			†8	8½	82														
			†10	10	82														
			†11	11	82														
			†12	12	82														
11	Sorts	Title	14		80		20ABC	C	Modern	6	7	225							
			18		80	7				8	225								
			24		80	8				8½	225								
			30		80	9				9½	225								
			36		80	10				10½	225								
					80	12				12	225								
11K	C2	Title	8	8½	82		20	Sorts	Modern	14		77							
			10	10	82	18					77								
			12	12	82	24					77								
1111	Sorts	Title	14		72		201	Sorts	Modern	14		77							
			18		72	18					77								
			24		72	24					77								
			30		72	30					77								
			36		72	36					77								
12J	C2	Outline	8	8½	82														
			10	10½	82														
			12	12	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	6	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														
			11	11½	225														
			12	12	225														
			21E	QC	Old Style	14				14	78		36	Sorts	Modern	14		82	
						18				18	78					18		82	
										24		82							
										30		82							
										36		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							
										12	12	225							
22EFG	C	Old Style	6	6½	225		37E	QC	Old Style	14	14	78							
			8	8	225					18	18	78							
			9	9	225		37	Sorts	Old Style	14		82							
			10	10	225					18		82							
			11	11	225					24		82							
			12	12	225					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														
25	Sorts	Antique	14		75														
			18		77														
			24		77														
			30		77														
			36		77														
25K	C1	Antique	6	7	82		38	Sorts	Old Style	14		81							
			7	7½	82					18		81							
			8	8½	82					24		81							
			9	9	82					30		81							
			10	10	82					36		81							
			11	11	82														
			12	12	82														
251	Sorts	Antique	14		81		381	Sorts	Old Style	14		81							
			18		81					18		81							
			24		81					24		81							
			30		81					30		81							
			36		81					36		81							
26J	C2	Antique	5	6	82		39J	C2	Title	5	6½	82							
			†6	7	82					6	7½	82							
			7	8	82					8	9	82							
			†8	8½	82					10	11	82							
			9	9	82					12	12½	82							
			†10	10	82														
			†12	12	82														
28J	C2	Title	5½	6½	82		39	Sorts	Title	14		72							
			†6	7	82					18		72							
			7	8	82					24		72							
			†8	8½	82					30		72							
			†10	10½	82					36		72							
			†12	12	82														
31EFG	C	Old Style	6	6½	225		40	Sorts	Outline	18		72							
			7	7½	225					20		72							
			8	8	225					24		72							
			9	9	225					30		72							
			10	9½	225					36		72							
			11	10½	225														
			12	11	225														
34ABC	C	Modern	6	6½	225		41K	C2	Outline	12	12	73							
			8	8	225														
			9	8½	225		41	Sorts	Outline	14		72							
			10	9½	225					18		72							
			11	10	225					24		72							
			12	11	225					30		72							
										36		72							
35ABC	C	Modern	10	10	225		42J	C2	Outline	8	8½	82							
										10	10	82							
										12	12	82							

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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			
42	Sorts	Outline	14		79		60	Sorts	Antique	14		80				
			18		79					18		88				
			24		79					24		88				
			30		79					30		88				
			36		79					36		80				
44	Sorts	Outline	14		81		60K	C2	Antique	6	7½	82				
			18		81					8	9	82				
			24		81					10	11	82				
			30		81					12	12½	82				
			36		81											
45J	C1	Antique	6	7	82		601	Sorts	Antique	14		75				
			8	8½	82					18		80				
			10	10	82					24		75				
			12	12	82					30		73				
					82					36		75				
45	Sorts	Antique	14		81		61E	C	Old Style	6	7	225				
			18		81					7	8	225				
			24		81					8	8½	225				
			30		81					9	9	225				
			36		81					10	10½	225				
						12	12	225								
48J	C	Gothic	5	6	49	In place of Small Caps	61	Sorts	Old Style	14		81				
			†6	7	49						18		81			
			7	7¾	49						24		81			
			†8	8¾	49						30		81			
			9	9¼	49						36		81			
			†10	10	49											
			11	11	49											
			†12	12	49											
49J	C1	Gothic	5	5½	82		611	Sorts	Old Style	14		81				
			†6	6	82					18		81				
			†8	8	82					24		81				
			10	10	82					30		81				
			12	12	82					36		81				
50	Sorts	Gothic	18		76		62	Sorts	Antique	18		84				
			24		76					24		84				
			30		76					30		84				
			36		76					36		84				
					76											
51J	C1	Gothic	6	5	82		63J	C2	Antique	6	7½	82				
			†8	6	82					8	9	82				
			10	7	82					10	11	82				
			12	8	82					12	12½	82				
					82											
51	Sorts	Gothic	14		79		63	Sorts	Antique	14		77				
			18		79					18		77				
			24		79					24		77				
			30		79					30		77				
			36		79					36		77				
			36H4		47											
52J	C2	Gothic	6	7	82		64J	C	64 Family	6	6	98	In place of Roman			
			8	8½	82					8	7½	98				
			10	10	82					10	9	98				
			12	12	82					12	10½	98				
					82											
52	Sorts	Gothic	14		82		64	Sorts	64 Family	14		87				
			18		82					18		87				
			24		82					24		87				
			30		82					30		87				
			36		82					36		87				
56J	C2	Antique	15	6½	82		64K	C	64 Family	6	6	82	In place of Italic			
			†15½	7	82					8	7½	82				
			†16	7½	82					10	9	82				
			7	7¾	82					12	10½	82				
			†8	8½	82											
58J	C1	Antique	6	7	82		641	Sorts	64 Family	14		89				
			8	8½	82					18		91				
			10	10	82					24		91				
			12	12	82					30		91				
						36		91								
58	Sorts	Antique	14		84		66JB	C2	Gothic	§5	6	131				
			18		84					66J	C2	Gothic	6	7	82	
			24		84								8	8½	82	
			30		75								10	10½	82	
			36		84								12	12½	82	
59	Sorts	Outline	30		81		66	Sorts	Gothic	14		82				
			36		81					18		82				
60J	C2	Antique	6	7½	82		68J	C1	Antique	6	7	82				
			8	9	82					8	8½	82				
			10	11	82					10	10½	82				
			12	12½	82					12	12	82				

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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						
68	Sorts	Antique	14		74		781	Sorts	Antique	14		74							
			18		74					18		72							
			24		74					24		72							
			30		74					30		72							
			36		74					36		72							
68K	C2	Antique	6	7	82		79J	C2	Title	5	6½	82							
			8	8½	82					6	7	82							
			10	10	82					7	8	82							
			12	12	82					8	8½	82							
681	Sorts	Antique	14		74		79J	QC2	Title	14	14	78							
			18		74					18	18	78							
			24		74					79	Sorts	Title	14		84				
			30		74								18		84				
			36		74								24		84				
69J	C1	Antique	§6	6	82		79K	C2	Title	6	7	82							
			8	7	82					8	8½	82							
			10	8½	82					10	10½	82							
			12	10	82					12	12	82							
			69	Sorts	Antique	14					85		791	Sorts	Title	14		81	
18		85					18		81										
24		85					24		81										
30		85					30		81										
36		85					36		81										
70L		Typewriter	10	.083"	101		81J	C4	Antique	6	7	82							
			12	.1"	101					8	8½	82							
70		Typewriter	24		73					81	Sorts	Antique	18		82				
			71EFG	C	Old Style	6							7	225		83M	Special	Foreign	6	6½	120
8	8½	225											8	8	146				
10	10½	225					10	9½	148										
11	11	225					12	12	148										
12	12	225		86J	C2	64 Family	5	6	82										
71E	QC	Old Style	14				14	73		6	7	82							
			18				18	73		7	8	82							
			71				Sorts	Old Style	18		80		8	8½	82				
									24		80		9	9	82				
				30		80				10	10½	82							
36		80			11	11			82										
72L		Typewriter	8	.0692"	99		86J	QC2	64 Family	14	14	73							
			10	.083"	99					18	18	78							
			12	.1"	78					86	Sorts	64 Family	14		82				
73	Sorts	Outline	24		46								18		82				
			74L		Typewriter	8							.0553"	89		24		82	
						10	.0692"	89					30		82				
						75	Sorts	Text	18					79		36		82	
76J	C1	Antique							5	5½	82		86K	C2	64 Family	5	6	82	
			6	7	82					6	7	82							
			7	8	82					8	8½	82							
			8	8½	82		10	10½	82										
9	9	82		12	12	82													
10	10	82		86K	QC2	64 Family	14	14	78										
12	12	82					18	18	78										
77J	C1	Gothic	6				5	82		861	Sorts	64 Family	14		82				
			8				6½	82					18		82				
			10				8	82					24		82				
			12	9½	82		30		82										
77	Sorts	Gothic	14		80		88J	C1	64 Family				5	5	82				
			18		80					§6	6	82							
			24		80					8	7	82							
			30		80					10	8½	82							
			36		80					12	10	82							
78J	C1	Antique	6	7	82		88	Sorts	64 Family	14		83							
			8	8½	82					18		83							
			10	10½	82					24		83							
			12	12	82					30		83							
78	Sorts	Antique	14		76					36		83							
			18		76		† Tabular Face	‡ Low Line Face	§ Cross-Rule Face	(See First Page)									
			24		76														
			30		76														
			36		76														
78K	C1	Antique	6	7	82														
			8	8½	82														
			10	10½	82														
			12	12	82														

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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
88K	C1	64 Family	6	6	82		98J	C	Antique	6	7½	82	In place of Roman
			8	7	82					8	8½	82	
			10	8½	82					9	9	82	
			12	10	82					10	10½	82	
881	Sorts	64 Family	14		82		98	Sorts	Antique	14		87	
			18		82					18		87	
			24		82					24		87	
			30		82					30		87	
89J	C1	Title	6	7	82		98K	C2	Antique	6	7	82	
			8	8½	82					8	8½	82	
			10	10	82					9	9	82	
			12	12	82					10	10	82	
89J	QC2	Title	14	14	73		981	Sorts	Antique	14		77	
			18	18	73					18		77	
89	Sorts	Title	14		82		99M	GC	Foreign	6	7	98	
			18		82					8	8½	98	
			24		82					10	10½	98	
			30		82					11	11½	98	
89K	C1	Title	6	7	82		100M	GC1	Foreign	6	7	99	
			8	8½	82					8	8½	99	
			10	10	82					10	10	99	
			12	12	82					12	11½	99	
891	Sorts	Title	14		81		100	Sorts	Foreign	14		91	
			18		81					18		91	
			24		81					24		91	
			30		81					30		91	
92J	C2	Antique	5½	6½	82		101	Sorts	Foreign	14		89	
			6	7	82					24		89	
			7	8	82					30		89	
			8	8½	82					36		89	
94	Sorts	Antique	18		76		102J	C3	Text	6	7½	82	
			24		76					8	9	82	
			30		76					10	11	82	
			36		76					12	12½	82	
95J	C3	Text	6	7½	81		102	Sorts	Text	14		78	
			8	9	81					18		78	
			10	11	81					24		78	
			12	12½	81					30		78	
95	Sorts	Text	14		77		102M	Special	Foreign	6	7½	93	
			18		77					8	9	93	
			24		77					10	11	93	
			30		77					12	12½	93	
95M	Special	Foreign	8	9	91		103	Sorts	Title	18		81	
			10	11	91					24		48	
			12	12½	91								
96J	C1	Outline	10	9½	73		104	Sorts	Antique	18		46	
			12	11	73					20		46	
96	Sorts	Outline	18		75		107J	C2	Gothic	5	6	82	
			24		75					6	7	82	
			30		75					7	8	82	
			36		74					8	8½	82	
97J	C2	Antique	6	7	82		107	Sorts	Gothic	14		81	
			8	8½	82					18		81	
			10	10½	82					24		81	
			12	12	82					30		81	
97	Sorts	Antique	14		75		108	Sorts	Title	14		77	
			18		75					18		77	
			24		75								
			30		75								
97K	C2	Antique	6	7	82		111J	C1	Title	6	6½	82	
			8	8½	82					8	8	82	
			10	10	82					10	10	82	
			12	12	82					11	11	82	
971	Sorts	Antique	14		77		111	Sorts	Title	14		81	
			18		77					18		81	
			24		77					24		81	
			30		77					30		81	
			36		77				36		81		

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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
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 9 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	
1181	Sorts	Title	14 18 24 30 36		78 78 78 78 78		142J	C2	Antique	5½ 6 8 10 12	7½ 8½ 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	
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 24 30 36		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								

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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
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 12½	225 225 225 225 225 225 225		162JB	C2	Title	5 6 8 10 12	6½ 7½ 9¼ 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	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 7	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	§15	6	94	
158J	C2	Title	5 6 8 10 11 12	6½ 7½ 9¼ 11 12½	131 131 82 82 82 82		165J	C2	Gothic	†6 †8 †9 †10 †12	7 8½ 9¼ 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	

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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
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	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	7½ 9½	91 92	
175A	QC	Modern	14 18	14 18	73 73		200M	GC1	Foreign	6 8	7½ 9½	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	7½ 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	9½	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

§ Cross-Rule Face

(See First Page)

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
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	Speclal	Foreign	8 10 12	8½ 10 12	103 103 103	

† 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
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	346L	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		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		46 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.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS	SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
616K	C2	Title	6	7	82		971						See No. 97K
			8	8 $\frac{1}{2}$	82		981						See No. 98K
			10	10 $\frac{1}{4}$	82		1111						See No. 11K
			12	12	82		1181						See No. 118K
641						See No. 64K	1501						See No. 150C
681						See No. 68K	1751						See No. 175C
781						See No. 78K	2541						See No. 254K
791						See No. 79K	4102	Sorts	Foreign	14		86	See No. 102
861						See No. 86K				18		86	
881						See No. 88K				24		86	
891						See No. 89K				30		86	
										36		86	

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.

† Tabular Face

‡ Low Line Face

§ Cross-Rule Face

(See First Page)

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**
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Beekman 3155

CHICAGO, 417 S. Dearborn St.
Wabash 1652

BOSTON, 170 Summer Street
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TORONTO, Lumsden Building
Main 3250

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Franklin 6384

CLEVELAND, 426 Guardian Building
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BUFFALO, 516 Mutual Life Building
Seneca 5614

PITTSBURGH, Room 615 State Street
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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 discard knowledge of what has gone before
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 Boldface 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.

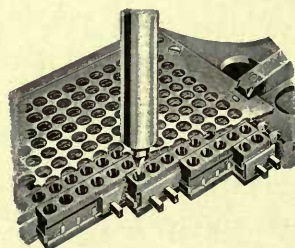


FIGURE 4—The centering pin about to seat in the Matrix from which the next type is to be cast. (Half Size)

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.

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 Compositor—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.

Inrequently 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 in-Cast when required, shown were cast in hand work of any kind (see Display Figure Matrices, page 23).

\$1.55

any size up to thirty-set in the Matrix just as the figures here this matter without (see Display Figure Matrices, page 23).

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:

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyzæœffiffiffi...;:;1?|!
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
 abcdefghijklmnopqrstuvwxyzæœffiffiffi...;:;1?
 \$1234567890 %&#*^02.12*+!?!@()|]½¼¾ \$1234567890

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzffiffiffi...;:;1?|!
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 abcdefghijklmnopqrstuvwxyzffiffiffi...;:;1?
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyzffiffiffi...;:;1?|!
 \$1234567890 2.12.9.10.12*+!?! \$1234567890

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
 abcdefghijklmnopqrstuvwxyzffiffiffi...;:;1?|!
 \$12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890
 abcdefghijklmnopqrstuvwxyzffiffiffi...;:;1?|!
 \$1234567890c.,
\$1234567890c.,

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

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

THE MONOTYPE is famous for quality; don't think it's 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 tap." 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.

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 key-strokes, 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 skilful 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 skilful 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

Unit E

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.

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 Œ	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 ð ñ ò ó ô õ ö	33
Figures: \$ 1 2 3 4 5 6 7 8 9 0	11
Points: . - ; ' ! ?	8
	<hr/>
	81

With Composition Matrices we invariably furnish the inverted comma, making the total number of characters in the font 82
The diphthongs (Æ, Œ, æ, œ), the ligatures (fi, ff, fl, ffi, ffl), 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. 72

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 Œ	29
Figures: \$ 1 2 3 4 5 6 7 8 9 0	11
Points: . - ; ' ! ?	8
	<hr/>
	48

With Composition Matrices, we invariably furnish the inverted comma, making the total number of characters in the font 49
The diphthongs (Æ, Œ) 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. 46

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 Œ	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 Œ	29
Figures: \$ 1 2 3 4 5 6 7 8 9 0	11
Points: . - ; ' ! ?	8
	<hr/>
	96

With Composition Matrices, we invariably furnish the inverted commas, making the total number of characters in the font 98
The diphthongs (Æ, Œ, 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. 92

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 Œ	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	Á Ć Ď Ě Ě Ī Ñ Ó Ŕ Š Ť Ů Ű Ÿ Ž á ě đ ě ě ĩ ñ ó ř š ť ů ű ŷ ž
Brazilian	Á Â Ã Ç È É Î Ó Ô Õ Ü á â ã ç è é î ó ô õ ü
Danish	Ø ø
Dutch	ÿ ÿ
French	À Á Ç È É Ê Ë Î Ï Ó Ò Ù Ü à á ç è é ê ë ì í ó ô õ ü
German	Ä Ö Ü ä ö ü
Greek	Each Greek character has its individual number. See specimen sheet.
Hungarian	Á Ę Î Ó Ô Õ Ü á ę í ó ô õ ü
Italian	À Á È Ē Ī Ì Î Ï Ó Ò Ù Ü à á è ê ĩ ì ï ó ô õ ü
Lithuanian	Ą Ć Ę Ę Ī Š Ų Ž ą ć ę ę ĩ š ų ž
Norwegian	Ø ø

Polish	Ą Ć Ę Ę Ī Ñ Ó Š Ź ą ć ę ę ĩ ñ ó ś ź
Portuguese	Á Â Ã Ç È É Î Ó Ô Õ Ü á â ã ç è é î ó ô õ ü
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 Ę Ī Ñ Ó Ü á ę ĩ ñ ó ü
Swedish	Å Ä Ö å ä ö

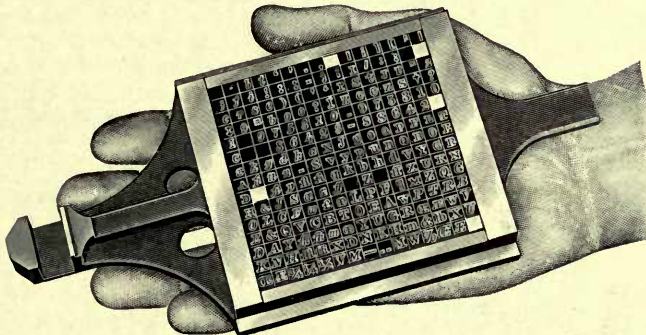


FIGURE 11—The Monotype Matrix Case, or "Magazine," holds 225 Matrices and weighs complete only thirty ounces

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 (ǎ, ɛ, ı, ȝ, ũ).

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

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.

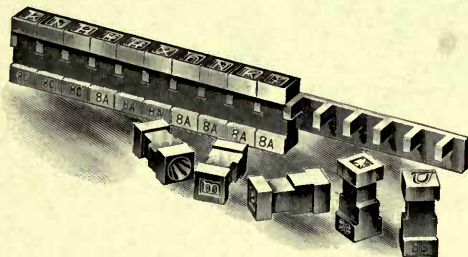


FIGURE 12—The Matrices are carried between the teeth of the comb, fifteen on a comb, 225 in the Matrix Case; thus each Matrix is practically in its own Matrix Case

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.*

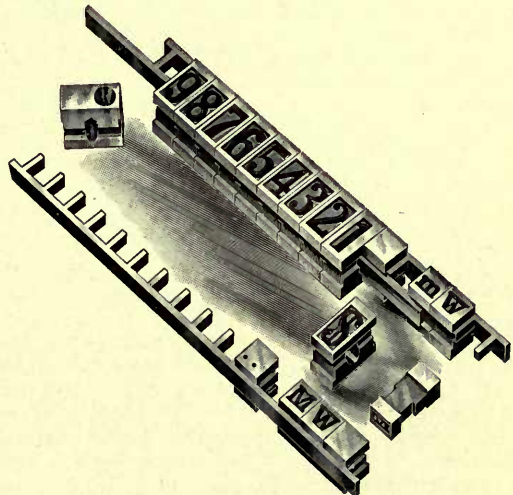


FIGURE 13—Display Figure Matrices (one-half size); one of these figure Matrices takes the place in the Matrix Case of two Composition Matrices, shown above. Note that the double Matrix is carried by two combs, with teeth facing and a bar between the combs

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.

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).



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

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 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, 1/4, 1/2, 1, 1 1/2, 2, 2 1/2, 3, 4, 5 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, 1/4, 1/2, 1, 1 1/2, 2, 2 1/2, 3, 4, 5 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, 1/4, 1/2, 1, 1 1/2, 2, 2 1/2, 3, 4, 5 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

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	Class G

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 your 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.*

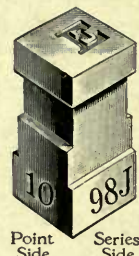
163 **Modified Characters (§40)** are characters slightly different from the similar standard characters. *Therefore, our symboling system provides for designating these modified character Matrices so that they cannot be confused with the similar standard Matrices.*

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.



Point Side Series Side

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&ÆE
 abcdefghijklmnopqrstuvwxyzæœfiffiffiffi
 \$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&ÆE
 \$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 (¶38), 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

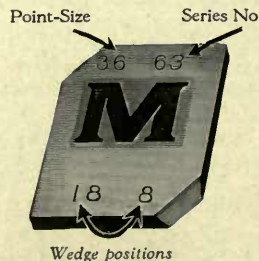


FIGURE 20
Electro Display Matrix Symbols

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.

The following tabulation gives the characters carried in the Matrix Case for the different standard Matrix Case arrangements; for details of the position of these characters in the Matrix Case see our book, "The Monotype System." The Keybars (¶32) and Stopbars (¶33) required are specified for each arrangement; where the arrangement requires Matrices for modified characters (¶40), this also is noted.

Matrix Case Arrangements for Standard Stopbars

Arrangement C

Roman caps, small caps, and lower case with Italic caps and lower case
ABCDEFGHIJKLMN...
Keybank C—Keybars C
3 Keybutton Clips

Arrangement 6C2

Roman caps and lower case with Italic caps and lower case and Boldface (C2) caps and lower case
ABCDEFGHIJKLMN...
Keybank 6C1—Keybars 6C1
1 Keybutton Clip

Arrangement C1

Roman caps, small caps, and lower case with Boldface (C1) caps and lower case
ABCDEFGHIJKLMN...
Keybank C—Keybars C
7 Keybutton Clips

Arrangement FC

French: Roman caps, small caps, and lower case with Italic caps and lower case
ABCDEF...
Keybank FC—Keybars FC
2 Keybutton Clips

Arrangement C2

Roman caps, small caps, and lower case with Boldface (C2) caps and lower case
ABCDEFGHIJKLMN...
Keybank C—Keybars C
3 Keybutton Clips

Arrangement FC1

French: Roman caps, small caps, and lower case with Boldface (C1) caps and lower case
ABCDEF...
Keybank FC—Keybars FC
4 Keybutton Clips

Arrangement C3

Roman caps, small caps, and lower case with text letter (C3) caps and lower case
ABCDEFGHIJKLMN...
Keybank C—Keybars C
11 Keybutton Clips

Arrangement FC2

French: Roman caps, small caps, and lower case with Boldface (C2) caps and lower case
ABCDEF...
Keybank FC—Keybars FC
2 Keybutton Clips

Arrangement C4

Roman caps and lower case with Boldface (C4) caps and lower case
ABCDEFGHIJKLMN...
Keybank C—Keybars C
3 Keybutton Clips

Arrangement GC1

German: Lightface caps and lower case with Boldface caps and lower case
ABCDEFGHIJKLMN...
Keybank GC—Keybars GC
1 Keybutton Clip

Arrangement 6C1

Roman caps and lower case with Italic caps and lower case and Boldface (C1) caps and lower case
ABCDEFGHIJKLMN...
Keybank 6C1—Keybars 6C1
1 Keybutton Clip

Arrangement SC

Spanish: Roman caps, small caps, and lower case with Italic caps and lower case
ABCDEFGHIJKLMN...
Keybank SC—Keybars SC
1 Keybutton Clip

Arrangement NC2

Newspaper Ad: Roman caps and lower case with Boldface (C2) caps and lower case and two-line figures

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
abcdeefghijklmnopqrstuüvwxyzfi...
\$1234567890c.,
\$1234567890c.,

LEFT Keybank NC—Keybars NC RIGHT Keybank NC—Keybars NC2

Arrangement 6N1

Newspaper Ad: Roman caps and lower case with Italic caps and lower case, Boldface (C1) caps and lower case and two-line figures: Modified characters

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
abcdeefghijklmnopqrstuüvwxyz...
\$1234567890c.,

LEFT Keybank 6N1—Keybars 6N1 RIGHT Keybank 6N1—Keybars 6N1

Arrangement 6N2

Newspaper Ad: Roman caps and lower case with Italic caps and lower case, Boldface (C2) caps and lower case, and two-line figures: Modified characters

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
abcdeefghijklmnopqrstuüvwxyz...
\$1234567890c.,

LEFT Keybank 6N1—Keybars 6N1 RIGHT Keybank 6N1—Keybars 6N2

Arrangement FN

French Newspaper Ad: Roman caps and lower case with Italic caps and lower case and two-line figures

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
aaäbbccdeeeffghij...
\$1234567890c.

LEFT Keybank FN—Keybars FN RIGHT Keybank FN—Keybars FN

Arrangement FN2

French Newspaper Ad: Roman caps and lower case with Boldface (C2) caps and lower case and two-line figures

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
aaäbbccdeeeffghij...
\$1234567890c.,

LEFT Keybank FN—Keybars FN RIGHT Keybank FN—Keybars FN2

Arrangement SN

Spanish Newspaper Ad: Roman caps and lower case with Italic caps and lower case and two-line figures

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
aaäbbccdeeeffghij...
\$1234567890c.

LEFT Keybank SN—Keybars SN RIGHT Keybank SN—Keybars SN

Arrangement SN2

Spanish Newspaper Ad: Roman caps and lower case with Boldface (C2) caps and lower case and two-line figures

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
aaäbbccdeeeffghij...
\$1234567890c.,

LEFT Keybank SN—Keybars SN RIGHT Keybank SN—Keybars SN2

Arrangement GN1

German Newspaper Ad: Lightface caps and lower case with Boldface caps and lower case and two-line figures

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
aaäbbccdeeeffghij...
\$1234567890c.

LEFT Keybank GN—Keybars GN RIGHT Keybank GN—Keybars GN1

Arrangement R2

Cross-rule: T series of cross-rules with Boldface (C1) caps and lower case and Gothic (C2) caps and small caps: Modified characters

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
abcdeefghijklmnopqrstuüvwxyz...
\$1234567890c.

The following characters are made for use with this Arrangement and furnished as side sorts:

Keybank C—Keybars R Keybank C—Keybars R2

Arrangement QC

Fourteen- and Eighteen-Point Composition: Roman caps and lower case with Italic caps and lower case

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
abcdeefghijklmnopqrstuüvwxyz...
\$1234567890c.

LEFT Keybank C—Keybars QC RIGHT Keybank C—Keybars QC

Arrangement QC2

Fourteen- and Eighteen-Point Composition: Roman caps and lower case with Boldface (C2) caps and lower case

ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
abcdeefghijklmnopqrstuüvwxyz...
\$1234567890c.

LEFT Keybank C—Keybars QC RIGHT Keybank C—Keybars QC2

Plate Gothic

Size No. 1
ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
\$1234567890c.,

Size No. 2
ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
\$1234567890c.,

Size No. 3
ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
\$1234567890c.,

Size No. 4
ABCDEFGHIJKLMNÖPQRSTUVWXYZ&
\$1234567890c.,

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

USE OF "WORDS TO KNOW"

The purpose of this study is to determine the effect of the use of "words to know" on the reading achievement of the second grade pupils in the public schools of the city of Los Angeles. The study was conducted during the 1954-55 school year. The subjects were 100 second grade pupils from ten different schools. The study was conducted in two groups. The first group was the experimental group and the second group was the control group. The experimental group was given the "words to know" program and the control group was not given the program. The results of the study showed that the experimental group had a significantly higher reading achievement than the control group. The results also showed that the "words to know" program had a positive effect on the reading achievement of the second grade pupils.

WORDS TO KNOW

Word	Meaning	Example
Abundant	plentiful	There is an abundant supply of water in the desert.
Adapt	adjust	The bird adapted to its new environment.
Adaptation	adjustment	The bird's adaptation to its environment is remarkable.
Adapted	adjusted	The bird adapted to its new environment.
Adaptively	in an adjusting manner	The bird adapted to its new environment adaptively.
Adaptiveness	ability to adjust	The bird's adaptiveness is one of its greatest strengths.
Adaptively	in an adjusting manner	The bird adapted to its new environment adaptively.
Adaptiveness	ability to adjust	The bird's adaptiveness is one of its greatest strengths.
Adaptively	in an adjusting manner	The bird adapted to its new environment adaptively.
Adaptiveness	ability to adjust	The bird's adaptiveness is one of its greatest strengths.

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

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	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-

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	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-

12345	abcdefghijklmnopqrstuvwxyz	67890\$
	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*

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

No. 5A. Book Arrangement C

Composition Matrices

5½ Point No. 5A, 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, 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

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 67890\$
 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, 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

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ems a to z 15.60 Words to Pica .52

6 Point No. 5A, 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 all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, 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

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ems a to z 14.42 Words to Pica .49

No. 5A. Book Arrangement C

Composition Matrices

9 Point No. 5A, 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 such 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, 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 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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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 example, 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-

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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 subject it to such laws as have made its sister 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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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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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

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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 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

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

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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, 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

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,

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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

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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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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

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18 Point No. 20

ELEVEN GOVERNMENTS

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

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24 Point No. 20

INTRICATE WORK

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

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30 Point No. 20

STANDING MATTER

Expense Reduced to the Bare Cost of the Monotype Metal

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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.*

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18 Point No. 201

THE MONOTYPE SCHOOL

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

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24 Point No. 201

CONTINUOUS LINES

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

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30 Point No. 201

A GOOD MACHINE

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

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36 Point No. 201

ALL ADVERTISERS

Prefer Monotype Composition

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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

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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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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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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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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*

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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*

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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

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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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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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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

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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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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.

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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
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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

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

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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.

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

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-

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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

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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

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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-

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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

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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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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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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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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-

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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

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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

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	ABCDEFGHIJKL MNO PQRSTU VWXY Z	
12345	abcdefghijklmnopqrstuvwxy	67890\$
	ABCDEFGHIJKLMN OP QRSTU VWXY Z	

8 Point No. 175A, 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 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	abcdefghijklmnopqrstuvwxy	67890\$
	ABCDEFGHIJKLMN OP QRSTU VWXY Z	
	ABCDEFGHIJKL MNO PQRSTU VWXY Z	
12345	abcdefghijklmnopqrstuvwxy	67890\$
	ABCDEFGHIJKLMN OP QRSTU VWXY Z	

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\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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*

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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\$

ABCDEFGHIJKLMNOPQRSTUVW

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234 abcdefghijklmnopqrstuvwxyz 567\$

ABCDEFGHIJKLMNOPQRSTUVW

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.,;:-'!@
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl

\$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 command in the Matrix Library

\$1234567890

36 Point No. 175

A TYPE CASTER

Is a good thing to start with

\$1234567890

No. 1751

Electro Display Matrices

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

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMN OPQRSTUVWXYZ
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

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMN OPQRSTUVWXYZ
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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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

ahcdelghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

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

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

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

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

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

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

9 Point No. 15E, 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 follow

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

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

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKLMNOPQRSTUVWXYZ
ABCDEF GHIJKLMNOPQRSTUVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKLMNOPQRSTUVWXYZ

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

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKLMNOPQRSTUVWXYZ
ABCDEF GHIJKLMNOPQRSTUVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKLMNOPQRSTUVWXYZ

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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ABCDEF GHIJKLMNOPQRSTUVWXYZ
ABCDEF GHIJKLMNOPQRSTUVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKLMNOPQRSTUVWXYZ

MONOTYPE FACES

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Old Style Figures

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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

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

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

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

7 Point No. 16E, 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 from 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

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

9 Point No. 16E, 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 slavishly one great exemplar, but to study all masters faithfully,

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

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*

12345 abcdefghijklmnopqrstuvwxyz 67890\$
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ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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*

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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*

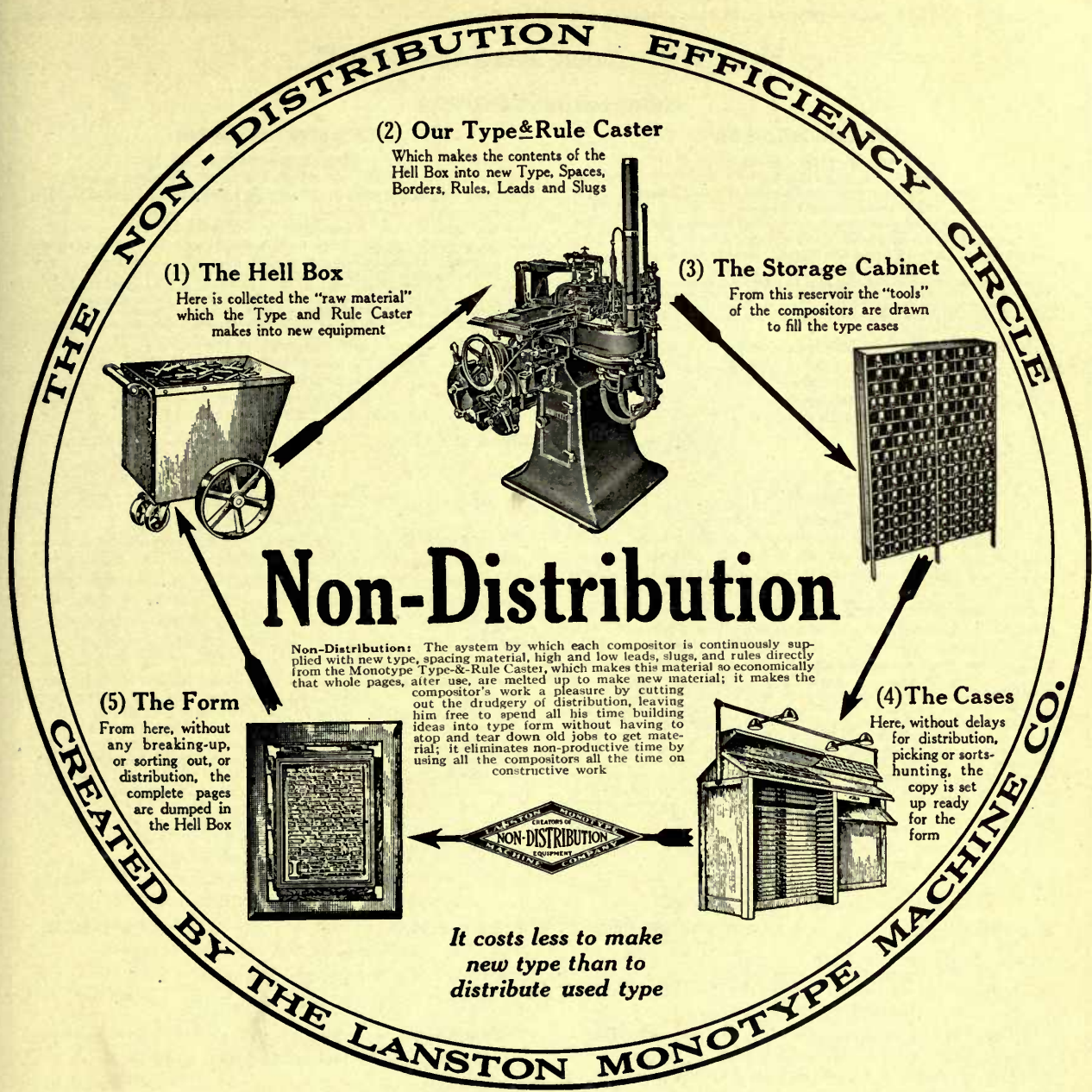
12345 abcdefghijklmnopqrstuvwxyz 67890\$
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MONOTYPE FACES

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*



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

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 work with which they are

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 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 accom-

12345

abcdefghijklmnopqrstuvwxyz

67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345

abcdefghijklmnopqrstuvwxyz

67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Emrs 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*

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

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*

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

Ems a to z 14.98 Words to Pica .63

8 Point No. 21E, 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*

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

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\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	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

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. 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

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNPOQRSTUVWXYZ
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

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNPOQRSTUVWXYZ
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

abcdefghijklmnopqrstuvwxyz
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

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.

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. 221E. Book Arrangement C

Composition Matrices

9 Point No. 221E, 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 a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must 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-*

MONOTYPE FACES

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

12345 abcdefghijklmnopqrstuvwxyz 67890\$

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

No. 321E. Book Arrangement C

Composition Matrices

5 $\frac{1}{2}$ 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*

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

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12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

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such laws as have made its sister arts so free. All in what are accepted as the fine arts, the learned professions surround themselves with the history, literary examples of work with which they are particularly interested. It is only in very rare instances that such an atmospheric atmosphere, 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 office does 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 professions surround themselves with the history, literary examples of work with which they are particularly interested.

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 67890\$
 DEFGHIJKLMNOPQRSTUVWXYZ

9 Point No. 31E, 8¾ Set

MONOTYPE FACES

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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.

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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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

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

8 Point No. 31E, 8 Set

MONOTYPE FACES

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxyz	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

7 Point No. 31E, 7½ Set

MONOTYPE FACES

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

9 Point No. 31E, 8½ Set

MONOTYPE FACES

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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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12345 abcdefghijklmnopqrstuvwxyz 67890\$
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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-

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ABCDEF GHIJKLMNOPQRSTUVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKLMNOPQRSTUVWXYZ

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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MONOTYPE FACES

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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

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	abcdefghijklmnpqrstuvwxy	
12345	abcdefghijklmnpqrstuvwxy	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, 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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	abcdefghijklmnpqrstuvwxy	
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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

7 Point No. 37E, 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, to subject it to such laws as have made its sister 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

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	abcdefghijklmnpqrstuvwxy	
12345	abcdefghijklmnpqrstuvwxy	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

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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, ct } 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:

- \mathcal{T} shown here in the 12 point size, is made in 8, 9, 10, 11, and 12 point. Symbolized H9-37G
- $\mathcal{J}, \mathcal{Y}, \mathcal{Q},$
 b, y, \mathcal{A} } shown here in the 12 point size, are made in 8, 10, 11, and 12 point. Symbolized H9-37G
- \mathcal{E} 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

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKL MNOPQRST UVWXYZ
ABCDEF GHIJKL MNOPQRST UVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKL MNOPQRST UVWXYZ

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

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKL MNOPQRST UVWXYZ
ABCDEF GHIJKL MNOPQRST UVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKL MNOPQRST UVWXYZ

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

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ABCDEF GHIJKL MNOPQRST UVWXYZ
ABCDEF GHIJKL MNOPQRST UVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEF GHIJKL MNOPQRST UVWXYZ

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which 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
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 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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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 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

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 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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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. 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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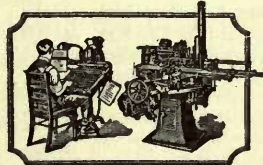
12345 abcdefghijklmnopqrstuvwxyz 67890\$

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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

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

Thousands of t and been lost in since typograp a type that can after nearly two bound to make spect—not mer facts of dollars about which th

history of type founding show achievement than the productio lon, of London, in the early eig of what we now call the Caslon Caslon was not trained to the founding, but “learned it of his clination,” as seems to have be many another famous designer he came prepared. Paralleling famous predecessor of still two —Nicholas Jenson, of Venice, w of coins before he produced his 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 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 be-

11-Point Monotype Standard Line

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

d Style 137

have had their little ivion in the five hun- typography was born. that can show an ever- er nearly two centuries is bound to make the ire and respect—not but for hard facts of uch a face is the type icle is written. The nding shows no more an the production by on, in the early eigh- 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

8-Point Monotype Standard Line

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

9-Point Monotype Standard Line

to admire and respect—not merely for hard facts of dollars and cents. Such pe about which this article is written. of type founding shows no more brilliant than the production by William Caslon the early eighteenth century, of what Caslon Old Style type. Caslon was not to the business of type founding, but own genuine inclination,” as seems to

D STYLE 9

have had their little ivion in the five hun- typography was born. that can show an ever- er nearly two centuries is bound to make the d respect—not merely hard facts of dollars ce is the type about ten. The whole his- ows no more brilliant roduction by William the early eighteenth called the Caslon Old

er famous designer Paralleling the ex- still two centuries was an engraver of his excellent fonts engraver of orna- ose history is one d and bad periods,

12-Point Monotype Standard Line

STYLE 21

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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

10-Point Monotype Standard Line

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 foundi 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)

Thousands of type fa day and been lost in ob dred years since typo sidering this fact, *a ty increasing popularity a of usefulness is one the printer pause to admire for reasons of art, but and cents. Such a face this article is written type founding shows n ment than the produc 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*

11-Point (10-Point with Long Descenders)

Thousands of type fa day and been lost in dred years since typo sidering this fact, *a ty increasing popularity of usefulness is one tha printer pause to admire for reasons of art, bu and cents. Such a fa which this article is tory of type founding achievement than the 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*

10-Point (9-Point with Long Descenders)

Thousands of type fa day and been lost in dred years since typo Considering this fact, *increasing popularity usefulness is one that printer pause to adm merely for reasons of of dollars and cents. about which this art whole history of type brilliant achievemen 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*

9-Point (8-Point with Long Descenders)

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 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

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

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 en-

8-Point (7-Point with Long Descenders)

ir little day and dred years since this fact, a type popularity after ne that is bound mire and respect or hard facts of is the type about

is written. The whole history of is no more brilliant achievement by William Caslon, of London, nth century, of what we now call yle type. Caslon was not trained ype founding, but “learned it of dlication,” as seems to have been another famous designer of types. ared. Paralleling the experience essor of still two centuries earlier of Venice, who was an engraver

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.

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 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 Uytwel, 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 *Theodoretis Urbis Cyri, Episcopi Invisiones Danielis Prophetæ*, 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 found in the printing office.*

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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

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*

JQJgjpqy3579jçffiffiffiç34579

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 found in the printing office.*

JQJgjpqy3579jçffiffiffiç34579

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

JQJgjpqy3579jçffiffiffiç34579

These characters take the place of those in font at left

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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ABCDEFGHIJKL MNOPQRSTTUVW

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

JQJgjpqy3579JQJsgjppqyffiffiffi34579

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

JQJgjpqy3579JQJsgjppqyffiffiffi34579

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 & 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 & 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:

JQJgjpqy3579JQJsgjppqyffiffiffi34579 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 Lanston Monotype Machine Company

36 POINT No. 337
MONOT

12 Point No. 337E
Short descenders cast on 12 point body

12 Point No. 337G
Short descenders cast on 12 point body

30 POINT No. 337
MONOTY

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

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24 POINT No. 337
MONOTYP

11 Point No. 337E
Long descenders cast on 12 point body

11 Point No. 337G
Long descenders cast on 12 point body

18 POINT No. 337
MONOTYPEMO

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-

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14 POINT No. 337
MONOTYPEMONO

36 POINT No. 337
Lady Will

10 Point No. 337E
Long descenders cast on 11 point body

10 Point No. 337G
Long descenders cast on 11 point body

30 POINT No. 337
Lady Willou

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

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

24 POINT No. 337
Lady Willoug

18 POINT No. 337
Lady Willoughby's

9 Point No. 337E
Long descenders cast on 10 point body

9 Point No. 337G
Long descenders cast on 10 point body

14 POINT No. 337
Lady Willoughby's Dia

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

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

36 POINT No. 337I
Art of Pr

8 Point No. 337E
Long descenders cast on 9 point body

8 Point No. 337G
Long descenders cast on 9 point body

30 POINT No. 337I
Art of Print

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

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

24 POINT No. 337I
Art of Printing

7 Point No. 337E
Long descenders cast on 8 point body

7 Point No. 337G
Long descenders cast on 8 point body

18 POINT No. 337I
Art of Printing, by

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

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,

14 POINT No. 337I
Art of Printing, by Casl

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.

No. 3371

Electro Display Matrices

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	abcdefghijklmnopqrstuvwxy	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxy	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

Ems a to z 14.98

Words to Pica .63

7 Point No. 38E, 8 Set

MONOTYPE FACÈS

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

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	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxy	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

Ems a to z 14.68

Words to Pica .55

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	abcdefghijklmnopqrstuvwxy	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	
12345	abcdefghijklmnopqrstuvwxy	67890\$
	ABCDEFGHIJKLMNOPQRSTUVWXYZ	

Ems a to z 13.63

Words to Pica .52

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

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

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\$
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12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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,

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

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 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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 12345 abcdefghijklmnopqrstuvwxyz 67890\$
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

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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 ABCDEFGHIJKLMNOPQRSTUVWXYZ

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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12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ

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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ABCDEFGHIJKLMN OPQRSTUVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMN OPQRSTUVWXYZ

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

No. 611

Electro Display Matrices

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

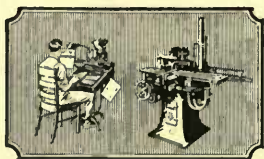
*MONOTYPE SYSTEM
Means Continuous Production
\$1234567890*

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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 ABCDEFGHIJKLMNOPQRSTUVWXYZ

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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No. 71E. Book Arrangement C

Composition Matrices

11 Point No. 71E, 11 Set

MONOTYPE FACES

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12 Point No. 71E, 12 Set

MONOTYPE FACES

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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

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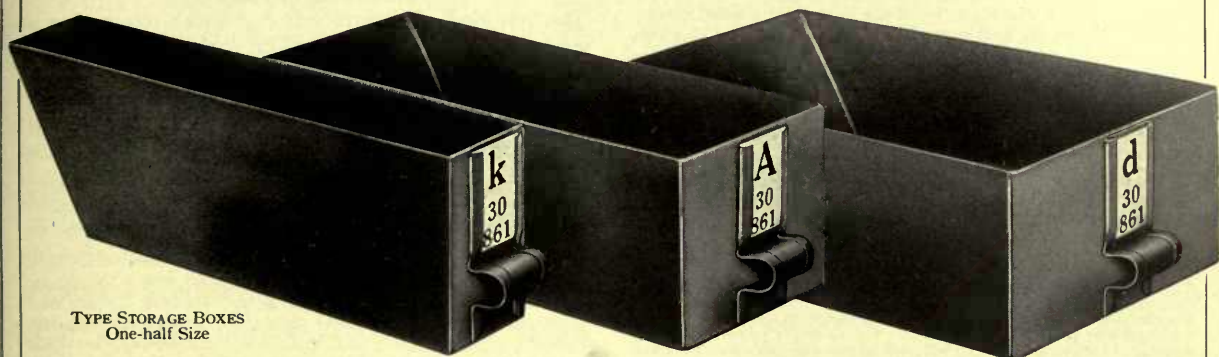
12 Point No. 134E, 11½ Set

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



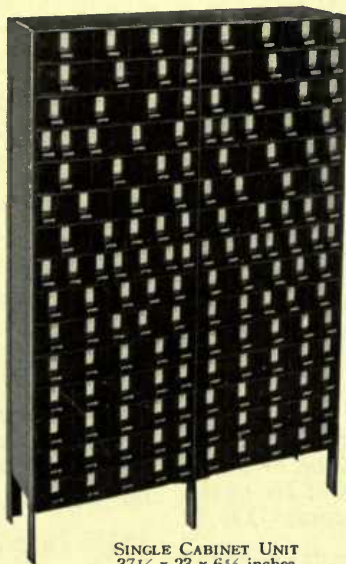
TYPE STORAGE BOXES
One-half Size

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
37¼ x 23 x 6½ 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

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11 Point No. 157E, 11 Set

MONOTYPE FACES

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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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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

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8 Point No. 172E, 8½ Set

MONOTYPE FACES

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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

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11 Point No. 172E, 11 Set

MONOTYPE FACES

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12345 abcdefghijklmnopqrstuvwxyz 67890\$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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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 ABCDEFGHIJKLMNOPQRSTUVWXYZ

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, 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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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 cooling 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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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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8 Point No. 64K, 7 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 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, 10 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 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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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 APPURTEN-

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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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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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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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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

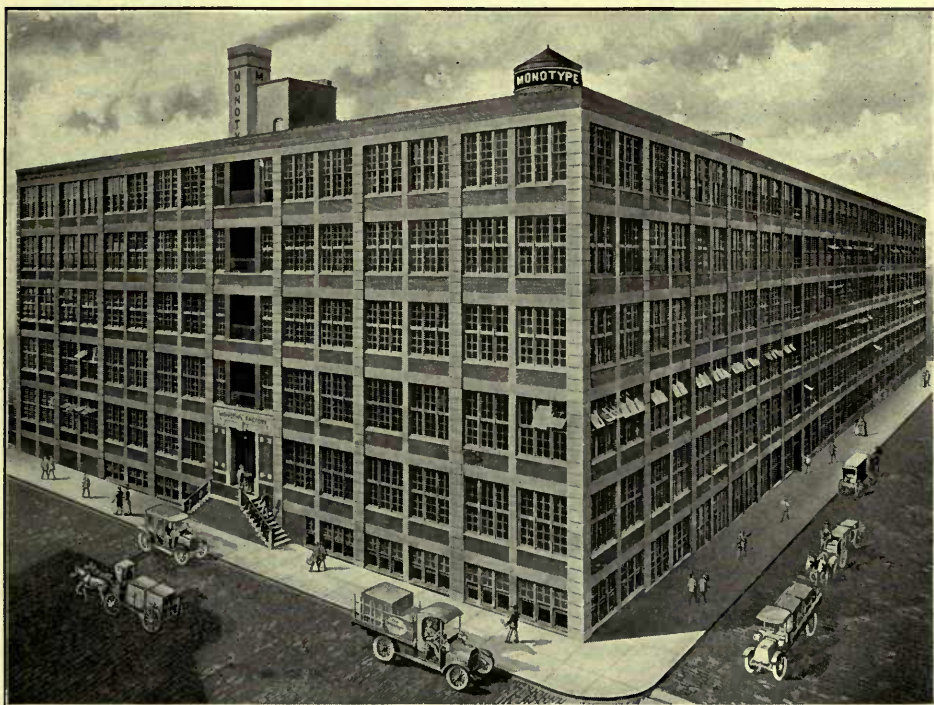
DON'T DISTRIBUTE
Let Your Compositors be Producers All the Time—
They will Appreciate It
\$1234567890

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 arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such 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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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 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.

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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 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

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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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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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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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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 matters 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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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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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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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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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

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

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8 Point No. 25J, 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

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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

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister 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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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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7 Point No. 25K, 7 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 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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8 Point No. 25K, 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 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. 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*
\$1234567890

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
\$1234567890

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 atmosphere,

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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

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36 Point No. 45

AT EVERY POINT

The Monotype Is on the Job

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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

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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

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MONOTYPE FACES

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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

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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

\$1234567890

18 Point No. 58

SETS STRAIGHT MATTER

Better, Quicker and More Economically than by Any Other Method of Mechanical Composition

\$1234567890

24 Point No. 58

THE LEADING MAGAZINES

Are Practically all Composed and Cast on the Monotype Machine

\$1234567890

30 Point No. 58

MONOTYPE PRODUCT

Sells for the Same Price as Similar Kinds of Matter Set by Hand

\$1234567890

36 Point No. 58

LONG RUNS

Direct from Type show Less Wear

\$1234567890

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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\$1234567890

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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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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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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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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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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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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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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\$1234567890

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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\$1234567890

Ems a to z 15.77

Words to Pica .31

8 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
\$1 234567890

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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\$1234567890

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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\$1234567890

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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\$1234567890

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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\$1234567890

Ems a to z 12.66

Words to Pica .35

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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\$1234567890

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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\$1234567890

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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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, 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, to subject it to such 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, 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 ignorance

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\$1234567890

8 Point No. 78J, 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, 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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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

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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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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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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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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\$1234567890

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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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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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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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, 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,

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8 Point No. 98J, 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

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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, 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 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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No. 98

Electro Display Matrices

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 talented and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does

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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

No. 981

Electro-Display Matrices

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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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

The figures shown above, with the No. 298 series, are the same as used with our No. 98 series.

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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\$1234567890

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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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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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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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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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

URNS 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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ABCDEFGHIJKLMNQPQRSTUVWXYZ
\$1234567890

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 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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\$1234567890 . , - ' ; : ? !

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 Composer

Learn to Operate THE MONOTYPE Style D Keyboard


AS easy to operate and as easy to learn as any typewriter, this Keyboard permits the composer 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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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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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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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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Ems a to z 16.12

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

24 Point No. 39

ALL OLD TYPE

**Converted into New and Usable Faces
for Newspaper Ads.**

\$1234567890

30 Point No. 39

MATRIX SERVICE

**Satisfies all Library Members
throughout the Country**

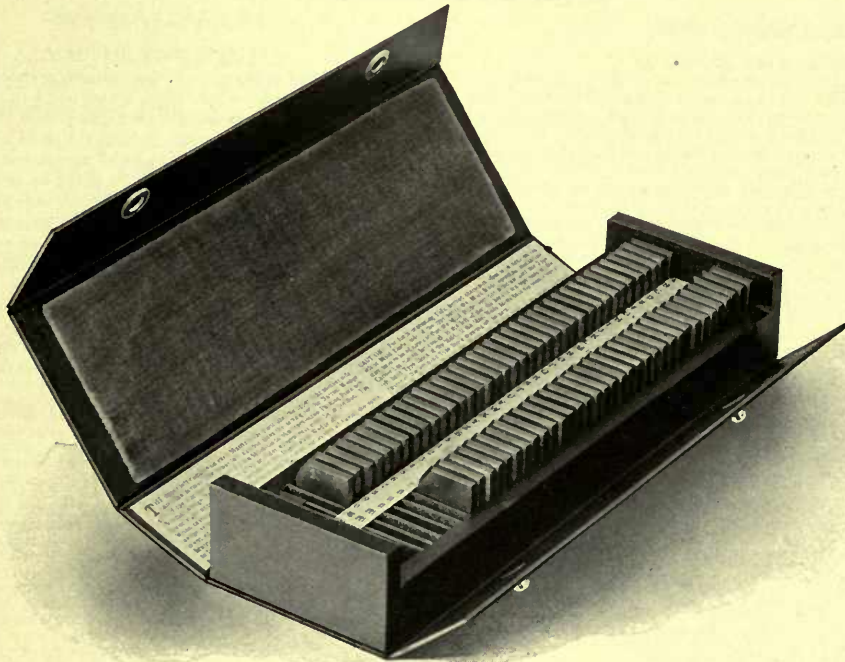
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36 Point No. 39

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 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

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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

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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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\$1234567890

8 Point No. 89K, 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 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

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

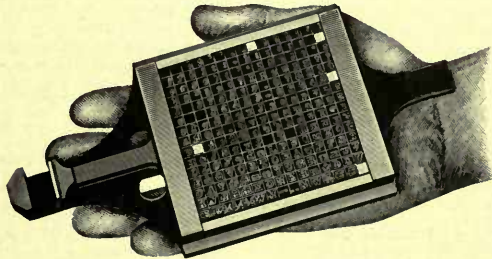
THE SAVING ON MAKEREADY
Is a Means of Profit as Well as the Saving
You Make on Composition
\$1234567890

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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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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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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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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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 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. 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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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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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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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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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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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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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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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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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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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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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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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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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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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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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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No. 161

Electro Display Matrices

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, 8 1/2 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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available

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, nob 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 fa-

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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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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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\$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 knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such 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

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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

URNS 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

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-Salaried, 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, 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 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, 9¾ 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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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

*Monotype 61 and 611 Series for which this is the bold face

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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\$1234567890

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, to subject it to such laws as have made its sister 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

\$1234567890

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

\$1234567890

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?

\$1234567890

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 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 accom-

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Ems a to z 10.55

Words to Pica .84

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 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

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

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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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, to subject it to such laws as have made its sister 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 arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, 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 $\frac{1}{2}$ 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 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 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. 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

\$123467890

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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\$1234567890

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 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. 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 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

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

8 Point No. 165J, 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 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

9 Point No. 165J, 9 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 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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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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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, 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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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

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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 consequently better typography
\$1234567890

30 Point No. 222

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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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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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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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 ZINGS, 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

\$1234567890

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 softly 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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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 softly endowed

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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 softly 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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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 Monotype 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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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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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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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

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 \$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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\$1234567890

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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\$1234567890

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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ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

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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ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

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

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

\$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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\$1234567890

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 TENDEN-

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\$1234567890

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

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

\$1234567890

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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\$1234567890

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

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

\$1234567890

Note that the figures shown with this series cannot be composed with these fonts using standard C2 keyboards. The F246 figures shown with the capitals are 12 units and the F254K figures shown with the small capitals are 9 units

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-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

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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\$1234567890

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

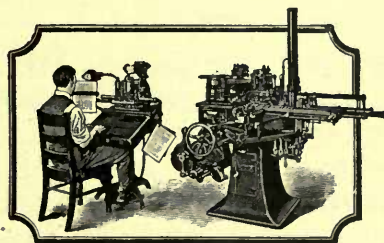
**THE FLEXIBLE MONOTYPE
TOOK THE LIMITATIONS OUT OF
MACHINE COMPOSITION
\$1234567890**

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

6 Point No. 340J, 7 Set

No. 1

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

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND 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. 2

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS 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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

No. 3

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND 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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

No. 4

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$1234567890

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND 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 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 HIS 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 HIS 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 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 HIS 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 HIS 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

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

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

ELECTRO-DISPLAY MATRICES No. 187, shown on this page, are the same type design and are an extension of the 340J Series shown on pages two and three

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,

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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-

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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

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\$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

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\$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

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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-

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.

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

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,

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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 PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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 KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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 OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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 TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE 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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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

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 KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS 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. 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

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

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

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 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 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

6 Point No. 343J, 5 Set

No. 1

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,

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SUR-

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No. 2

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

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND 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

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No. 3

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

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND 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 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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No. 4

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

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH 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

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

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

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

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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

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

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-

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\$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

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

ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$1234567890

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

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

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

ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$1234567890

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, semicolon, 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 PRECEDENT 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
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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,
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 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
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 HIS 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 TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT 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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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 TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE 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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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

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 KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS 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

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. 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 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

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.

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.

ELECTRO-DISPLAY MATRICES No. 3461, shown on page four, are the same type design and are an extension of the 346K Series shown on this page

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

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

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

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 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.

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\$1234567890

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

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

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

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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.

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

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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

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-

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\$1234567890

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.

No. 223

Electro Display Matrices

*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

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\$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

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\$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 KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST 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-

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\$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-

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\$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 the 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																
Row	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	Unit Value
1	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	5
2	9	8	7	6	5	4	3	2	1	0	\$	:	:	:	:	6
3	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	7
4	9	8	7	6	5	4	J	-	.	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	-	I	-	3	2	1	0	Z	:	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	A	B	C	3	2	1	0	\$	V	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

These Characters are carried in the Matrix Case in this Arrangement

No. 1—ABCDEFGHIJKL
KLMNOPQRS
TUVWXYZ&
\$1234567890
..:;''

No. 2—ABCDEFGHIJKL
MNOPQRSTU
VWXYZ&
1234567890
..:;''

No. 3—ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
\$1234567890
..:;''

No. 4—ABCDEFGHIJKLMN
OPQRSTU
VWXYZ&
\$1234567890
..:;''

Period and comma for Nos. 3 and 4 are made from same matrices

These Characters are made for use with this Arrangement

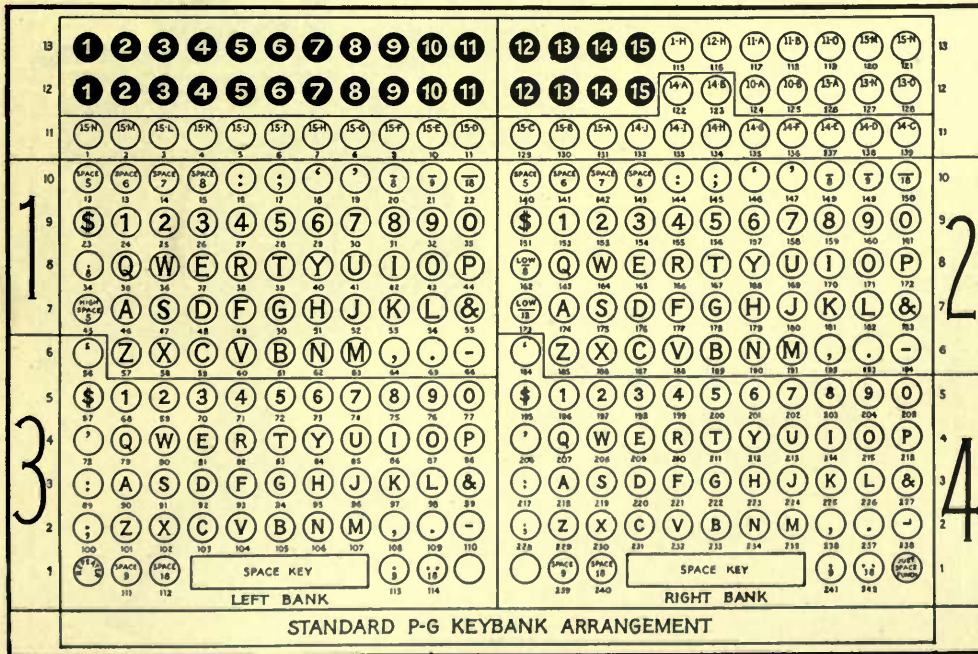
No. 1—17
No. 2—517
No. 3—17
No. 4—11

LEFT
Keybank P-G
Keybars P-G

Stopbars S108

RIGHT
Keybank P-G
Keybars P-G

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

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNPOQRSTUVWXYZ

\$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

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNPOQRSTUVWXYZ

\$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,

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNPOQRSTUVWXYZ

\$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

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNPOQRSTUVWXYZ

\$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

abcdefghijklmnopqrstuvwxy

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.

abcdefghijklmnopqrstuvwxy

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

abcdefghijklmnopqrstuvwxy

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,

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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 their an art, they must be willing, and show that they are willing, to subject it to such laws

abcdefghijklmnopqrstuvwxy
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, they must 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

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN OPQRSTUVWXYZ

\$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,

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNPOQRSTUVWXYZ

\$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.

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNPOQRSTUVWXYZ

\$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

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNPOQRSTUVWXYZ

\$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

24 Point No. 73

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 &
abcdefghijklmnopqrstuvwxyz f i f f f f f f f f l . , ; - ' ! ?

\$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**

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**

No. 75

Electro-Display Matrices

18 Point No. 75

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

abcdefghijklmnopqrstubwxyz

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

abcdefghijklmnopqrstubwxyz

ABCDEFGHIJKLMN O PQRSTU VW

\$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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ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$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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ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$1234567890

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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\$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.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$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,

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN O PQRSTU

\$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 evaluating 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. 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

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

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ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$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

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$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\$

abcdefghijklmnopqrstuvwxy

.,'"()!?:-:;#/\$@£-
1131352121
42488888338

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 1007

Mr. Progressive Printer,
Everywhere.

Dear Sir:

This is a sample of our 11 point No. 17L, a type-writer 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 four 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 120 letters to the inch.

1234567890ABCDEFGHIJKLMNQRSTUWXYZ&@78902
abcdefghijklmnopqrstuvwxyz
" : ; , . - ' () * + = % ^ & * ^ & * ^ &

No. 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 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 98 characters and includes the common fractions and commercial signs in general use.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890\$
abcdefghijklmnopqrstuvwxyz
.,-:;!?"'"+x-%@#&#&/
() $\frac{1}{2}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{9}{16}$ $\frac{1}{3}$ $\frac{2}{3}$ -

No. 701, Elite Typewriter

Composition Matrices

The fact can be run on any keyboard arrangement, but must be used on a keyboard equipped with the typewriter stop.

10 Point No. 701, Set size, 0830"

Mr. Progressive Printer,
Kew-Forest,

Dear Sir:

This 10 point No. 701 Elite Typewriter has been 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 half-line face

which is frequently used in printing direct from the type with

copying ink, but in two-thirds work the best results are ob-

tained by printing through ribbons, with an ordinary paper of

any kind of copying ink.

As there are 12 characters to the inch, the setting is more

considerable to the line as well as the saving in paper.

The printer's proof is enclosed through a ribbon, that

below direct from the type.

There is no limit to the possibilities of composition with

either work as a printing office supplied with the necessary

type. Standard matter cost, which would be a considerable item

with ordinary type, is reduced to the minimum, and, with new

type type work, like ordinary type, long runs are possible in

the Monotype shop because of a change in ribbon, and all

things.

By sending the keyboard ribbon through the rubber type of

type, as many formerly were printed, the impression as the

matrix appears will be better. This being in extra composition

and electrotyping grades is a distinct Monotype advantage in

typewriter work.

The regular cost of the 12 characters per inch is

shown in the enclosed list of prices in general use.

Very truly yours,

W. W. Case, Jr.,

Manager, Monotype Corporation,

75 Broadway, New York, N. Y.

Enclosed is a list of prices for the 12 characters per inch

type, as many formerly were printed, the impression as the

matrix appears will be better. This being in extra composition

and electrotyping grades is a distinct Monotype advantage in

typewriter work.

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 = ° % / & / ¢ # ¤ * §
() $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{6}$ $\frac{5}{6}$ -

No. 72L, Reproducing Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

8 Point No. 72L, Set size .0692

Mr. Progressive Printer,
Everywhere.

Dear Sir:

This 8 point No. 72L Reproducing 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 not required to match exactly the typewriter used to fill in the address. It is 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 14 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraphs above are 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 99 characters as follows:

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890\$
abcdefghijklmnopqrstuvwxyz
.-:;'!?"'1234567890()~_+=%/&#*@%¢

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 15 Delaware Ave Madison Wis	16 06	Child Edward T Box 222 Rosemont Pa	26 09	Hayes Francis A 60 Park Place Geneva N Y	16 07
Benson O S 224 Sedwich Ave Morristown Del	18 06	Bowditch Charles P 28 State Street Boston Mass	14 07	McElroy John E 93 State Street Albany N Y	17 09
Globe Motor Company Hartford Conn	Ex	Gest William P 327 Chestnut St Philadelphia Pa	20 06	Lincoln Theodore M 86 Wethersfield Ave Hartford Conn	19 97
Enterprise Bank 14 Exchange St Danville Miss	24 07	Ellis John W 19 Oakland Road Brookline Mass	10 08	Globe Motor Company Hartford Conn	Ex
Corbett G A 28 Meadow St Hackensack N J	14 06	Kimball David P Box 2133 Boston Mass	28 05	Enterprise Bank 14 Exchange St Danville Miss	24 07
Burkart Eugene 168 Jerome Street Dallas Tex	16 06	Globe Motor Company Hartford Conn	Ex	Corbett G A 28 Meadow St Hackensack N J	14 06

\$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 15 Delaware Ave Madison Wis	16 06	Hamilton W A 27 Rochell Ave Port Chester N Y	28 07	Ellis John W 19 Oakland Road Brookline Mass
Benson O S 224 Sedwich Ave Morristown Del	18 06	Burkart Eugene 168 Jerome Street Dallas Tex	16 06	Kimball David P Box 2133 Boston Mass
Globe Motor Company Hartford Conn	Ex	Child Edward T Rosemont Pa	16 06	Greer David S 1523 S Broad St Philadelphia Pa
Enterprise Bank 14 Exchange St Danville Miss	24 07	Bowditch Charles P 28 State Street Boston Mass	17 10	Lincoln Theodore M 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 86 characters and includes the common fractions and commercial signs in general use.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890\$
abcdefghijklmnopqrstuvwxyz
() . , - : ; ! ? ' " _ % @ # / * # $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$

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 ob-

tained 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 of fac-simile type writer work in a printing office supplied with the Underwood faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, with monotype wears, like foundry type, long runs are profitable to the monotype shop because it is cheaper to reset than dis-

tribute.

By running the keyboard ribbon through the letter index 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 in

typewriter work.

The regular font contains 86 characters and includes the common fractions and names of signs in common use.

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\$
abcdefghijklmnopqrstuvwxyz
.,-:;!?''"%*¢/# $\frac{1}{2}$ $\frac{3}{4}$

No. 2321, Royal Typewriter

Composition Matrices

This form can be run on any keyboard arrangement, but must be used on a keyboard equipped with the typewriter stop.

10 Point No. 2321, Set Size, 0830"

Mr. Progressive Printer,
Everywhere.

Dear Sir:

This 10 point No. 2321 Royal Typewriter has been 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 half 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 list 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 of fac-simile type-writing work in a printing office equipped with the Monotype. Standing matter cost, which would be a considerable item with ordinary type, is reduced to the minimum, and, while Monotype type wears, like ordinary type, long runs are profitable in the Monotype shop because it is cheaper to reset than dis-

times. By running the keyboard ribbon through the roller table or more, as many forms may be printed at one operation as the press capacity will admit. This saves in extra composition and electrotyping expense. It is a distinct Monotype advantage on typewriter work.

The regular font contains 51 characters and includes the common ligatures and ornaments, also in general use.

1234567890ABCDEFGHIJKLMN O PQRSTUVWXYZ [] ^ _ ` ~
! " # \$ % & ' () * + , - . : ; < > ? @ 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
[] ^ _ ` ~ ! " # \$ % & ' () * + , - . : ; < > ? @ 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

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 D prices.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890†
abcdefghijklmnopqrstuvwxyz
.-:;!?"'+x-@%#&#d/()°\$

No. 3701, Remington Typewriter

Composition Matrix

This can be run on any keyboard arrangement, but must be used on a keyboard equipped with the typewriter cap.

10 Point No. 3701, Set Size, 0830"

Mr. Progressive Printer
Petersburg

Dear Sir:

This 10 point No. 3701 Remington Typewriter was designed to fill the demand for a lighter showing the advantages as compared on the typewriter, and is especially designed in accordance with the latest advances of the printing industry.

The No. 3701 matrix is a new line type which is especially used in printing direct from the type with excellent results. The matrix work the best results are obtained by printing through a ribbon, with an ordinary matrix of any kind or device.

As there are 18 characters to the inch, the matrix is especially suitable for the line as well as the matrix in point size.

The matrices above is printed through a ribbon, and from direct from the type.

There is no limit to the number of characters on the matrix type. It will work in a printing office equipped with the Remington No. 3701 matrix type, which will be a considerable saving with economy type. It is designed to the standard type, and the type is made like ordinary type, four lines and four lines. The Remington also handles it as standard in every way.

By running the keyboard ribbon through the matrix type of type, the matrix can be printed at the impression as the matrix capacity will admit. This matrix is extra economical and also economical in a printing house.

The Remington No. 3701 matrix and includes the common sections and general type in every way. These matrices are sold at \$10.00 a dozen.

1000 Remington Typewriter Co.

1000 Remington Typewriter Co.

1000 Remington Typewriter Co.

18 Point No. 475

**Macht dem Zeitverlust ein Ende
Keine Maschine ist nutzbar wenn man sie nicht beständig an neue
Kopie brauchen kann**

\$1234567890

No. 95M. Special Arrangement

Composition Matrices

8 Point No. 95 M, 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

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890
 ä ö ü ß ſ ſ i ſ ſ ð ſ ç k ſ ſ ſ ſ i
 , . : ; ! ? ' -

Ems a to z 12.50

Words to Pica .57

10 Point No. 95M, 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
 X P Z &
 1234567890
 ä ö ü ß ſ ſ i ſ ſ ð ſ ç k ſ ſ ſ ſ i
 , . : ; ! ? ' -

Ems a to z 12.23

Words to Pica .46

12 Point No. 95M, 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
 1234567890
 ä ö ü ß ſ ſ i ſ ſ ð ſ ç k ſ ſ ſ ſ i
 , . : ; ! ? ' -

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
 unbermeidlich
 \$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

This series, designated as No. 495, is made up of our No. 95 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. 495. You will receive characters which are all marked 95, including the extra characters to complete the German.

No. 99M. German Arrangement C

Composition Matrices

6 Point No. 99M, 7 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 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 selbstherrlich und selbstherrlich 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 Geschäftsfeld, 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 grobkartigen 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 klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$1234567890

À Á Â Ã ä ö ü ß ÿ ſ ſi ſl ſt ſu ſv ſw ſx ſy ſz

...; !? ' ") (- -

Ems a to z 12.51

Words to Pica .58

8 Point No. 99M, 8½ 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 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

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$1234567890

À Á Â Ã ä ö ü ß ÿ ſ ſi ſl ſt ſu ſv ſw ſx ſy ſz

...; !? ' ") (- -

Ems a to z 11.38

Words to Pica .47

10 Point No. 99M, 10 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

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ABCDEFGHIJKLMN O PQRSTU VWXYZ

\$1234567890

À Á Â Ã ä ö ü ß ÿ ſ ſi ſl ſt ſu ſv ſw ſx ſy ſz

...; !? ' ") (- -

Ems a to z 10.73

Words to Pica .40

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 Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent

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,

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

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ABCDEFGHIJKLMN O PQRSTUVWXYZ

\$1234567890

À Ö Ü ä ö ü ß ſ ſt ſi ll ſz ç ch ff fl ſi zc.

.,;:!?'="") (—

Ems a to z 10.47

Words to Pica .37

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

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

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ABCDEFGHIJKLMN O PQRSTUVWXYZ

\$1234567890

À Ö Ü ä ö ü ß ſ ſt ſi ll ſz ç ch ff fl ſi zc.

.,;:!?'="") (—

Ems a to z 10.27

Words to Pica .35

No. 100M. German Arrangement C

Composition Matrices

6 Point No. 100M, 7 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 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 abschreiben und deren großen Errungenschaften würdigen, durch welche wir in unserem Wissen selbstleuchtend 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 verstimmt bald ganz und gar vom Geschäftsleben, während der bedächtiger und mit größerem Kenntniss begabte Geschäftsmann wenigstens ebenso viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von grobhartigen 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 Stre-

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Ä Ö Û ä ö ü ß ſ ſi ſi ll ſ ſ h k c d ch ff fl fi zc.
.,:;!?'=,,"'[] (* † §

10 Point No. 100M, 10 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 Buchdruckerei höchst selten. Wirkliche Kunst kann nie in

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Ä Ö Û ä ö ü ß ſ ſi ſi ll ſ ſ h k c d ch ff fl fi zc.
.,:;!?'=,,"'[] (* † §

8 Point No. 100M, 8½ 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 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

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMN O PQRSTUVWXYZ
\$1234567890
Ä Ö Û ä ö ü ß ſ ſi ſi ll ſ ſ h k c d ch ff fl fi zc.
.,:;!?'=,,"'[] (* † §

12 Point No. 100M, 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 ihre Bereitwilligkeit zu Tage legen, daselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMN O PQRSTUVWXYZ
\$1234567890
Ä Ö Û ä ö ü ß ſ ſi ſi ll ſ ſ h k c d ch ff fl fi zc.
.,:;!?'=,,"'[] (* † §

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 vorausgegangen 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 selbst denkend 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 verschwindet bald ganz und gar vom Geschäftsleben, während der behüttere und mit größeren Kenntnissen begabte Geschäftsmannt wenigstens ebenso viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von großartigen und

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRS TUVWXYZ&
 \$1234567890
 ä ö ü ß ſ ſ ſ ſ ſ ſ ſ ſ ſ ſ ſ ſ
 . . ; ; ! ? ' -

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
 ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&
 \$1234567890
 ä ö ü ß ſ ſ ſ ſ ſ ſ ſ ſ
 . . ; ; ! ? ' -

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
 ABCDEFGHIJKLMNOPQRS TUVWXYZ&
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 ä ö ü ß ſ ſ ſ ſ ſ ſ ſ ſ
 . . ; ; ! ? ' -

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
 ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&
 \$1234567890
 ä ö ü ß ſ ſ ſ ſ ſ ſ ſ ſ
 . . ; ; ! ? ' -

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 Spatient 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 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 Ergründungen würdigen, durch welche wir in unserem Wissen selbstdenkend 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
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 ä ö ü ß ã ñ ò ñ ã ñ ñ ñ
 . . . ; ! ? ' = , "

8 Point No. 199M, 9¼ 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, 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 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,

abcdefghijklmnopqrstuvwxyz
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 1234567890
 ä ö ü ß ã ñ ò ñ ã ñ ñ 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 in Folge 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 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 Ergründungen würdigen, durch welche wir in unserem Wissen selbstdenkend 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
 1234567890
 ä ö ü ß ã ñ ò ñ ã ñ ñ ñ
 . . . ; ! ? ' = , "

8 Point No. 200M, 9¼ 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, 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 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

abcdefghijklmnopqrstuvwxyz
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 ä ö ü ß ã ñ ò ñ ã ñ ñ 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

No. 178M. German Arrangement S1350

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,

abcdefghijklmnopqrstuvwxyzäöüßtischß
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$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

abcdefghijklmnopqrstuvwxyzäöüßtischß
ABCDEFGHIJKLMN OPQRSTUVWXYZ
\$1234567890

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 1113 for the Lightface; use right keybars 1114 for the Blackface; use keybanks GC. The 18 point attachment and S500 wedges are required for casting.

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

abcdefghijklmnopqrstuvwxyzäöüßsifkckd
 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

abcdefghijklmnopqrstuvwxyzäöüßsifkckd
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 \$1234567890

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 1113 for the Lightface; use right keybars 1114 for the Blackface; use keybanks GC. The 18 point attachment and S500 wedges are required for casting.

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 сьвіжі припаси своїх власних черенок і всяких друкарських прикрас.

Сї машини, з огляду на свою практичність, найшли в сьвіті загальне примінене

\$1234567890

24 Point No. 311

ЛІПШЕ МАТИ МАШИНУ,

яка обслужить всякі друкарські роботи скоро і гарно, а кромі сего на кожде

бажане зробити 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 великім 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 помічнічі 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

абвгдежзийііклмнопрстуфхццшщьюяє
 АБВГДЕЖЗИЙІІКЛМНОПРСТ
 УФХЦЦШЩЬЮЯЄ
 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 великім 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-

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 УФХЦЦШЩЬЮЯЄ
 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 великім 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

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 АБВГДЕЖЗИЙІІКЛМНОПРСТУФХЦЦШЩЬЮЯЄ
 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 великім 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 помічнічі 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.

Electrical Engineering

1910

MINUTE SHEET

of Time

1. [Faint text]

2. [Faint text]

3. [Faint text]

4. [Faint text]

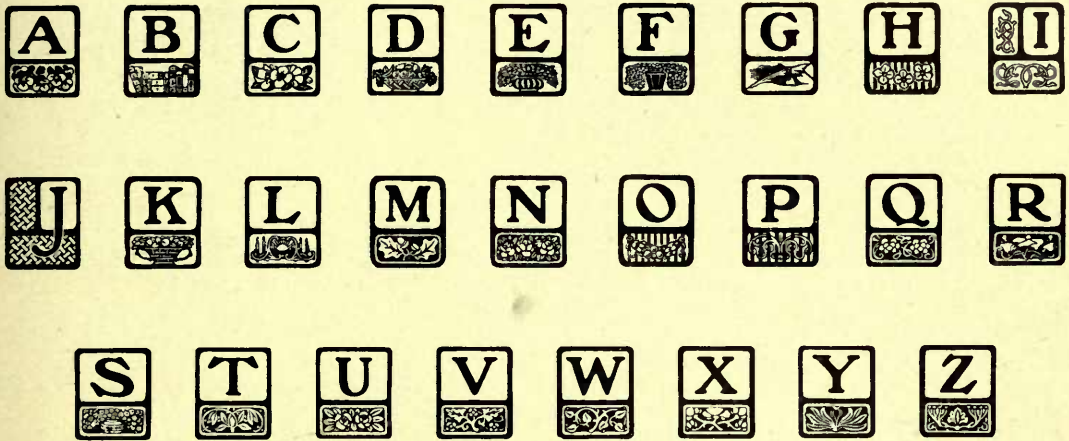
5. [Faint text]

6. [Faint text]

7. [Faint text]

8. [Faint text]

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
23456789 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 456789012 34567899
\$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

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Part I

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

5F 8C
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 66J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5H9F 1
Set Factor 45
352353636936 93693693693 63693693693
69369369369 36936936936 93693693693
36936936936
3 Characters

5G 11J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 25J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 123456789
\$1234567890
11 Characters

5F 66B
Set Factor 42
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 3
Set Factor 58.5
Type Line .061
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 12
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5G 25J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 71
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 4
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
1234567890
10 Characters

5F 17
Set Factor 45
Type Line .061
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 26J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 72
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 5
Set Factor 71.5
Type Line .062
123456 789012 345678
901234 567890 123456
\$1234567890.
12 Characters

5F 18
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 29
Set Factor 84
12345 67890 12345
67890 12345 67890
\$1234567890 c
12 Characters

5F 76J
Set Factor 49.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 6
Set Factor 71.5
Type Line .060
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters


5F 19
Set Factor 90
Type Line .064
12345 67890 12345
67890 12345 67890
\$1234567890c..
14 Characters

5F 48J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 79J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 7
Set Factor 78
Type Line .056
123456 789012 345678
901234 567890 123456
\$1234567890c..
14 Characters

5F 21E
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 51
Set Factor 90

99 Characters

5F 86J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

5F 8
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890.
12 Characters

5G 21E
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 56J
Set Factor 58.5
Type Line .060
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

5F 88J
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
\$1234567890
11 Characters

5F 8A
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

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 (10×8=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.

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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

12345678	789012	345678
901234	567890	123456
1234567890		

10 Characters

5F 162J
Set Factor 58.5

12315678	90123156	78901234
56789012	31567890	12315678
\$1234567890		

11 Characters

5F 160B
Set Factor 35

123456789012	345678901234	567890123456
789012345678	901234567890	123456789012
\$1234567890		

11 Characters

5F 187
Set Factor 72
Type Line .060

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 165J
Set Factor 54
Type Line .060

123456789	012345678	901234567
890123456	789012345	678901234
\$1234567890		

11 Characters

5F 175
Set Factor 72

123456	789012	345678
901234	567890	123456
1234567890.		

11 Characters

5F 187J
Set Factor 58.5

123456	789012	345678
901234	567890	123456
\$1234567890		

11 Characters

5F 107J
Set Factor 54

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 176
Set Factor 72

123456	789012	345678
901234	567890	123456
1234567890.		

11 Characters

5F 194
Set Factor 105

1234	5678	9012
3456	7890	1234
\$1234567890		

11 Characters

5F 113
Set Factor 72

123456	789012	345678
901234	567890	123456
1234567890		

10 Characters

5F 168J
Set Factor 58.5

12345678	90123456	78901234
56789012	34567890	12345678
\$1234567890		

11 Characters

5F 184
Set Factor 54
Type Line .062

123456789	012345678	901234567
890123456	789012345	678901234
1234567890.		

11 Characters

5F 196
Set Factor 75

123456	789012	345678
901234	567890	123456
\$1234567890		

11 Characters

5F 139
Set Factor 67.5

1234567	8901234	5678901
2345678	9012345	6789012
\$1234567890		

11 Characters

5F 168B
Set Factor 45.5

12345678901	23456789012	34567890123
45678901234	56789012345	67890123456
\$1234567890		

11 Characters

5F 185
Set Factor 54
Type Line .062

123456789	012345678	901234567
890123456	789012345	678901234
1234567890.		

11 Characters

5F 200
Set Factor 127.5

1234	5678	9012
3456	7890	1234
\$1234567890		

11 Characters

5F 156J
Set Factor 58.5

12345678	90123456	78901234
56789012	34567890	12345678
\$1234567890		

11 Characters

5F 169J
Set Factor 45

12345678901	23456789012	34567890123
45678901234	56789012345	67890123456
\$1234567890		

11 Characters

5F 186J
Set Factor 54

123456789	012345678	901234567
890123456	789012345	678901234
\$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 (10×8 = 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.

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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

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.

<p>5½F 5A Set Factor 65.2</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>5½F 22 Set Factor 91</p> <p>1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>5½F 89 Set Factor 49.5 Type Line .0615</p> <p>123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890</p> <p>11 Characters</p>	<p>5½F 143 Set Factor 46.5</p> <p>123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890</p> <p>11 Characters</p>
<p>5½F 5C Set Factor 65.2</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>5½F 28J Set Factor 58.5</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>5½F 90 Set Factor 66</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 1234567890</p> <p>10 Characters</p>	<p>5½F 144 Set Factor 63 Type Line .0650</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>5½F 7A Set Factor 42</p> <p>123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890</p> <p>11 Characters</p>	<p>5½H3F 28J Set Factor 72</p> <p>1234567 7890123 3456789 9012345 5678901 1234567 \$1234567890</p> <p>11 Characters</p>	<p>5½F 92J Set Factor 58.5</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>5½F 145 Set Factor 65.3 Type Line .0630</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>5½F 8 Set Factor 49.5</p> <p>123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890</p> <p>11 Characters</p>	<p>5½F 30A Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>5½F 118J Set Factor 58.5</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>5½F 149J Set Factor 54</p> <p>123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890</p> <p>11 Characters</p>
<p>5½F 10 Set Factor 70 Type Line .071</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890c.</p> <p>14 Characters</p>	<p>5½F 30C Set Factor 49</p> <p>123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890</p> <p>11 Characters</p>	<p>5½F 122 Set Factor 72 Type Line .0630</p> <p>123456 789012 345678 901234 567890 123456 1234567890</p> <p>10 Characters</p>	<p>5½F 156 Set Factor 65.3</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>5½F 21E Set Factor 58.5</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>5½F 54 Set Factor 108.7 Type Line .067</p> <p>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</p> <p>11 Characters</p>	<p>5½H9F 122 Set Factor 72 Type Line .0630</p> <p>3333333 3333333 3333333 3333333 3333333 3333333 333333333333</p> <p>1 Character</p>	<p>5½F 178 Set Factor 72 Type Line .0645</p> <p>123456 789012 345678 901234 567890 123456 1234567890</p> <p>10 Characters</p>
<p>5½G 21E Set Factor 58.5</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>5½F 55J Set Factor 91</p> <p>12345 67890 12345 67890 12345 67890 \$1234567890</p> <p>11 Characters</p>	<p>5½F 134 Set Factor 43.5</p> <p>12345678901 23456789012 34567890123 45678901234 56789012345 67890123456 \$1234567890</p> <p>11 Characters</p>	<p>5½HOF 178 Set Factor 72 Type Line .0645</p> <p>3333333 3333333 3333333 3333333 3333333 3333333 33333333333</p> <p>1 Character</p>
<p>5½F 21G Set Factor 58.5</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>5½F 56J Set Factor 63 Type Line .065</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>5½F 142J Set Factor 65.3</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>5½F 184 Set Factor 54 Type Line .0670</p> <p>123456789 012345678 901234567 890123456 789012345 678901234 1234567890</p> <p>11 Characters</p>

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.

<p>6F 1 Set Factor 54</p> <p>12345678 90123456 78901234 68789012 34567890 12345678 \$1234567890.</p> <p>11 Characters</p>	<p>6F 8C Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6G 16E Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 20C Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6H9F 1 Set Factor 54</p> <p>369369 369369 369369 369369 369369 369369 369369369</p> <p>3 Characters</p>	<p>6F 11 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6F 17 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890.</p> <p>13 Characters</p>	<p>6F 21E Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6H91F 1 Set Factor 54</p> <p>333333 333333 333333 333333 333333 333333 333333333333</p> <p>1 Character</p>	<p>6G 11J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6H9F 17 Set Factor 54 Type Line .076</p> <p>33333333 33333333 33333333 33333333 33333333 33333333 333333333333</p> <p>1 Character</p>	<p>6H2F 21E Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>
<p>6F 2 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890.</p> <p>13 Characters</p>	<p>6F 12 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890.</p> <p>14 Characters</p>	<p>6F 18 Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6H9YF 21E Set Factor 54</p> <p>69696969 69696969 69696969 96969696 96969696 96969696 696969696969</p> <p>2 Characters</p>
<p>6F 5A Set Factor 69.7</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890</p> <p>11 Characters</p>	<p>6H9F 12 Set Factor 54</p> <p>33333333 33333333 33333333 33333333 33333333 33333333 333333333333</p> <p>1 Character</p>	<p>6F 19 Set Factor 108 Type Line .0785</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890c..</p> <p>14 Characters</p>	<p>6G 21E Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6F 5C Set Factor 69.7</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890</p> <p>11 Characters</p>	<p>6F 13 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6F 19A Set Factor 67.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890</p> <p>11 Characters</p>	<p>6H2F 21G Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>
<p>6F 8 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6H2F 15E Set Factor 54</p> <p>00000000 00000000 00000000 00000000 00000000 00000000 000000000000</p> <p>1 Character</p>	<p>6F 20 Set Factor 84</p> <p>123456 67800 12345 901234 567890 123456 \$1234567890</p> <p>15 Characters</p>	<p>6F 21G Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6F 8A Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 16 Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>10 Characters</p>	<p>6F 20A Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6H2G 21E Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>
<p>6H9F 8A Set Factor 63</p> <p>\$\$\$\$\$\$\$\$ \$\$\$\$\$\$\$\$ \$\$\$\$\$\$\$\$ \$\$\$\$\$\$\$\$ \$\$\$\$\$\$\$\$ \$\$\$\$\$\$\$\$ \$\$\$\$\$\$\$\$ \$\$\$\$\$\$\$\$ \$\$\$\$\$\$\$\$</p> <p>1 Character</p>	<p>6F 16E Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>		

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.

<p>6F 22E Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 26 Set Factor 98 Type Line .0785</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890c..</p> <p>14 Characters</p>	<p>6F 31G Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 36 Set Factor 88 Type Line .0695</p> <p>12345 67890 12345 67890 12345 67890 \$1234567890c..</p> <p>14 Characters</p>
<p>6F 22G Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 28 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6G 31G Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 36A Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6G 24 Set Factor 54</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 28J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 32 Set Factor 108 Type Line .0785</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>6F 36C Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6F 25J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 29 Set Factor 98</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890c..</p> <p>14 Characters</p>	<p>6H9F 32 Set Factor 108 Type Line .0785</p> <p>1234 5678 9012 3456 7890 1234 1234567890</p> <p>10 Characters</p>	<p>6F 37E Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6G 25J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 31 Set Factor 98</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890c..</p> <p>14 Characters</p>	<p>6F 34 Set Factor 93 Type Line .0785</p> <p>12345 67890 12345 67890 12345 67890 \$1234567890.</p> <p>12 Characters</p>	<p>6G 37E Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6H9G 25J Set Factor 63</p> <p>6796796 7967967 9679679 6796796 7967967 9679679 679679679679679</p> <p>3 Characters</p>	<p>6F 31E Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 34A Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 37G Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6G 25K Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6H91F 31E Set Factor 58.5</p> <p>9999999 9999999 9999999 9999999 9999999 9999999 9999999999999</p> <p>1 Character</p>	<p>6F 34C Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6G 37G Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6F 26J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6G 31E Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 38E Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 38E Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6H2F 26J Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890c..</p> <p>14 Characters</p>	<p>6H9G 31E Set Factor 58.5</p> <p>6969696 6969696 6969696 6969696 6969696 6969696 6969696969696</p> <p>2 Characters</p>	<p>6F 35 Set Factor 94.2 Type Line .0715</p> <p>12345 67890 12345 67890 12345 67890 \$1234567890</p> <p>11 Characters</p>	<p>6F 38E Set Factor 63</p> <p>1234567 8901234 5678901 3456789 0123456 7890123 \$1234567890</p> <p>11 Characters</p>

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 49J
Set Factor 54
12345678 90123456 78901234
67890123 45678901 92345678
\$1234567890
11 Characters

6F 52J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 63J
Set Factor 67.5
1234567 7890123 3456789
9012345 5678901 1234567
\$1234567890
11 Characters

6F 38G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 50
Set Factor 72.5
123456 789012 345678
901234 567890 123456
\$12344567890
11 Characters

6F 55
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6G 64J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

6F 39J
Set Factor 67.5
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
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
99 Characters

6F 56
Set Factor 54
Type Line .070
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

6G 64K
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
\$1234567890
11 Characters

6F 43
Set Factor 56
Type Line .0725
12345678 90123456 78901234
34567890 12345678 90123456
\$1234567890.
12 Characters

6F 56J
Set Factor 65.2
Type Line .070
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 65
Set Factor 126
Type Line .0775
1234 5678 9012
3456 7890 1234
\$1234567890c..
14 Characters

6F 45
Set Factor 72.5
Type Line .078
123456 789012 345678
901234 567890 123456
\$1234567890.
12 Characters

6F 51 (Class B)
Set Factor 162
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
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
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
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
100 Characters

6F 57
Set Factor 84
12345 67890 12345
67890 12345 67890
\$1234567890&
12 Characters

6F 66J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6H9F 45
Set Factor 72.5
Type Line .078
1111111 1111111 1111111
11111111111
1 Character

6F 58
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

6F 68J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

6F 47
Set Factor 94.2
Type Line .0695
12345 67890 12345
67890 12345 67890
\$1234567890.
12 Characters

6F 52
Set Factor 91
Type Line .0675
12345 67890 12345
67890 12345 67890
\$1234567890.,
14 Characters

6F 58J
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 48J
Set Factor 63
1234567 8901234 5678901
1234567 8901234 5678901
\$1234567890
11 Characters

6F 60J
Set Factor 67.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

6F 69
Set Factor 108
1234 5679 0123
4567 8901 2345
\$1234567890
10 Characters

6H9F 48J
Set Factor 63
11111111 11111111 11111111
11111111 11111111 11111111
11111111111
1 Character

6H9F 52
Type line .0675
33333 33333 33333
33333 33333 33333
33333333333
1 Character

6F 60K
Set Factor 67.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 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 (10X8=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 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.

<p>6G 71E Set Factor 60.7</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 79K Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 89J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6G 98K Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6G 71G Set Factor 60.7</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 81J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 89K Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 99 Set Factor 72.5 Type Line .070</p> <p>1234567 7890123 3456789 9012345 5678901 1234567 \$1234567890</p> <p>11 Characters</p>
<p>6F 72 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6F 86 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6F 90 Set Factor 72</p> <p>1234567 7890123 3456789 9012345 5678901 12345678 \$1234567890</p> <p>10 Characters</p>	<p>6F 102J Set Factor 67.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6F 76J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 86J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 91 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>10 Characters</p>	<p>6F 103 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>
<p>6F 77 Set Factor 76.5</p> <p>1234567 7890123 3456789 9012345 5678901 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6H3F 86J Set Factor 84</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 92J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 105 Set Factor 70</p> <p>1234567 7890123 3456789 9012345 5678901 12345678 \$1234567890</p> <p>11 Characters</p>
<p>6F 77J Set Factor 45</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6F 86K Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 96 Set Factor 54 Type Line .066</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6F 107J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6G 78J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 87 Set Factor 72</p> <p>1234567 7890123 3456789 9012345 5678901 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6F 97J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6H9F 107J Set Factor 63</p> <p>9999999 9999999 9999999 9999999 9999999 9999999 99999999999</p> <p>1 Character</p>
<p>6F 79 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6F 88J Set Factor 51.7</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6F 97K Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6G 111J Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>
<p>6F 79J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 88K Set Factor 51.7</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>	<p>6G 98J Set Factor 65.2</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890</p> <p>11 Characters</p>	<p>6F 113J Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890</p> <p>11 Characters</p>

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 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 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 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 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.

<p>6F 115 Set Factor 84 Type Line .066</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890 11 Characters</p>	<p>6F 131 Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>6F 142J Set Factor 69.7</p> <p>123456 789012 345678 901234 567890 123456</p> <p>\$1234567890 11 Characters</p>	<p>6F 152 (Class B) Set Factor 54</p> <p>0000000 0011111 0022222 0033333 0044444 0055555</p> <p>10 Characters</p>
<p>6F 117J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>6F 132K Set Factor 67.5</p> <p>123456 789012 345678 901234 567890 123456</p> <p>\$1234567890 11 Characters</p>	<p>6F 143J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>6F 153 (Class B) Set Factor 36</p> <p>123456789012 345678901234 567890123456 789012345678 901234567890 123456789012</p> <p>10 Characters</p>
<p>6F 117K Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>6F 134E Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678</p> <p>\$1234567890 11 Characters</p>	<p>6F 145J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>Showing use of 6F 151 6F 152, and 6F 153</p> <p>00 01 02 03 04 05 06 07 08 09 00 01 02 03 04 05 06 07 08 09</p>
<p>6F 118 Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678</p> <p>\$1234567890 11 Characters</p>	<p>6F 135 (Class D) Set Factor 63</p> <p>55555555 55555555 55555555 55555555 55555555 55555555</p> <p>1 Character</p>	<p>6F 147J Set Factor 91</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890 11 Characters</p>	<p>6H3F 152 (Class D) Set Factor 63</p> <p>0000000 0011111 0022222 0033333 0044444 0055555</p> <p>10 Characters</p>
<p>6F 118J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>6F 136 Set Factor 78</p> <p>1234567 8901234 5678901 9012345 6789012 1234567</p> <p>\$1234567890 10 Characters</p>	<p>6F 149 Set Factor 108 Type Line .079</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890. 12 Characters</p>	<p>6H33F 153 (Class D) Set Factor 54</p> <p>12345678 90123456 78901234 56789012 34567890 12345678</p> <p>10 Characters</p>
<p>6F 118K Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>6F 138 (Class D) Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 10 Characters</p>	<p>6F 149J Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>Showing use of 6F 151, 6H3F 152, and 6H33F 153</p> <p>00 01 02 03 04 05 06 07 08 09 00 01 02 03 04 05 06 07 08 09</p>
<p>6F 119J Set Factor 54</p> <p>12345678 90123456 78901234 66789012 34567890 12345678</p> <p>\$1234567890 11 Characters</p>	<p>6F 139J Set Factor 58.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>6F 150A Set Factor 67.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>6F 153J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>
<p>6F 123 Set Factor 91</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890 11 Characters</p>	<p>6F 140J Set Factor 45</p> <p>12345678 90123456 78901234 56789012 34567890 12345678</p> <p>\$1234567890 11 Characters</p>	<p>6F 150C Set Factor 67.5</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890 11 Characters</p>	<p>6H9F 153J Set Factor 63</p> <p>3333333 3333333 3333333 3333333 3333333 3333333</p> <p>1 Character</p>
<p>6F 128J Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456</p> <p>\$1234567890 11 Characters</p>	<p>6F 141J Set Factor 45</p> <p>12345678 90123456 78901234 56789012 34567890 12345678</p> <p>\$1234567890 11 Characters</p>	<p>6F 151 (Class B) Set Factor 54</p> <p>00000000 00000000 00000000 00000000 00000000 00000000</p> <p>9 Characters</p>	<p>6F 156J Set Factor 67.5 Type line .0670</p> <p>123456 789012 345678 901234 567890 123456</p> <p>\$1234567890 11 Characters</p>

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").

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.

<p>6G 157E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 164K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6G 172G Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 187J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>
<p>6G 157G Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 165J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 173E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 187B Set Factor 52.5 1234567 8901234 5678901 78901234 56789012 34567890 \$1234567890 11 Characters</p>
<p>6F 158J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 168J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 175A Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 188J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>
<p>6F 159J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 168B Set Factor 52.5 123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890 11 Characters</p>	<p>6G 175A Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 193 Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 10 Characters</p>
<p>6F 161J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 169J Set Factor 54 12345678 12390456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters</p>	<p>6G 175C Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 194 Set Factor 127.5 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 0 11 Characters</p>
<p>6F 161K Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 169B Set Factor 42 123456789 1234567890 1234567890 1234567890 1234567890 1234567890 \$1234567890 11 Characters</p>	<p>6F 176J Set Factor 54 12345678 90123456 78901234 68789012 34567890 12345678 \$1234567890 11 Characters</p>	<p>6F 196 Set Factor 90 12345 67890 12345 67890 12345 67890 \$1234567890 11 Characters</p>
<p>6F 162J Set Factor 67.5 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 172E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 177 Set Factor 79.8 123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>6F 200 Set Factor 153.8 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 0 11 Characters</p>
<p>6F 163J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6G 172E Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6H2F 177 Set Factor 79.8 ||||| ||||| ||||| ||||| ||||| ||||| ||||| ||||| ||||| 1 Characters</p>	<p>6F 204J Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters</p>
<p>6F 164J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 172G Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 186J Set Factor 63 1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>6F 204J Set Factor 54 12345678 90123456 78901234 56789012 34567890 12345678 \$1234567890 11 Characters</p>

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.

<p>6F 207 (Class D) Set Factor 54</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">12121212</td> <td style="border-bottom: 1px solid black;">12121212</td> <td style="border-bottom: 1px solid black;">12121212</td> </tr> <tr> <td style="border-bottom: 1px solid black;">21212121</td> <td style="border-bottom: 1px solid black;">21212121</td> <td style="border-bottom: 1px solid black;">21212121</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">12121212121</td> </tr> </table> <p>2 Characters</p>	12121212	12121212	12121212	21212121	21212121	21212121	12121212121			<p>6F 228J Set Factor 84</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">12345</td> <td style="border-bottom: 1px solid black;">67890</td> <td style="border-bottom: 1px solid black;">12345</td> </tr> <tr> <td style="border-bottom: 1px solid black;">67890</td> <td style="border-bottom: 1px solid black;">12345</td> <td style="border-bottom: 1px solid black;">67890</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">\$1234567890</td> </tr> </table> <p>11 Characters</p>	12345	67890	12345	67890	12345	67890	\$1234567890			<p>6F 249J Set Factor 63</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">1234567</td> <td style="border-bottom: 1px solid black;">8901234</td> <td style="border-bottom: 1px solid black;">5678901</td> </tr> <tr> <td style="border-bottom: 1px solid black;">2345678</td> <td style="border-bottom: 1px solid black;">9012345</td> <td style="border-bottom: 1px solid black;">6789012</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">\$1234567890</td> </tr> </table> <p>11 Characters</p>	1234567	8901234	5678901	2345678	9012345	6789012	\$1234567890			<p>6F 275J Set Factor 63</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">1234567</td> <td style="border-bottom: 1px solid black;">8901234</td> <td style="border-bottom: 1px solid black;">5678901</td> </tr> <tr> <td style="border-bottom: 1px solid black;">2345678</td> <td style="border-bottom: 1px solid black;">9012345</td> <td style="border-bottom: 1px solid black;">6789012</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">\$1234567890</td> </tr> </table> <p>11 Characters</p>	1234567	8901234	5678901	2345678	9012345	6789012	\$1234567890		
12121212	12121212	12121212																																					
21212121	21212121	21212121																																					
12121212121																																							
12345	67890	12345																																					
67890	12345	67890																																					
\$1234567890																																							
1234567	8901234	5678901																																					
2345678	9012345	6789012																																					
\$1234567890																																							
1234567	8901234	5678901																																					
2345678	9012345	6789012																																					
\$1234567890																																							
<p>6F 220 Set Factor 70</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">123456</td> <td style="border-bottom: 1px solid black;">789012</td> <td style="border-bottom: 1px solid black;">345678</td> </tr> <tr> <td style="border-bottom: 1px solid black;">901234</td> <td style="border-bottom: 1px solid black;">567890</td> <td style="border-bottom: 1px solid black;">123456</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">\$1234567890</td> </tr> </table> <p>11 Characters</p>	123456	789012	345678	901234	567890	123456	\$1234567890			<p>6F 249 Set Factor 54</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">12345678</td> <td style="border-bottom: 1px solid black;">90123456</td> <td style="border-bottom: 1px solid black;">78901234</td> </tr> <tr> <td style="border-bottom: 1px solid black;">56789012</td> <td style="border-bottom: 1px solid black;">34567890</td> <td style="border-bottom: 1px solid black;">12345678</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">\$1234567890</td> </tr> </table> <p>11 Characters</p>	12345678	90123456	78901234	56789012	34567890	12345678	\$1234567890			<p>6F 256J Set Factor 72</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">123456</td> <td style="border-bottom: 1px solid black;">789012</td> <td style="border-bottom: 1px solid black;">345678</td> </tr> <tr> <td style="border-bottom: 1px solid black;">901234</td> <td style="border-bottom: 1px solid black;">567890</td> <td style="border-bottom: 1px solid black;">123456</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">\$1234567890</td> </tr> </table> <p>11 Characters</p>	123456	789012	345678	901234	567890	123456	\$1234567890			<p>6F 275K Set Factor 63</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">1234567</td> <td style="border-bottom: 1px solid black;">8901234</td> <td style="border-bottom: 1px solid black;">5678901</td> </tr> <tr> <td style="border-bottom: 1px solid black;">2345678</td> <td style="border-bottom: 1px solid black;">9012345</td> <td style="border-bottom: 1px solid black;">6789012</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">\$1234567890</td> </tr> </table> <p>11 Characters</p>	1234567	8901234	5678901	2345678	9012345	6789012	\$1234567890		
123456	789012	345678																																					
901234	567890	123456																																					
\$1234567890																																							
12345678	90123456	78901234																																					
56789012	34567890	12345678																																					
\$1234567890																																							
123456	789012	345678																																					
901234	567890	123456																																					
\$1234567890																																							
1234567	8901234	5678901																																					
2345678	9012345	6789012																																					
\$1234567890																																							

Piece fractions, see 6 and 12 point fraction sheets (Class B)

<p>6F 80 Set Factor 65.3 Type Line .076</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">1234567</td> <td style="border-bottom: 1px solid black;">8901234</td> <td style="border-bottom: 1px solid black;">5678901</td> </tr> <tr> <td style="border-bottom: 1px solid black;">2345678</td> <td style="border-bottom: 1px solid black;">9012345</td> <td style="border-bottom: 1px solid black;">6789012</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">1234567890</td> </tr> </table> <p>10 Characters</p>	1234567	8901234	5678901	2345678	9012345	6789012	1234567890			<p>6F 94 Set Factor 108 Type Line .0785</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">1 2 3 4</td> <td style="border-bottom: 1px solid black;">5 6 7 8</td> <td style="border-bottom: 1px solid black;">9 0 1 2</td> </tr> <tr> <td style="border-bottom: 1px solid black;">3 4 5 6</td> <td style="border-bottom: 1px solid black;">7 8 9 0</td> <td style="border-bottom: 1px solid black;">1 2 3 4</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">1 2 3 4 5 6 7 8 9 0</td> </tr> </table> <p>10 Characters</p>	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			<p>6F 110 Set Factor 35 Type Line .040</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">123456789012</td> <td style="border-bottom: 1px solid black;">345678901234</td> <td style="border-bottom: 1px solid black;">567890123456</td> </tr> <tr> <td style="border-bottom: 1px solid black;">789012345678</td> <td style="border-bottom: 1px solid black;">901234567890</td> <td style="border-bottom: 1px solid black;">123456789012</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">12345678901234567890</td> </tr> </table> <p>10 Characters</p>	123456789012	345678901234	567890123456	789012345678	901234567890	123456789012	12345678901234567890			<p>6F 191 Set Factor 72</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">123456</td> <td style="border-bottom: 1px solid black;">789012</td> <td style="border-bottom: 1px solid black;">345678</td> </tr> <tr> <td style="border-bottom: 1px solid black;">901234</td> <td style="border-bottom: 1px solid black;">567890</td> <td style="border-bottom: 1px solid black;">123456</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">1234567890</td> </tr> </table> <p>10 Characters</p>	123456	789012	345678	901234	567890	123456	1234567890		
1234567	8901234	5678901																																					
2345678	9012345	6789012																																					
1234567890																																							
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																																							
123456789012	345678901234	567890123456																																					
789012345678	901234567890	123456789012																																					
12345678901234567890																																							
123456	789012	345678																																					
901234	567890	123456																																					
1234567890																																							
<p>6F 81 Set Factor 65.3</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">1234567</td> <td style="border-bottom: 1px solid black;">8901234</td> <td style="border-bottom: 1px solid black;">5678901</td> </tr> <tr> <td style="border-bottom: 1px solid black;">2345678</td> <td style="border-bottom: 1px solid black;">9012345</td> <td style="border-bottom: 1px solid black;">6789012</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">1234567890</td> </tr> </table> <p>10 Characters</p>	1234567	8901234	5678901	2345678	9012345	6789012	1234567890			<p>6F 95 Set Factor 108 Type Line .0785</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">1 2 3 4</td> <td style="border-bottom: 1px solid black;">5 6 7 8</td> <td style="border-bottom: 1px solid black;">9 0 1 2</td> </tr> <tr> <td style="border-bottom: 1px solid black;">3 4 5 6</td> <td style="border-bottom: 1px solid black;">7 8 9 0</td> <td style="border-bottom: 1px solid black;">1 2 3 4</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">1 2 3 4 5 6 7 8 9 0</td> </tr> </table> <p>12 Characters</p>	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			<p>6F 111 Set Factor 35 Type Line .0696</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">123456789012</td> <td style="border-bottom: 1px solid black;">345678901234</td> <td style="border-bottom: 1px solid black;">567890123456</td> </tr> <tr> <td style="border-bottom: 1px solid black;">789012345678</td> <td style="border-bottom: 1px solid black;">901234567890</td> <td style="border-bottom: 1px solid black;">123456789012</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">12345678901234567890</td> </tr> </table> <p>10 Characters</p>	123456789012	345678901234	567890123456	789012345678	901234567890	123456789012	12345678901234567890			<p>6F 192 Set Factor 72</p> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-bottom: 1px solid black;">123456</td> <td style="border-bottom: 1px solid black;">781234</td> <td style="border-bottom: 1px solid black;">567812</td> </tr> <tr> <td style="border-bottom: 1px solid black;">345678</td> <td style="border-bottom: 1px solid black;">123456</td> <td style="border-bottom: 1px solid black;">781234</td> </tr> <tr> <td colspan="3" style="border-bottom: 1px solid black;">12345678</td> </tr> </table> <p>8 Characters</p>	123456	781234	567812	345678	123456	781234	12345678		
1234567	8901234	5678901																																					
2345678	9012345	6789012																																					
1234567890																																							
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																																							
123456789012	345678901234	567890123456																																					
789012345678	901234567890	123456789012																																					
12345678901234567890																																							
123456	781234	567812																																					
345678	123456	781234																																					
12345678																																							

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 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 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 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 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 × 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 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
\$ 1 2 3 4 5 6 7 8 9 0
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 578901 234567
\$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 (10×8=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 5¾ 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 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
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

7F 337G
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

Piece fractions (Class B), see 7 point fraction sheet

7F 110
Set Factor 40
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
78901234567 89012345678 90123456789
1234567890123456789
10 Characters

7F 111
Set Factor 40
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
78901234567 89012345678 90123456789
1234567890123456789
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 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.

<p>8F 1 Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 1234567890 10 Characters</p>	<p>8F 8C Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8G 16G Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 21G Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>
<p>8F 1A Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>8F 11 Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 18 Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8G 21E Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>
<p>8F 1C Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012 \$1234567890 11 Characters</p>	<p>8G 11J Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 19 Set Factor 144 Type Line .1005</p> <p style="text-align: center;">123 456 789 012 345 678 \$123456c.. 14 Characters</p>	<p>8H2G 21E Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>
<p>8F 3A Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 12J Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 20 Set Factor 102</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890c., 15 Characters</p>	<p>8H9F 21E Set Factor 72</p> <p>\$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ 1 Character</p>
<p>8F 5A Set Factor 81</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 13 Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 20A Set Factor 78.8</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8G 21G Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>
<p>8F 8 Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 16 Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 20C Set Factor 78.8</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8FA 21E (Class D) Set Factor 76.5</p> <p>8888888 8888888 8888888 8888888 8888888 8888888 8888888 8888888 1 Character</p>
<p>8F 8A Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 16E Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 21 Set Factor 51</p> <p>123456789 012345678 901234567 890123456 789012345 678901234 \$1234567890 11 Characters</p>	<p>8F 22E Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>
<p>8H9F 8A Set Factor 76.5</p> <p>\$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ \$\$\$\$\$\$ 1 Character</p>	<p>8G 16E Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 21E Set Factor 76.5</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>	<p>8F 22G Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456 \$1234567890 11 Characters</p>

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 declmally 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 26J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H9F 31 (Class D)
Set Factor 72
555555 555555 555555
555555 555555 555555
555555555555
1 Character

8F 34C
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 23K
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 31E
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

8G 25
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 27
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8H9F 31E
Set Factor 72
696969 696969 696969
696969 696969 696969
6969696969
2 Characters

8F 36A
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

8F 28
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 31G
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

8G 25J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 28J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 31E
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

8H9G 25
Set Factor 72
696969 696969 696969
969696 969696 969696
6969696969
2 Characters

8F 29
Set Factor 119
1234 5678 9012
3456 7890 1234
\$1234567890c
12 Characters

8G 31G
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

8G 25K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 30 (Class D)
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 33
Set Factor 102
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

8F 37G
Set Factor 72
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 31
Set Factor 119
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

8F 34A
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 (10×8=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 5¼ 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 5¼ 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 5¼ 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 39
Set Factor 110.5
1234 5678 9012
3456 7890 1234
\$1234567890c..
14 Characters

8F 48J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 52J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 38
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890.
12 Characters

8H9F 39
Set Factor 110.5
3333 3333 3333
3333 3333 3333
3333333333
1 Character

8F 49J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 56
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 38E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 42J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

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 Characters

8F 56J
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

8F 44
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 51 (Class B)
Set Factor 216

8F 57
Set Factor 102
1234 5678 9012
3456 7890 1234
\$1234567890
12 Characters

8G 38E
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

100 101 102 104 105 106 107 108
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 58J
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

8H7F 46
Set Factor 126
Type Line .098
1234 5678 9012
3456 7890 1234
\$1234567890c..
14 Characters

8F 60J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 39J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 47
Set Factor 93.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8F 60K
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 47J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 51J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
\$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 (10x8=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 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 (10×8 = 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 89K
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

8F 113J
Set Factor 72
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 90
Set Factor 96
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

8G 98K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 115C
Set Factor 72
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 91
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 102J
Set Factor 81
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 116
Set Factor 119
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

8F 119J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
\$1234567890
11 Characters

8F 92
Set Factor 72
Type Line .010
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 117
Set Factor 96
12345 67890 12345
67890 12345 67890
\$1234567890c.
13 Characters

8F 122
Set Factor 88
Type Line .088
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

8F 92J
Set Factor 76.5
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 117J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 123
Set Factor 110.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

8F 95J
Set Factor 81
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

8F 117K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 126
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
1234567890.,
12 Characters

8F 97J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8G 111J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 118
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 127
Set Factor 90
12345 67890 12345
67890 12345 67890
1234567890.,
12 Characters

8F 97K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 112
Set Factor 102
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

8F 118J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 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 (10×8=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 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	90123456	78901234
56789012	34567890	12345678

\$1234567890
9 Characters

8F 152 (Class B)
Set Factor 72

12345678	90123456	78901234
56789012	34567890	12345678

\$1234567890
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	479500	

8H3F 153 (Class D)
Set Factor 54

12345678	90123456	78901234
56789012	34567890	12345678

1234567890
10 Characters

Showing use of
8F 151, 8F 152 and 8F3F 153

65	13	46	53	50	87
33	475	3233	82536	267300	

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	68	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 (10X8=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 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
 $\frac{123451}{451234} \quad \frac{234512}{512345} \quad \frac{345123}{123451}$
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 (10×8=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 204J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
\$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 275J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 205 (Class D)
Set Factor 72

1234567	8901234	5678901
9012345	6789012	3456789
1234567890		

10 Characters

8F 249
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8H3F 275J
Set Factor 93.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

8F 216A
Set Factor 49.5
123456789 012345678 901234567
890123456 789012345 678901234
\$1234567890
11 Characters

8F 249J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

8F 275K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

Piece fractions, see 8 point fraction sheet (Class B)

8F 110
Set Factor 42.5
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

8F 111
Set Factor 42.5

123456789	012345678	901234567
890123456	789012345	678901234
1234567890		

10 Characters

8DF 125
Set Factor 87.5
16 32 64 16 32 64 16 32 64
64 16 32 64 16 32 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

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 5¼ 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 5¼ 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 5¼ 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 (10×8=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

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 (10x8=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 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 3/4 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 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 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 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
\$12345678c.,
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
\$12345678c.,
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 (10×8=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 normally with type 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 case. **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 line 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 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 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
99 Characters

10F 51 (Class B)
Set Factor 225
⑩⑥ ⑩① ⑩② ⑩③ ⑩④ ⑩⑤ ⑩⑥
⑩⑦ ⑩⑧ ⑩⑨ ⑩⑩ ⑩⑪ ⑩⑫ ⑩⑬
⑩⑭ ⑩⑮ ⑩⑯ ⑩⑰ ⑩⑱ ⑩⑲
⑩⑳ ⑩㉑ ⑩㉒ ⑩㉓ ⑩㉔ ⑩㉕
⑩㉖ ⑩㉗ ⑩㉘ ⑩㉙ ⑩㉚ ⑩㉛
⑩㉜ ⑩㉝ ⑩㉞ ⑩㉟ ⑩㊱ ⑩㊲
⑩㊳ ⑩㊴ ⑩㊵ ⑩㊶ ⑩㊷ ⑩㊸
⑩㊹ ⑩㊺ ⑩㊻ ⑩㊼ ⑩㊽ ⑩㊾
⑩㊿ ⑩① ⑩② ⑩③ ⑩④ ⑩⑤
⑩⑥ ⑩⑦ ⑩⑧ ⑩⑨ ⑩⑩ ⑩⑪
⑩⑫ ⑩⑬ ⑩⑭ ⑩⑮ ⑩⑯ ⑩⑰
⑩⑱ ⑩⑲ ⑩⑳ ⑩㉑ ⑩㉒ ⑩㉓
⑩㉔ ⑩㉕ ⑩㉖ ⑩㉗ ⑩㉘ ⑩㉙
⑩㉚ ⑩㉛ ⑩㉜ ⑩㉝ ⑩㉞ ⑩㉟
⑩㊱ ⑩㊲ ⑩㊳ ⑩㊴ ⑩㊵ ⑩㊶
⑩㊷ ⑩㊸ ⑩㊹ ⑩㊺ ⑩㊻ ⑩㊼
⑩㊽ ⑩㊾ ⑩㊿
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 69J
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 86J
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").

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Monotype Figures. Composition Matrices

10 Point

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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 (10×8=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.

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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.

<p>10F 113J Set Factor 85.5</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 119 Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890c.,</p> <p>14 Characters</p>	<p>10F 138 (Class D) Set Factor 90</p> <p>12345 67890 12345 78901 234567 89012</p> <p>1234567890</p> <p>10 Characters</p>	<p>10F 146J Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>10F 114 Set Factor 90 Type Line .124</p> <p>12345 67890 12345 67890 12345 67890</p> <p>1234567890.</p> <p>11 Characters</p>	<p>10F 119J Set Factor 81</p> <p>123456 789012 345678 901234 567890 123456</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 139J Set Factor 85.5</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 149J Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>10F 115C Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 123 Set Factor 136.5 Type Line .088</p> <p>123 456 789 012 345 678</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 140J Set Factor 72</p> <p>123456 789012 345678 901234 567890 123456</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 150A Set Factor 99</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>10F 117J Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 128J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 141J Set Factor 63</p> <p>1234567 8901234 5678901 2345678 9012345 6789012</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 150C Set Factor 99</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>10F 117K Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 132K Set Factor 99</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 142J Set Factor 99</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 151A Set Factor 87.8</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>10F 118J Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 134E Set Factor 85.5</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 143J Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 154 (Class D) Set Factor 92.3</p> <p>12345 67890 12345 67890 12345 67890</p> <p>1234567890</p> <p>10 Characters</p>
<p>10F 118K Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 135 (Class D) Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>1234567890</p> <p>10 Characters</p>	<p>10F 145J Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>10F 155 Set Factor 140</p> <p>123 456 789 012 345 678</p> <p>\$12345678c.</p> <p>13 Characters</p>

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 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").

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Monotype Figures. Composition Matrices

10 Point

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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 × 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 5 1/2 point mold is .060" (.055" + .005" = .060"), the type line for 5 3/4 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 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
i 2 3 i 2 3 i 2 3 i 2 3
i 2 3 i 2 3 i 2 3 i 2 3
i 2 3 i 2 3 i 2 3 i
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
5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7
7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 7
5 7 5 7 5 7 5 7 5 7
2 Characters

10F 337E
Set Factor 90
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

10F 190 (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
55555 55555 55555
55555 55555 55555
5555555555
7 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 X 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 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, 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.

<p>12F 8A Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 16 Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>10 Characters</p>	<p>12F 20A Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 22G Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>
<p>12H9F 8A Set Factor 108</p> <p>\$\$\$\$ \$\$\$\$ \$\$\$\$ \$\$\$\$ \$\$\$\$ \$\$\$\$ \$\$\$\$\$\$\$\$\$\$\$\$</p> <p>1 Character</p>	<p>12F 16E Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 20C Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 23K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>
<p>12F 8C Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12G 16E Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 21E Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 25J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>
<p>12G 11J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 18 Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12G 21E Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12G 25J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>
<p>12F 12J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 19 Set Factor 216 Type Line .150</p> <p>12 34 56 78 90 12 \$12345c.,</p> <p>14 Characters</p>	<p>12F 21G Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12G 25K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>
<p>12F 14A Set Factor 99</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12H2F 19 Set Factor 153.7</p> <p>123 456 789 012 345 678 \$123456c.,</p> <p>14 Characters</p>	<p>12G 21G Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 26 Set Factor 156</p> <p>123 456 789 012 345 678 \$1234567c.,</p> <p>14 Characters</p>
<p>12F 14C Set Factor 99</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 20 Set Factor 144</p> <p>123 456 789 012 345 678 \$123456c.,</p> <p>15 Characters</p>	<p>12F 22E Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>	<p>12F 26J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234 \$1234567890</p> <p>11 Characters</p>

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 Lines: 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").

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 36A
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 45J
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 29
Set Factor 168
123 456 789
012 345 678
\$1234567c
12 Characters

12F 36C
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

12F 46
Set Factor 180
Type Line .130
12 34 56
78 90 12
\$123456c.
14 Characters

12F 31
Set Factor 168
123 456 789
012 345 678
\$1234567c.
14 Characters

12F 37E
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

12H7F 46
Set Factor 180
Type Line .1455
123 456 789
012 345 678
\$123456c.
14 Characters

12F 31E
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 37E
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 48
Set Factor 144
123 456 789
012 345 678
\$12345678c.
14 Characters

12F 31G
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 37G
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 41
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 48J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 34A
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 37G
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 49J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 34C
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 38E
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 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 (10×8=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: 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

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 60J
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 (10x8 = 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 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.

<p>12G 78J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 86K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 95J Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 107J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12F 79J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 88J Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 97J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 108 Set Factor 126 Type Line .1595</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890c.</p> <p>13 Characters</p>
<p>12F 79K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 88K Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 97K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12G 111J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12F 81J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 89J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 98 Set Factor 132</p> <p>123 456 789 012 345 678</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 113J Set Factor 99</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12F 84 Set Factor 126</p> <p>1234 5678 9012 3456 7890 1234</p> <p>1234567890</p> <p>10 Characters</p>	<p>12F 89K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12G 98J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 115C Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12F 86J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 92J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12G 98K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 117J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12H3F 86J Set Factor 144</p> <p>123 456 789 012 345 678</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 93 Set Factor 143.5</p> <p>123 456 789 012 345 678</p> <p>\$123456c.,</p> <p>14 Characters</p>	<p>12F 102J Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 117K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>

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 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 normally with five added 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").

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 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 .

12F 142
Set Factor 156
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 0
10 Characters

12F 150C
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 118K
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 132K
Set Factor 112.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 142J
Set Factor 108
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

12F 119
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

12F 134E
Set Factor 103.5
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 143J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12G 157E
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 119J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12F 137
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890c.,
14 Characters

12F 145J
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 121
Set Factor 130.5
123 456 789
012 345 678
\$1234567890
11 Characters

12F 139J
Set Factor 99
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 146J
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 123
Set Factor 162.5
123 456 789
012 345 678
\$12345678
11 Characters

12F 140J
Set Factor 83.3
12345 67890 12345
67890 12345 67890
\$1234567890
11 Characters

12F 149J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 159J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 129J
Set Factor 108
1234 5678 9012
3456 7890 1234
\$1234567890
11 Characters

12F 141J
Set Factor 72
123456 789012 345678
901234 567890 123456
\$1234567890
11 Characters

12F 150A
Set Factor 112.5
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 (10×8=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

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.

<p>12F 161K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 165J Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12G 172E Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 176J Set Factor 90</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12F 162J Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 168J Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 172G Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 180 (Class D) Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>10 Characters</p>
<p>12F 162 Set Size .1000</p> <p>234 567 892 345 678 923</p> <p>23456789</p> <p>8 Characters</p>	<p>12F 169J Set Factor 94.5</p> <p>12345 67890 12345 67890 12345 67890</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12G 172G Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 185J (Class G) Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12F 163 Set Size .100</p> <p>246 724 672 467 246 724</p> <p>24672467</p> <p>4 Characters</p>	<p>12H4F 169J Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 173E Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 186J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12F 163J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 170L Set Size .1000</p> <p>123 456 789 012 345 678</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 175A Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 187J Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12F 164J Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 172 Set Factor 156</p> <p>123 456 789 012 345 678</p> <p>\$1234567890</p> <p>10 Characters</p>	<p>12G 175A Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 188J Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>
<p>12F 164K Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 172E Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12G 175C Set Factor 108</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>	<p>12F 189J Set Factor 112.5</p> <p>1234 5678 9012 3456 7890 1234</p> <p>\$1234567890</p> <p>11 Characters</p>

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 Lines: 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 3/4 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 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 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 $5\frac{1}{4}$ 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 ($.071" - .060" = .011"$).

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

<p>18F 11J Set Factor 180</p> <p>1234 5678 9012 3456 \$12 \$34c.,</p> <p>15 Characters</p>	<p>18G 42J Set Factor 153</p> <p>123 456 789 012 345 678 \$123456c.,</p> <p>14 Characters</p>	<p>18F 86J Set Factor 216</p> <p>123 456 789 012 \$12 \$34c.,</p> <p>15 Characters</p>	<p>18H2F 97J Set Factor 162</p> <p>123 456 789 012 345 678 \$1234567</p> <p>11 Characters</p>
<p>18G 25J Set Factor 153</p> <p>123 456 789 012 345 678 \$123456c.,</p> <p>14 Characters</p>	<p>18F 58J Set Factor 162</p> <p>123 456 789 012 345 678 \$123456c.,</p> <p>14 Characters</p>	<p>18F 86K Set Factor 216</p> <p>123 456 789 012 \$1234c.,</p> <p>14 Characters</p>	<p>18F 118J Set Factor 162</p> <p>123 456 789 012 345 678 \$12 \$34c.,</p> <p>15 Characters</p>
<p>18G 37E Set Factor 153</p> <p>123 456 789 012 345 678 \$123456c.,</p> <p>14 Characters</p>	<p>18F 64K Set Factor 189</p> <p>1234 5678 9012 3456 \$12345c.,</p> <p>14 Characters</p>	<p>18F 88J Set Factor 144</p> <p>123 456 789 012 345 678 \$123 \$456c.,</p> <p>15 Characters</p>	<p>18H2F 118J Set Factor 153</p> <p>123 456 789 012 345 678 \$123456c.,</p> <p>14 Characters</p>
<p>18F 37G Set Factor 180</p> <p>1234 5678 9012 3456 \$12345c.,</p> <p>14 Characters</p>	<p>18F 77J Set Factor 153</p> <p>123 456 789 012 345 678 \$123456c.,</p> <p>15 Characters</p>	<p>18F 88K Set Factor 162</p> <p>123 456 789 012 345 678 \$123 \$456c.,</p> <p>15 Characters</p>	<p>18F 119J Set Factor 153</p> <p>123 456 789 012 345 678 \$123 \$456c.,</p> <p>15 Characters</p>
<p>18F 39J Set Factor 184.5</p> <p>1234 5678 9012 3456 \$12 \$34c.,</p> <p>15 Characters</p>	<p>18F 83J Set Factor 180</p> <p>1234 5678 9012 3456 \$12345c.,</p> <p>14 Characters</p>	<p>18F 97J Set Factor 180</p> <p>1234 5678 9012 3456 \$12 \$34c.,</p> <p>15 Characters</p>	<p>18F 120 Set Factor 126</p> <p>123 456 789 012 345 678 \$12345678c.</p> <p>13 Characters</p>

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").

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
1234 5678
9012 3456
\$12345c.,
14 Characters

18F 141J
Set Factor 150
123 456 789
012 345 678
\$12345678.
12 Characters

18F 142J
Set Factor 216
123 4567
890 1234
\$1234c.,
14 Characters

18H2F 142J
Set Factor 153
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 $5\frac{3}{4}$ 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 $5\frac{1}{2}$ 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

<p>24F 11J Set Factor 216</p> <p>12345678 90123456 \$12\$34c., 15 Characters</p>	<p>24F 88J Set Factor 216</p> <p>12345678 90123456 \$12\$34c., 15 Characters</p>	<p>24F 88J Set Factor 180</p> <p>1234 5678 9012 3456 \$12 \$34c., 15 Characters</p>	<p>24H2F 118J Set Factor 180</p> <p>1234 5678 9012 3456 \$123456c., 14 Characters</p>
<p>24G 25J Set Factor 180</p> <p>1234 5678 9012 3456 \$123456c., 14 Characters</p>	<p>24G 71E Set Factor 216</p> <p>12345678 90123456 \$1234c., 14 Characters</p>	<p>24F 88K Set Factor 189</p> <p>1234 5678 9012 3456 \$12 \$34c., 15 Characters</p>	<p>24F 119J Set Factor 180</p> <p>1234 5678 9012 3456 \$12 \$34c., 15 Characters</p>
<p>24G 37E Set Factor 216</p> <p>12345678 90123456 \$1234c., 14 Characters</p>	<p>24F 77J Set Factor 180</p> <p>12345 6789 01234 5678 \$123456c., 14 Characters</p>	<p>24F 97J Set Factor 216</p> <p>12345678 90123456 \$12\$34c., 15 Characters</p>	<p>24F 141J Set Factor 187.5</p> <p>1234 5678 9012 3456 \$123456. 12 Characters</p>
<p>24GH2 37E Set Factor 180</p> <p>1234 5678 9012 3456 \$123456c., 14 Characters</p>	<p>24F 86J Set Factor 216</p> <p>12345678 90123456 \$1234c., 14 Characters</p>	<p>24H2F 97J Set Factor 184.5</p> <p>1234 5678 9012 3456 \$1234567 11 Characters</p>	<p>24H2F 142J Set Factor 180</p> <p>1234 5678 9012 3456 \$123456c., 14 Characters</p>
<p>24F 39J Set Factor 216</p> <p>12345678 90123456 \$1234c., 14 Characters</p>	<p>24F 86K Set Factor 216</p> <p>12345678 90123456 \$1234c., 14 Characters</p>	<p>24F 118J Set Factor 216</p> <p>12345678 90123456 \$12\$34c., 15 Characters</p>	

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").

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
\$123c.,

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 $5\frac{1}{2}$ 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 Fractions

Electro Display Matrices

14 Point

14-11

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{6}$

14-11S

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3}$

14-37

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{6}$

14-42

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3}$

14-80

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3}$

14-50

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

14-81

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{5}$

14-82

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

14-86

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3} \frac{1}{6}$

14-88

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

18 Point

18-11

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{6}$

18-37

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{6}$

18-42

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3}$

18-80

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3}$

18-82

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

18-50

$\frac{1}{4} \frac{1}{2} \frac{3}{4}$

18-88

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{3} \frac{2}{3}$

18-81

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $5 \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{5}$

18-86

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8}$
 $\frac{5}{8} \frac{7}{8} \frac{1}{3} \frac{2}{3} \frac{1}{6}$

24 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
 $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}$

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
 $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}$

³⁰⁻⁶⁶
 $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}$

The Electro Display Matrices shown on this page are Class A, unless a different classification is included in parentheses with the Series No.

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-40P**.

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
2 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		4 ‡ 4½Y-40Pe	14 " 4½Y-40Pi	
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-46Xf	15 = 5Z-10P	33 ' 5Yb-10Pb	1 % 5Yb-20Po	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-15Pc	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 " 5H3-8Af
5 = 5Z-10P	27 □ 5Yb-10Po	35 * 5Y-10Pd	4 lb 5Yb-20Pi	14 % 5Yb-20Po
5 = 5Yb-10Po	27 □ 5Yb-10Po	35 * 5Yb-10Pd	5 £ 5Z-20Pi	15 % 5Yb-20Po
6 : 5Yb-10Po	27 □ 5Yb-1346X	37 = 5Z-10P	5 £ 5Y-20Pi	16 % 5Yb-20Po
8 † 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 ∆ 5H3-8Af	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 * 5Wa-40Po
- 8 † 5Z-40P
- 8 † 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 Δ 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-11Pf
- 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
- 33 ◻ 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 lb 5½Y-20Pn
- 4 lb 5½Yb-20Pi
- 4 lb 5½X-20Pi
- 5 £ 5½Yb-20Pi
- 5 £ 5½X-20Pi
- 5 £ 5½Yb-23Pi
- 6 / 5½Yb-20Pc
- 6 / 5½Yb-20Pf
- 6 / 5½X-20Pc
- 6 / 5½X-20Pf

Commercial

- 7 ☉ 5½Y-20Pn
- 7 ☉ 5½X-20Po
- 8 ☉ 5½Y-20Pi
- 9 † 5½Yb-20Pf

Reference

- 1 ¶ 5½Y-40Pi
- 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-40Pi
- 6 ¶ 5½Yb-40Pi
- 6 ¶ 5½Yb-40Po
- 6 ¶ 5½X-40Pi
- 7 * 5½X-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
- 7 * 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 ± 6H9Y-10Po
- 9 ± 6X-62Xo
- 9 ± 6X 62Xo
- 10 < 6Y-10P
- 11 > 6Y-10P
- 12 < 6Y-10P
- 13 > 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 α 6H9Y-10P
- 20 √ 6Y-10P
- 20 √ 6H9Y-10P
- 20 √ 6H9Y-10P
- 20 √ 6H9Y-10P
- 20 √ 6H9Y-10Po
- 21 √ 6Y-10P
- 21 √ 6H9Y-10P
- 21 √ 6H9Y-10P
- 21 √ 6H9Y-10P
- 22 √ 6Y-10P
- 22 √ 6H9Y-10P
- 22 √ 6H9Y-10P
- 23 √ 6Y-10P
- 23 √ 6H9Y-10P
- 23 √ 6H9Y-10P
- 24 √ 6Y-10P
- 24 √ 6H9Y-10P
- 24 √ 6H9Y-10P
- 24 √ 6H9Y-10P
- 25 √ 6Y-10P
- 25 √ 6H9Y-10P
- 25 √ 6H9Y-10P
- 26 ○ 6Y-10P
- 26 ○ 6Y 223X
- 27 □ 6Y-10P
- 27 □ 6 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-10Pc
- 33 ' 6X-10Pi
- 33 ' 6X-10Pb
- 33 ' 6Wa-10Pb
- 33 ' 6H9Yb-10Pb
- 33 ' 6H9Yb-10Pb
- 33 ' 6Y-12Pb
- 33 ' 6Y-15Pc
- 33 ' 6H9Yb-15Pc
- 34 " 6Y-10Pd
- 34 " 6Y-10Pi
- 34 " 6X-10Pd
- 34 " 6X-10Pi
- 34 " 6H9Yb-10Pe
- 34 " 6Y-15Pf
- 34 " 6H9Yb-15Ph
- 34 " 6H9Yb-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-11Pf
- 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 Δ 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	Commercial	Commercial	Commercial	Commercial
1 % 6Z-20Po	2 @ 6Y-25P	5 £ 6X-23Pf	6 / 6X-1301X	9 # 6Y-25P
1 % 6Y-20P	3 % 6Y-20P	5 £ 6Y-25Pf	7 ¶ 6Y-20P	10 . 6H3-1Af
1 % 6Y-20Pf	3 % 6X-20Po	5 £ 6X-25Pf	7 ¶ 6X-20Po	10 . 6H3-8Af
1 % 6X-20Po	4 lb 6Y-20Pl	6 / 6Y-20Pb	8 † 6Y-20Pe	11 % 6Y-20P
1 % 6V-20Po	4 lb 6X-20Pl	6 / 6Y-20Pc	8 † 6X-20Pe	11 % 6X-20Po
1 % 6Wa-20Po	4 lb 6X-20Pn	6 / 6Y-20Pf	8 † 6X-20Pf	12 % 6Y-20P
1 % 6Z-25Po	4 lb 6Wa-20Pl	6 / 6Y-20P	8 † 6H9Y-20Pi	12 % 6X-20Po
1 % 6Y-25P	5 £ 6Y-20Pi	6 / 6X-20Pb	8 † 6Y-25Pe	14 % 6X-20Pc
1 % 6X-25Po	5 £ 6Y-20Pf	6 / 6X-20Pc	8 † 6Wb-25Pe	15 % 6X-20Po
1 % 6W-25Po	5 £ 6X-20Pi	6 / 6X-20Pf	9 # 6Y-20P	16 % 6X-20Po
1 % 6Y-26P	5 £ 6X-20Pf	6 / 6X-20Po	9 # 6Y-20Pf	17 % 6X-20Po
2 @ 6Y-20P	5 £ 6Wa-20Pi	6 / 6Xa-20Pd	9 # 6X-20Pf	
2 @ 6X-20Po	5 £ 6Y-23Pi	6 / 6Y-25Pf	9 # 6Y-25Pf	

Reference	Reference	Reference	Reference	Reference
1 ¶ 6Y-40Pf	2 * 6Y-45Pe	4 # 6Y-42P	6 || 6Y-45P	9 « 6X-40Pi
1 ¶ 6Y-40Pi	2 * 6X-45Pe	4 † 6Y-45Pe	7 « 6Z-40Pf	10 » 6Y-40Pf
1 ¶ 6X-40Pf	2 * 6H1Y-45Pi	4 † 6X-45Pe	7 « 6Y-40Pf	10 » 6X-40Pf
1 ¶ 6X-40Pi	2 * 6X-46Pg	5 § 6Y-40Pe	7 « 6Y-40Po	11 « 6Y-40Pf
1 ¶ 6Wa-40Pi	2 * 6X-1413X	5 § 6X-40Pe	7 « 6H7Y-40Pi	11 « 6X-40Pf
1 ¶ 6H1Y-40Pi	2 * 6X-1442X	5 § 6X-45Pe	7 « 6Z-40Po	12 » 6Y-40Pf
1 ¶ 6Y-41Pi	3 † 6Y-40Pe	5 § 6X-46Pg	7 « 6Y-40Pd	12 » 6X-40Pf
1 ¶ 6X-41Pi	3 † 6X-40Pe	6 || 6Y-40Pb	7 « 6H7X-40Po	13 » 6Y-40Pf
1 ¶ 6Y-42P	3 † 6Wa-40Pe	6 || 6Y-40Pe	7 « 6X-40Pf	14 » 6Y-40Pf
1 ¶ 6Y-43P	3 † 6H1Y-40Pe	6 || 6Y-40Pf	7 « 6X-40Pg	14 » 6X-40Pd
1 ¶ 6Y-44P	3 † 6Y-42P	6 || 6Y-40P	7 « 6Xc-40Pf	14 » 6Y-40Pd
2 * 6Z-40Pe	3 † 6Y-45Pe	6 || 6X-40Pf	7 « 6X-40Po	14 » 6X-40Pg
2 * 6Y-40Pe	3 † 6X-45Pe	6 || 6X-40Pe	7 « 6W-40Po	14 » 6Y-40Po
2 * 6Y-40Pi	3 † 6X-46Pg	6 || 6X-40Pf	7 « 6Xa-40Po	14 » 6H7-40Pi
2 * 6X-40Pe	4 † 6Z-40Pe	6 || 6X-40Po	7 « 6H9Y-40P	14 » 6X-45Pf
2 * 6H7X-40Pe	4 † 6Y-40Pe	6 || 6U-40Pb	7 « 6Y-45Pf	15 < 6Y-40Pc
2 * 6Wa-40Pe	4 † 6X-40Pe	6 || 6Wb-40Pf	7 « 6X-45Pf	16 > 6Y-40Pc
2 * 6H6Y-40P	4 † 6Wa-40Pe	6 || 6Xa-40Pb	7 « 6X-49Pf	17 » 6Y-40Pf
2 * 6H9Y-40P	4 † 6H1Y-40Pe	6 || 6Xb-40Pb	8 † 6Y-40Pb	18 ¶ 6Y-40Pi
2 * 6H91S-40Pe	4 † 6H1Y-40Pf	7 « 6X-40Pd	9 « 6Y-40Pf	

Time Table and Tariff	Time Table and Tariff	Time Table and Tariff	Time Table and Tariff	Time Table and Tariff
1 * 6Y-60Pf	5 ■ 6Y-1347X	10 ○ 6-110X	17 △ 6Y-10P, No. 29	28 ● 6Y-60Pi
1 ★ 6Y-60Pi	5 ■ 6Y-1909X	11 ° 6Y-60Pf	17 △ 6Y-292X	28 ● 6Y-61Pf
1 * 6H9X-60Ph	6 ○ 6Y-60Pf	11 ° 6Y-60Pi	18 ◊ 6Y-60Pf	28 ● 6Y-222X
1 ★ 6Y-40N	6 ◆ 6Y-60Pi	11 ⊕ 6Y-30P, No. 23	18 ◊ 6Y-60Pi	29 ◊ 6Y-60Pf
1 * 6Yb-1167X	6 ◆ 6Y-60P	12 ° 6Y-60Pf	18 ◊ 6Y-60P	29 ◊ 6Y-10P, No. 36
2 * 6Y-60Pf	7 * 6Y-60Pf	12 ° 6Y-60Pi	19 ▲ 6Y-60Pf	30 ◊ 6Y-60Pf
2 + 6Y-60Pi	7 + 6X-60Ph	12 ○ 6Y-30P, No. 19	19 ▲ 6Y-60P	31 † 6Y-60Pf
2 + 6Y-60P	7 † 6Y-60Pi	13 ° 6Y-60Pf	20 ° 6Y-60Pf	32 † 6Y-60Pf
2 + 6X-60Ph	7 † 6Y-23N	13 ° 6Y-60Pi	20 ⊖ 6Y-60P	33 † 6Y-60Pf
2 + 6Y-1585X	7 ✱ 6Y-477X	13 ♣ 6Y-37N	21 (6Y-60Pf	33 † 6H8Y-224X
3 ▲ 6Y-60Pf	8 * 6Y-60Pf	14 ▼ 6Y-60Pf	22) 6Y-60Pf	34 † 6Y-60Pf
3 ▲ 6Y-60Pi	8 * 6Y-60Pi	14 ▼ 6Y-60Pi	23 † 6Y-60Pf	35 ◊ 6Y-60Pf
3 ▲ 6Y-60P	8 # 6Y-60P	14 ♥ 6Y-38N	23 † 6Y-60P	36 ◊ 6Y-60Pf
4 ● 6Y-60Pf	9 □ 6Y-60Pi	15 ♦ 6Y-60Pf	23 † 6H9Y-60P	36 ◊ 6Y-60P
4 ● 6Y-60Pi	9 □ 6Y-60Pi	15 ♦ 6Y-60Pi	24 ▣ 6Y-60P	39 * 6Y-60Pi
4 ● 6Y-43N	9 □ 6Y-10Po, No. 27	15 ♦ 6Y-36N	25 ⊙ 6Y-60P	39 ☆ 6Y-60P
5 ■ 6Y-60Pf	9 □ 6Y-1285X	16 ▼ 6Y-60Pf	26 ° 6Y-60Pf	41) 6Y-60Pf
5 ■ 6Y-60Pi	10 ○ 6Y-60Pf	16 ▼ 6Y-60P	26 ° 6Y-60P	42 ⊙ 6Y-60P
5 ■ 6Y-60Pi	10 ○ 6Y-60Pi	17 ▲ 6Y-60Pf	27 || 6Y-60Pf	43 ◻ 6Y-60P
5 ■ 6Y-78N	10 ○ 6Y-10P, No. 26	17 ▲ 6Y-60Pi	28 : 6Y-60Pf	

Seven Point

Mathematical	Mathematical	Mathematical	Mathematical	Mathematical
1 + 7X-10P	2 - 7W-10Po	4 ÷ 7X-10P	7 :: 7X-10P	14 ⇔ 7X-10P
1 + 7W-10Po	2 - 7Xb-10Pq	4 ÷ 7W-10Po	8 :: 7X-10P	15 ≠ 7X-10P
1 + 7Xb-10Pq	2 - 7X-11Pf	4 ÷ 7Xb-10Pq	9 = 7X-10P	16 = 7X-10P
1 + 7X-11Pf	2 - 7X-12Pf	4 + 7X-11Pf	9 ± 7H9X-10P	17 ≈ 7X-10P
1 + 7X-12Pf	2 - 7-1053X	5 = 7X-10P	9 ± 7H91X-10P	18 ≅ 7X-10P
1 + 7Y-46Xo	3 × 7X-10P	5 = 7W-10Po	10 < 7X-10P	19 α 7X-10P
1 + 7Y-507X	3 × 7W-10Po	5 = 7Xb-10Pq	11 > 7X-10P	20 > 7X-10P
1 - 7-1052X	3 × 7Xb-10Pq	5 - 7X-11Pf	12 < 7X-10P	20 √ 7H3X-10P
2 - 7X-10P	3 × 7X-11Pf	6 : 7X-10P	13 > 7X-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 = 7X-10P	33 ' 7X-12Pb	35 ° 7X-10Pd	40 ÷ 7X-10P
24 √ 7X-10P	30 ≠ 7H91Y-10P	33 ' 7W-15Pc	35 ° 7W-10Pd	41 ⊥ 7X-10P
25 √ 7X-10P	31 ∴ 7X-10P	33 ' 7H9W-15Pc	35 ° 7Va-10Pd	64 . 7H3-8Af
26 ○ 7X-10P	32 ∴ 7X-10P	34 " 7X-10Pd	36 ∅ 7X-10P	
27 □ 7X-10P	33 ' 7X-10Pb	34 " 7W-10Pd	37 = 7X-10P	
28 ∠ 7X-10P	33 ' 7W-10Pb	34 " 7H9W-15Pg	38 ∟ 7X-10P	
Commercial	Commercial	Reference	Reference	Time Table and Tariff
1 % 7X-20P	6 / 7X-20P	1 ¶ 7X-40Pf	5 § 7W-40Pe	1 * 7X-60Pf
1 % 7W-20Po	6 / 7Wb-21Pb	1 ¶ 7X-40Pi	5 § 7X-43P	1 ★ 7Y-2094X
1 % 7Va-20Po	7 ¶ 7X-20P	1 ¶ 7W-40Pi	6 ¶ 7X-40Pf	2 + 7X-60Pf
1 % 7W-25Po	8 ¶ 7X-20Pe	1 ¶ 7Va-40Pi	6 ¶ 7X-40Po	2 + 7X-60P
1 % 7X-25P	8 ¶ 7Xb-20Pf	1 ¶ 7W-41Pi	6 ¶ 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 ⊖ 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-20Pl	11 % 7W-20Po	3 † 7X-40Pe	7 " 7W-40Pd	
4 lb 7W-20Pl	12 % 7X-20P	3 † 7W-40Pe	9 ◊ 7X-40Pf	
4 lb 7Xb-20Pn		3 † 7Va-40Pe	10 ◊ 7X-40Pf	
4 lb 7Va-20Pl		3 † 7W-45Pe	11 ◊ 7W-40Pf	
5 £ 7X-20Pi		4 † 7X-40Pe	12 > 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 § 7X-40Pe	14 " 7W-40Pd	

Eight Point

Mathematical	Mathematical	Mathematical	Mathematical	Mathematical
1 + 8W-10P	5 - 8W-11Pf	20 √ 8W-10P	30 ≠ 8W-64Xo	37 ≡ 8Wb-962X
1 + 8Wb-10Po	5 - 8W-12Pf	20 √ 8H3W-10P	31 ∴ 8W-10P	38 ∟ 8W-10P
1 + 8W-11Pf	5 = 8W-63Xo	20 √ 8H9W-10P	31 ∴ 8HW-10Ph	38 ∟ 8W-368X
1 + 8W-12Pf	5 = 8W-65Xo	21 √ 8W-10P	31 ∴ 8Wb-932X	39 ∞ 8W-10P
1 + 8W-46Xo	5 = 8Wb-918X	21 √ 8H9W-10P	31 ∴ 8Wb-939X	39 ∞ 8W-11Ph
1 + 8Wb-46Xo	5 = 8Wc-1923X	22 √ 8W-10P	32 ∴ 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 ± 8W-10P
1 + 8W-603X	7 ∴ 8W-10P	24 √ 8W-10P	33 ' 8H9V-10Pb	41 ⊥ 8W-10P
1 + 8Wb-1483X	8 ≐ 8W-10P	24 √ 8H9W-10P	33 ' 8H91W-10Pd	42 ≡ 8W-10P
1 + 8W-1602X	9 ≐ 8W-10P	25 √ 8W-10P	33 ' 8W-11Pd	43 ≡ 8W-10P
1 + 8Wc-1927X	9 ± 8H9W-10P	25 √ 8H9W-10P	33 . 8W-12Pd	44 ≡ 8W-10P
2 - 8W-10P	9 ± 8H91W-10P	26 ○ 8W-10P	33 ' 8W-15Pc	44 ≡ 8W-964X
2 - 8Wb-10Po	9 ± 8W-62Xo	26 ○ 8W-223X	33 ' 8H92W-15Pc	45 ≡ 8W-10P
2 - 8W-11Pf	9 ± 8W-428X	26 ○ 8W-602X	34 " 8X-10Pd	45 ≡ 8W-965X
2 - 8W-12Pf	10 < 8W-10P	26 ○ 8Wb-930X	34 " 8W-10Pd	46 ~ 8W-10P
3 × 8W-10P	11 > 8W-10P	26 ○ 8Wb-1193X	34 " 8W-10Pf	46 ~ 8Sb-1104X
3 × 8Wb-10Po	11 > 8W-372X	27 □ 8W-10P	34 " 8V-10Pd	47 Δ 8W-10P
3 × 8H9W-10P	12 < 8W-10P	27 □ 8W-361X	34 " 8H9V-10Pd	48 < 8W-10P
3 × 8W-11Pf	13 > 8W-10P	27 □ 8Wb-882X	34 " 8H9W-10Pe	49 < 8W-10P
3 × 8W-12Pf	14 ≐ 8W-10P	27 □ 8W-1285X	34 " 8W-15Pf	50 ≡ 8W-10P
3 × 8Wb-243X	15 ≠ 8W-10P	27 □ 8Wc-1924X	35 ° 8Yb-10Pd	51 ∇ 8W-10P
3 × 8W-788X	15 ≠ 8W-285X	28 ∠ 8W-10P	35 ° 8X-10Pd	52 ∇ 8W-10P
3 × 8Wb-1482X	16 = 8W-10P	28 ∠ 8Wc-10Pl	35 ° 8Xa-10Pd	53 ∅ 8W-10P
4 ÷ 8W-10P	16 ≈ 8H9W-10P	28 ∠ 8Wb-928X	35 ° 8W-10Pd	54 " 8W-10Pf
4 ÷ 8Wb-10Po	17 ≈ 8W-10P	29 Δ 8W-10P	35 ° 8W-10Pf	54 ● 8W-10P
4 + 8W-11Pf	17 ∽ 8H9W-10P	29 Δ 8W-292X	35 ° 8Vc-10Pd	55 ± 8W-10P
4 + 8W-12Pf	18 ≐ 8W-10P	29 Δ 8Wb-883X	36 ∅ 8W-10P	55 ± 8W-352X
5 = 8W-10P	19 ≈ 8W-10P	29 Δ 8Wb-929X	36 ∅ 8W-10Pj	55 ± 8Wb-919X
5 = 8W-10Pk	19 α 8H9W-10P	30 = 8W-10P	37 = 8W-10P	55 ± 8-1400X
5 = 8Wb-10Po	19 α 8W-1136X	30 ≠ 8H9W-10P	37 = 8W-11Pf	56 ∫ 8W-10P

Monotype Signs—Composition Matrices

Class A

Eight Point

Mathematical		Mathematical		Mathematical		Mathematical		Mathematical	
57 > 8W-10P	60 □ 8Wb-924X	65 □ 8W-10P	71 √ 8H9W-10P	80 ≅ 8W-10P					
58 ≡ 8W-10P	61 √ 8H9W-10P	65 ⊖ 8W-1115X	72 ≅ 8W-10P						
58 ≡ 8Wb-963X	62 √ 8H9W-10P	66 ≡ 8W-10P	73 ∷ 8W-10P						
59 x 8W-10P	63 √ 8H9W-10P	67 ≡ 8W-10P	74 ∷ 8W-10P						
60 □ 8W-10P	64 . 8H3-14Af	68 ∷ 8Wc-10Pl	78 ∷ 8W-10P						
Commercial		Commercial		Commercial		Commercial		Commercial	
1 % 8Yb-20Po	2 @ 8X-20Po	5 £ 8Wb-23Pf	6 / 8W-25Pf	9 # 8Wc-1921X					
1 % 8W-20P	2 @ 8W-25P	5 £ 8W-23Pf	6 / 8W-414X	10 . 8H3-14Af					
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 % 8H9V-20P	6 / 8W-20Pb	7 ∷ 8X-20Po	11 % 8W-20P					
1 % 8W-24Pl	4 lb 8W-20Pl	6 / 8W-20Pc	8 ∷ 8W-20Pe	12 % 8W-20P					
1 % 8V-25Po	4 lb 8X-20Pl	6 / 8W-20Pf	8 ∷ 8H9W-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 † 8H9V-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 § 8H9V-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 " 8H9W-40P					
2 * 8W-40Pe	3 † 8W-42P	6 || 8W-40Pc	7 " 8Va-40Pf	14 " 8H7W-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 * 8H6W-40P	4 † 8Yb-40Pe	6 || 8Wb-40Pb	7 " 8W-45Pf	17 * 8W-40Pf					
2 * 8H9V-40Pf	4 † 8W-40Pe	6 || 8Wb-40Pf	8 † 8W-40Pe	22 * 8W-40P					
2 * 8H9W-40P	4 † 8X-40Pe	6 || 8Wb-40Po	9 « 8W-40Pf						
2 * 8H91S-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				
1 ¶ 9V-40Pf	3 † 9Wc-40Pe	7 " 9Wb-40Pd	14 " 9Wb-40Pd	Time Table and Tariff
1 ¶ 9Wc-40Pi	4 † 9V-40Pe	7 " 9V-40Pd	14 " 9V-40Pd	7 + 9V-60Pf
1 ¶ 9V-40Pi	4 † 9Wc-40Pe	7 " 9V-40Pf	14 " 9V-40Pf	12 ° 9V-60Pf
1 ¶ 9V-41Pi	5 § 9V-40Pe	7 " 9V-40P	19 (9V-40Pf	18 ° 9V-60Pf
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	Mathematical	Mathematical	Mathematical
15 ≠ 10U-285X	27 □ 10U-1285X	37 ≡ 10U-10P	58 ≡ 10U-10P
16 ≈ 10U-10P	27 □ 10U-2084X	37 = 10U-11Pf	58 ≡ 10U-1976X
16 ≈ 10H9U-10P	28 ∠ 10U-10P	37 ≡ 10U-115X	59 × 10U-10P
16 ≈ 10H93U-10P	28 ∠ 10Ua-10Pl	37 ≡ 10U-1975X	60 □ 10U-10P
17 ≈ 10U-10P	28 ∠ 10H9U-10P	38 ⊥ 10U-10P	60 □ 10U-924X
17 ≈ 10H9U-10P	28 ∠ 10U-928X	39 ∞ 10U-10P	61 √ 10U-10P
17 ≈ 10H93U-10P	29 △ 10Vb-10Po	39 ∞ 10U-11Ph	61 √ 10H9U-10P
18 ≈ 10U-10P	29 △ 10U-10P	39 ∞ 10U-12Ph	62 √ 10U-10P
18 ≈ 10H93-10P	29 △ 10U-929X	39 ∞ 10U-15P	62 √ 10H9U-10P
19 α 10U-10P	29 △ 10U-292X	39 ∞ 10U-620X	63 √ 10U-10P
19 α 10H9U-10P	30 = 10U-10P	40 ÷ 10U-10P	63 √ 10H9U-10P
19 α 10U-1136X	30 ≠ 10H9U-10P	41 ⊥ 10U-10P	64 . 10H3-8Af
20 √ 10Vb-10Po	30 ≠ 10H91U-10P	42 ≡ 10U-10P	65 □ 10U-10P
20 √ 10U-10P	30 = 10U-64Xo	43 ≡ 10U-10P	66 ≡ 10U-10P
20 √ 10H3U-10P	31 ∴ 10Vb-10Po	44 ≡ 10U-10P	67 ≡ 10U-10P
20 √ 10H9U-10P	31 ∴ 10U-10P	44 ≡ 10U-191X	68 ∇ 10U-10P
20 √ 10H92U-10P	31 ∴ 10HU-10Pk	45 ≧ 10U-10P	68 ∇ 10Ua-10Pl
20 √ 10U-11Pf	31 ∴ 10U-932X	45 ≧ 10U-192X	69 ≠ 10U-10P
20 √ 10U-12Pf	32 ∴ 10U-10P	46 ~ 10U-10P	69 ≠ 10-1181X
20 √ 10Ub-1031X	33 ' 10V-10Pb	46 ~ 10Ub-1032X	70 ≪ 10U-10P
21 √ 10U-10P	33 ' 10Vb-10Pb	46 ~ 10U-1134X	72 ≧ 10U-10P
21 √ 10H9U-10P	33 ' 10U-10Pb	46 ~ 10U-1612X	72 ≧ 10U-1309X
22 √ 10U-10P	33 ' 10U-10Pf	47 △ 10U-10P	73 ⊥ 10U-10P
22 √ 10H9U-10P	33 ' 10U-11Pb	48 < 10U-10P	74 ✕ 10U-10P
23 √ 10U-10P	33 ' 10U-12Pb	49 ≤ 10U-10P	77 √ 10H9U-10P
23 √ 10H9U-10P	33 ' 10U-15Pc	50 ≤ 10U-10P	78 ℂ 10U-10P
24 √ 10U-10P	34 " 10Vb-10Pd	51 ∇ 10U-10P	79 ⊥ 10U-10P
24 √ 10H9U-10P	34 " 10U-10Pd	51 ∇ 10U-1611X	80 ≧ 10U-10P
25 √ 10U-10P	34 " 10U-10Pf	52 ∇ 10U-10P	80 ≧ 10U-941X
25 √ 10H9U-10P	35 ° 10V-10Pd	53 ∅ 10U-10P	81 □ 10U-10P
26 ○ 10U-10P	35 ° 10Vb-10Pd	54 ● 10U-10P	82 □ 10U-10P
26 ○ 10U-817X	35 ° 10U-10Pd	55 ≠ 10U-10P	84 □ 10U-10P
26 ○ 10U-930X	35 ° 10U-10Pf	55 ≠ 10-1400X	85 ℂ 10U-10P
27 □ 10Vb-10Po	35 ° 10U-12Pd	55 † 10U-1521X	86 □ 10U-10P
27 □ 10U-10P	36 ∅ 10U-10P	55 † 10U-1999X	89 : 10U-10P
27 □ 10U-109X	36 ∅ 10U-11Pf	56 ∫ 10U-10P	
27 □ 10-893X	36 ∅ 10U-12Pf	57 > 10U-10P	
Commercial	Commercial	Commercial	Commercial
1 % 10V-20Po	2 @ 10Vb-20Po	5 £ 10U-20Pi	6 / 10U-20Pc
1 % 10Vb-20Po	2 @ 10U-20P	5 £ 10U-20Pf	6 / 10U-20Pf
1 % 10U-20P	2 @ 10U-25P	5 £ 10U-23Pi	6 / 10U-20P
1 % 10U-20Pf	3 % 10U-20P	5 £ 10U-23Pf	6 / 10U-25Pf
1 % 10U-25P	4 lb 10V-20Pl	5 £ 10U-25Pi	6 / 10Ub-1021X
1 % 10V-25Po	4 lb 10Vb-20Pl	5 £ 10U-25Pf	6 / 10U-1301X
1 % 10W-25P	4 lb 10U-20Pl	6 / 10V-20Pc	7 ℂ 10U-20P
1 % 10S-25Po	5 £ 10V-20Pi	6 / 10Vb-20Pf	8 ℂ 10U-20Pc
1 % 10U-26P	5 £ 10Vb-20Pi	6 / 10U-20Pb	8 ℂ 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 $\frac{m}{n}$ 10U—20P
8 ¢ 10U—23Pe	10 · 10U—20Pb	13 $\frac{a}{a}$ 10U—20P	19 (10U—20Pf
8 ¢ 10U—25Pe	10 . 10H3—8Af	14 $\frac{m}{n}$ 10U—20P	20) 10U—20Pf
9 # 10U—20Pf	11 % 10U—20P	15 $\frac{s}{s}$ 10U—20P	
9 * 10U—20P	11 % 10U—27P	16 $\frac{c}{c}$ 10U—20P	
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 ∝ 11T-10P	33 ' 11Ua-10Pb	76 " 11T-10Pb
Commercial			
1 % 11Ua-20Po	9 # 11T-20Pf	Reference	
1 % 11T-20P	9 # 11T-20Po	1 ¶ 11Ua-40Pi	7 " 11Ua-40Pd
2 @ 11T-20P	10 . 11H3-8Af	1 ¶ 11T-40Pf	7 " 11Ua-40Pf
3 % 11T-20P	11 % 11T-20P	1 ¶ 11T-40Pi	7 " 11T-40Pd
4 lb 11Ua-20Pl		2 * 11Ua-40Pe	7 " 11T-40Pf
4 lb 11T-20Pl		2 * 11T-40Pe	7 " 11T-40P
5 £ 11Ua-20Pi		3 † 11Ua-40Pe	9 « 11T-40Pf
5 £ 11T-20Pi		3 † 11T-40Pe	10 » 11T-40Pf
6 / 11Ua-20Pf		4 ‡ 11Ua-40Pe	11 « 11T-40Pf
6 / 11Ua-20Po		4 ‡ 11T-40Pe	12 » 11T-40Pf
6 / 11T-20Pc		5 § 11U-40Pe	14 " 11U-40P
6 / 11T-20Pf		5 § 11Ua-40Pe	14 " 11Ua-40Pd
6 / 11T-20P	Time Table and Tariff	5 § 11T-40Pe	14 " 11T-40Pd
6 / 11T-20P	1 * 11T-60Pf	6 || 11Ua-40Pe	14 " 11T-40Pf
7 ¢ 11T-20P		6 || 11T-40Pf	14 " 11T-40P
8 ¢ 11T-20Pe		6 || 11T-40Po	15 < 11T-40Pc
8 ¢ 11T-479X		7 " 11T-40Pf	16 > 11T-40Pc

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 √ 12S—10P	39 ∞ 12S—10P
5 = 12S—10P	21 √ 12H9S—10P	40 ≐ 12S—10P
5 = 12H91S—10Pl	22 √ 12S—10P	41 ⊥ 12S—10P
5 = 12S—11Pf	22 √ 12H9S—10P	42 ≡ 12S—10P
5 = 12S—12Pf	23 √ 12S—10P	43 ≡ 12S—10P
5 = 12S—15P	23 √ 12H9S—10P	44 ≐ 12S—10P
5 = 12S—63Xo	24 √ 12S—10P	45 ≐ 12S—10P
5 = 12S—65Xo	24 √ 12H9S—10P	46 ~ 12S—10P
5 = 12S—868X	25 √ 12S—10P	47 Δ 12S—10P
6 : 12S—10P	25 √ 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 √ 12H9S—10P
16 ≈ 12S—10P	33 ' 12S—12Pb	62 √ 12H9S—10P
16 ≈ 12H9S—10P	33 ' 12S—15Pc	63 √ 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 ∞ 12S—10P	35 ° 12T—10Pd	69 ≠ 12S—10P
19 ∞ 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	Commercial	Commercial
6 / 12S-20P	8 ¢ 12S-23Pe	10 . 12H3-8Af
6 / 12S-25Pf	8 ¢ 12S-25Pe	11 % 12S-20P
6 / 12S-1301X	8 ¢ 12H9S-25Pg	12 $\frac{m}{m}$ 12S-20P
7 $\text{\textcircled{P}}$ 12S-20P	9 # 12S-20Pf	14 $\frac{m}{n}$ 12S-20P
8 ¢ 12S-20Pe	9 # 12S-20P	15 $\frac{o}{s}$ 12S-20P
8 ¢ 12H9S-20Pi	9 * 12S-25Pf	16 $\frac{c}{l}$ 12S-20P
8 ¢ 12H91-20Pe	9 # 12S-25P	17 $\frac{m}{j}$ 12S-20P
Reference	Reference	Reference
1 ¶ 12T-40Pi	3 † 12Tb-46Pg	7 “ 12S-40Pf
1 ¶ 12S-40Pf	4 † 12T-40Pe	7 “ 12H7S-40Pf
1 ¶ 12S-40Pi	4 † 12S-40Pe	7 “ 12S-40P
1 ¶ 12Ub-41Pi	4 † 12S-42P	7 “ 12H7S-40P
1 ¶ 12S-41Pi	4 † 12Ub-45Pe	8 ↓ 12S-40Pe
1 ¶ 12S-42P	4 † 12S-45Pe	9 « 12S-40Pf
1 ¶ 12S-43P	5 § 12S-40Pe	10 » 12S-40Pf
2 * 12T-40Pe	5 § 12Tb-46Pg	11 « 12S-40Pf
2 * 12S-40Pe	6 || 12Y-40Pf	12 » 12S-40Pf
2 * 12Ub-45Pe	6 || 12S-40Pb	13 .. 12S-40Pf
2 * 12S-45Pe	6 || 12S-40Pc	14 ” 12S-40Pd
2 * 12Tb-46Pg	6 || 12S-40Pg	14 ” 12S-40Pf
2 * 12T-49P	6 || 12S-40Pf	14 „ 12H7-40Pf
3 † 12T-40Pe	6 || 12S-40P	15 < 12T-40Pc
3 † 12S-40Pe	6 || 12H9S-40Pf	15 < 12S-40Pc
3 † 12S-42P	7 “ 12Va-45P	16 > 12T-40Pc
3 † 12Ub-45Pe	7 “ 12T-40Pd	16 > 12S-40Pc
3 † 12S-45Pe	7 “ 12S-40Pd	17 * 12S-40Pf
Time Table and Tariff	Time Table and Tariff	Time Table and Tariff
1 * 12S-60Pf	12 ◯ 12S-60Pf	27 □ 12S-60Pf
2 + 12S-60Pf	13 + 12S-60Pf	28 • 12S-60Pf
2 + 12S-60P	14 ♥ 12S-60Pf	29 φ 12S-60Pf
2 + 12S-1585X	15 ♦ 12S-60Pf	29 ∅ 12S-10P, No. 36
3 ▲ 12S-60Pf	16 ▼ 12S-60Pf	30 ∅ 12S-60Pf
3 ▲ 12S-60P	16 ▼ 12S-60P	31 ∅ 12S-60Pf
4 ● 12S-60Pf	17 △ 12S-60Pf	32 ∅ 12S-60Pf
5 ■ 12S-60Pf	18 ◇ 12S-60Pf	33 ∅ 12S-60Pf
6 ♦ 12S-60Pf	19 ▲ 12S-60Pf	34 ♦ 12S-60Pf
7 + 12S-60Pf	20 ⊖ 12S-60Pf	35 ∇ 12S-60Pf
7 + 12S-1126X	21 (12S-60Pf	36 □ 12S-60P
8 # 12S-60Pf	22) 12S-60Pf	
9 □ 12S-60Pf	23 ∅ 12S-60Pf	
9 □ 12-18N	24 ◻ 12S-60P	
10 ◯ 12S-60Pf	25 ● 12S-60P	
11 ⊕ 12S-60Pf	26 ◊ 12S-60Pf	

→ Arrows ←

THE Century Dictionary defines "Arrow" as follows: "A slender, generally pointed, missile weapon made to be shot from a bow." But we, of the twentieth century, make use of the arrow to direct attention to some point in advertising or other reading matter which we think should be emphasized. When used in connection with some particular phrase or paragraph, they rivet the attention in a manner that is prompt and forceful. Many stunts can be quickly formed with the different combinations, to be used in a variety of ways, both as borders and pointers, and the shrewd printer will find numerous instances for its profitable application.

Class Five Point
D ██████████ | 5Yb-476X

Five and One-half Point
A →→→→ → 5½U-1379X

Six Point
A →→→→ → 6S-1307X

A ←←←← ← 6Xa-610X

A →→→→ → 6Xa-601X

A →→→→ → 6Y-20X

A →→→→ → 6X-764X

A ————— 6X-765X

A ██████████ 6X-766X

The above three run together
→→→→

A →→→→ → 6X-20X

C ▲▲▲▲▲▲ ▲ 6Y-43X

C ∩∩∩∩∩ ∩ 6Y-44X

C ||||| | 6Y-49Ro

C ▲▲▲▲▲▲ ▲ 6Y-45X

The above four run together
↙

D ////////////// // 6-1054X

D ▼▼▼▼▼▼ ▼ 6Wb-707Xj

D ∩∩∩∩∩ ∩ 6Y-199X

D ∩∩∩∩∩ ∩ 6X-570Xi

D ↑↑↑↑↑↑ ↑ 6X-988X

D ↑↑↑↑↑↑ ↑ 6X-920X

D ↑↑↑↑↑↑ ↑ 6X-567X

Eight Point

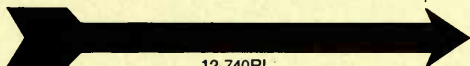
A →→→→ → 8W-20X

A ←←←← ← 8W-174X

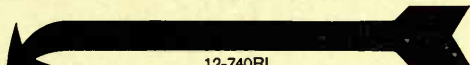
A →→→→ → 8W-601X

A →→→→ → 8Wb-1329X

D →→→→ → 8W-350Xi




12-740RL




12-740RL

Class A




24 Pt. 515

Class A




30 Pt. 513

Class A

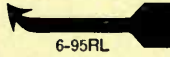


24 Pt. 509

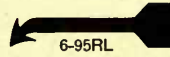
Class A




24 Pt. 508




6-95RL



6-95RL




6-95RL



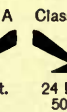
6-95RL

Class A



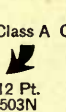
24 Pt. 504

Class A




24 Pt. 505

Class A




12 Pt. 503N

Class A




12 Pt. 502N

Class A




24 Pt. 506

Class A




24 Pt. 507

Class A




30 Pt. 512

Class A




24 Pt. 514

Class A



30 Pt. 511

Class A



30 Pt. 510

12-point 502N, 12-point 503N, 24-point 504 and 505, 24-point 506, 24-point 507, 24-point 514, 30-point 510, 30-point 511, 30-point 512, match 6-point 95RL rule.
24-point 508 and 509, 24-point 515, 30-point 513, match 12-point 740RL rule.

Weather Signs

These are special matrices and have been used as weather signs; prices will be quoted on request.

6X-528X	8S-939X	10U-565X
6X-568X	8Wb-957X	10U-566X
7X-322X	8Wb-958X	10U-819X
7X-323X	10U-21X	10U-821X
8W-21X	10U-389X	10U-824X
8W-389X	10U-455X	10U-825X
8W-565X	10U-459X	11S-1028X
8W-566X		

Class Eight Point
D ↓↓↓↓↓↓↓↓ ↓ 8Wb-1528X

D ↑↑↑↑↑↑↑↑ ↑ 8Wb-1529X

D ∩∩∩∩∩ ∩ 8Wb-570X

D ↑↑↑↑↑↑ ↑ 8Wb-988X

D →→→→ → 8Wb-959X

D ↑↑↑↑↑↑ ↑ 8Wb-920X

D →→→→ → 8Wb-579X

Ten Point

A →→→→ → 10U-1138X

A →→→→ → 10U-20X

A ←←←← ← 10U-174X

A →→→→ → 10U-1305X

A →→→→ → 10U-823X

D ∩∩∩∩∩ ∩ 10U-570X

D ↑↑↑↑↑↑↑↑ ↑ 10U-587X

D >>>>>>> > 10U-410X

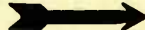
Electro Display Matrices

A →→→→ → 12x18-201X

A ██████████ 12x18-1499X

A ↘ ↘ ↘ ↘ ↘ 12x18-1500X

The above three run together



A →→→→ → 18-201X

A →→→→ → 24-683X

A →→→→ → 24X-478X

D →→→→ → 24-14X

D →→→→ → 36-14X

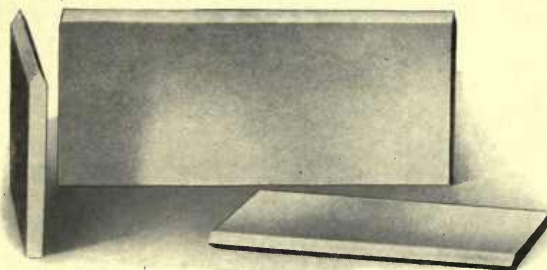
A →→→→ → 36-1165X

The above matrices are sold at the single matrix rate of the class indicated; matrices not having the class marked are special and prices will be quoted on request; matrices above 12 point are Electro-Display Matrices

REVOTIA

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

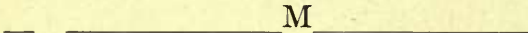
Composition Matrices

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.

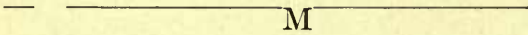
No. 10R



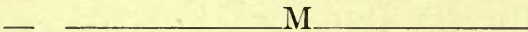
No. 11R



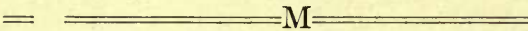
No. 12R



No. 15R



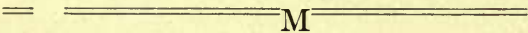
No. 18R



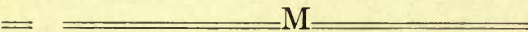
No. 13R



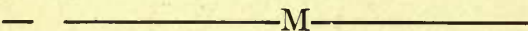
No. 14R



No. 17R



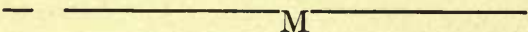
No. 40R



No. 41R



No. 42R



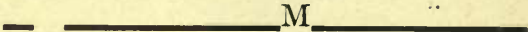
No. 45R



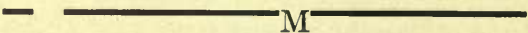
No. 60R



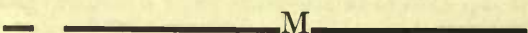
No. 61R



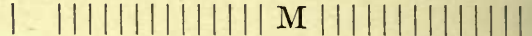
No. 62R



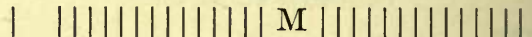
No. 65R



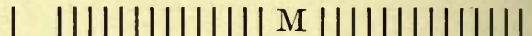
No. 19R



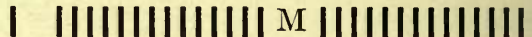
No. 39R



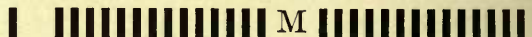
No. 49R



No. 69R



No. 89R



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

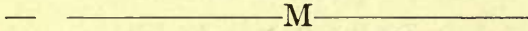
Number	Position
—90R	Centered on Body
91R, same weight,	Bottom of Body
92R, same weight,	Top of Body
95R, same weight,	Bottom of X

Monotype Rules and Dashes

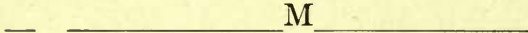
Composition Matrices

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.

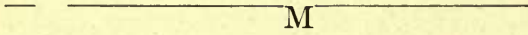
No. 10R



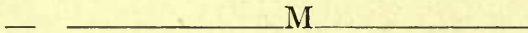
No. 11R



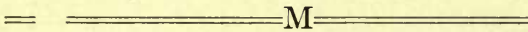
No. 12R



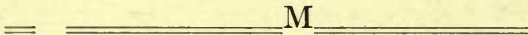
No. 15R



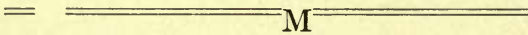
No. 18R



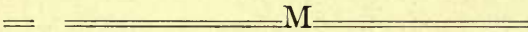
No. 13R



No. 14R



No. 17R



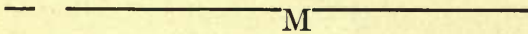
No. 40R



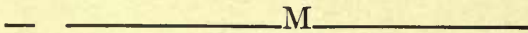
No. 41R



No. 42R



No. 45R



No. 60R



No. 61R



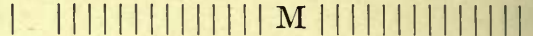
No. 62R



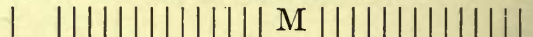
No. 65R



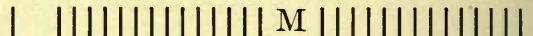
No. 19R



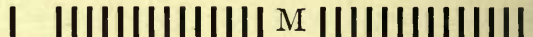
No. 39R



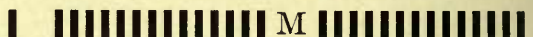
No. 49R



No. 69R



No. 89R



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

Library of Congress

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

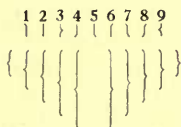


5 Point

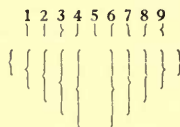
5Z 41Sf
Set Factor 45



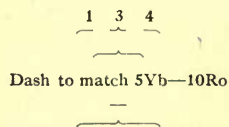
5Yb 41Sf
Set Factor 58.5



5Yb 41So
Set Factor 117

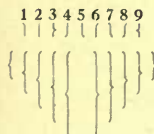


5Yb 42So
Set Factor 117 (Class B)

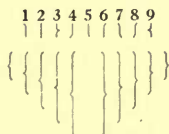


5½ Point

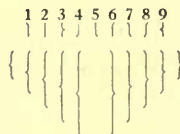
5½Zb 41So
Set Factor 99



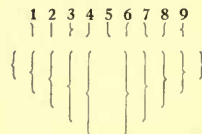
5½Y 41Sf
Set Factor 54



5½Yb 41Sf
Set Factor 58.5



5½Xa 41So
Set Factor 130.5



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.

Monotype Piece Braces Composition Matrices

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 (10×8=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.

Monotype Piece Braces Composition Matrices

8 Point

8W 30Sf
Set Factor 72

3 9
} {

8X 41Sf
Set Factor 63

1 2 3 4 5 6 7 8 9
| | | | | | | |
{ { { { { { { {
} } } } } } } }

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.

1 4 7 8
} } }

8WH9 41SLo
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.

1 4 7 8
} } }

8WH9 43SLf
Set Factor 72 (Class G1)
One point shorter
than regular brace.

1 4 7 8
{ { }

8W 44Sf
Set Factor 72 (Class G1)

1 2 3 4 5 6 7 8 9
| | | | | | | |
{ { { { { { { {
} } } } } } } }

8W 44So
Set Factor 144 (Class G1)

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 ease 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.

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 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
| | |
| | |

10U 42So
Set Factor 180 (Class B)

1 3 4
| | |
| | |
Dash to match 10U—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 (10×8=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.

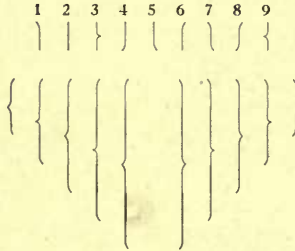
Monotype Piece Braces Composition Matrices

11 Point

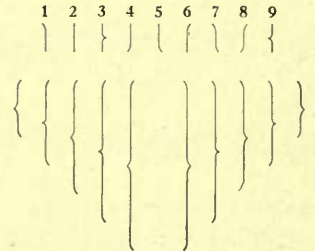
11T 30Sf
Set Factor 99

3
}

11T 41Sf
Set Factor 99



11T 41So
Set Factor 198

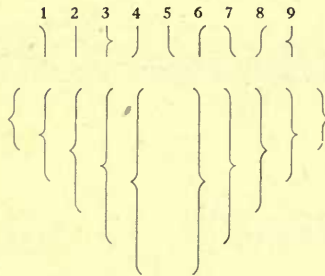


12 Point

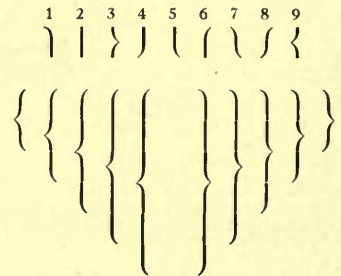
12Y 30Sf
Set Factor 54

3
}

12S 41So
Set Factor 216



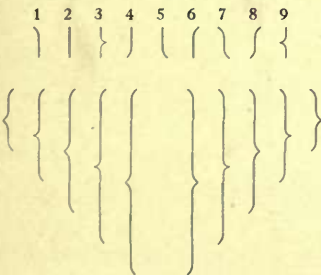
12S 44Sf
Set Factor 108 (Class G1)



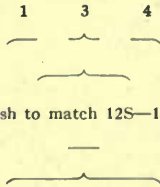
12S 30Sf
Set Factor 108

3 9
}

12S 41Sf
Set Factor 108



12S 42So
Set Factor 216 (Class B)



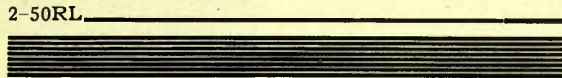
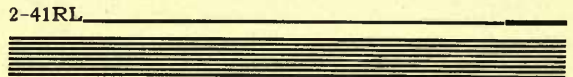
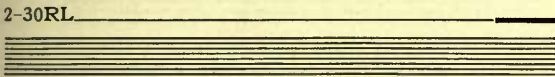
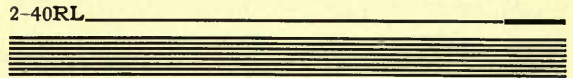
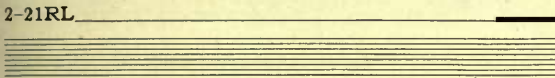
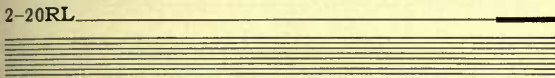
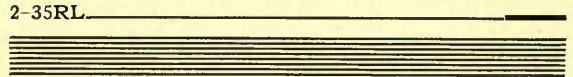
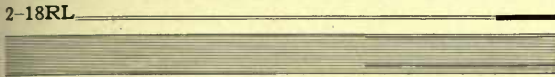
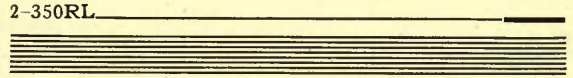
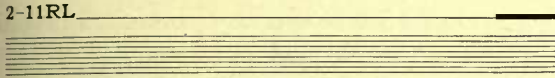
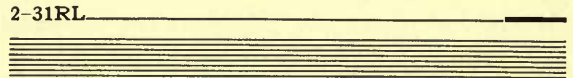
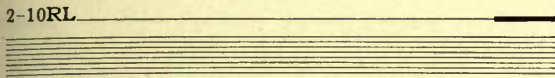
Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. **RULE:** Given 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.

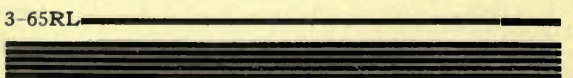
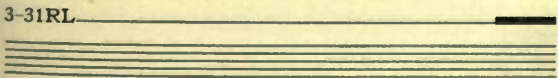
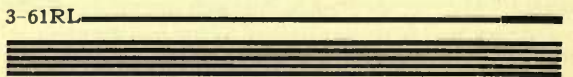
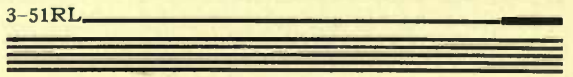
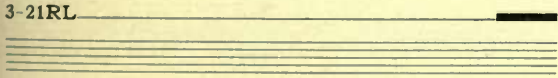
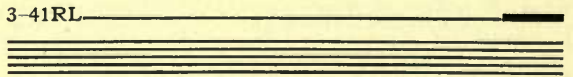
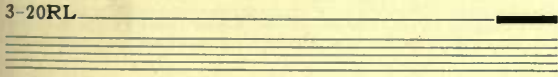
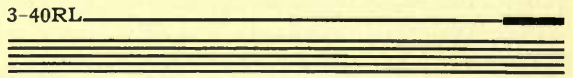
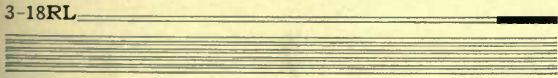
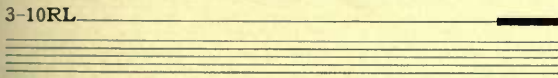
Monotype Rules

Matrices for Continuous Lead and Rule Molds

2-Point



3-Point

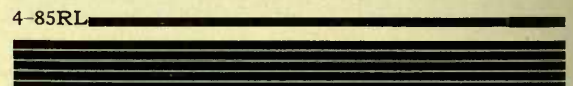
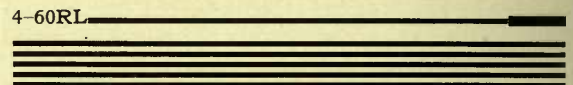
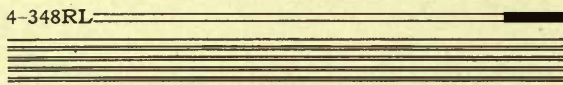
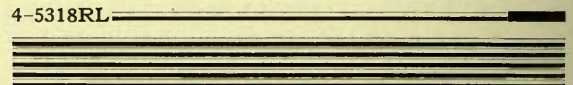
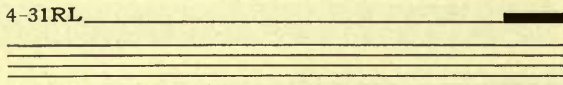
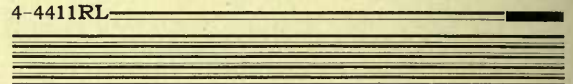
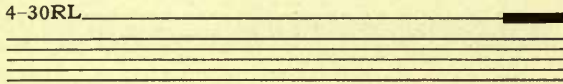
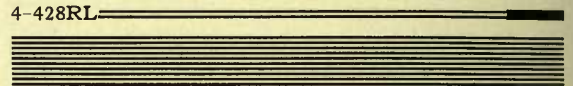
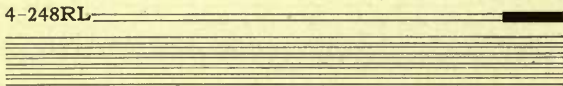
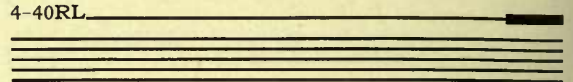
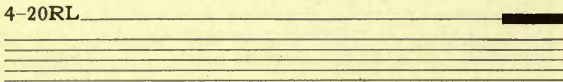


Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

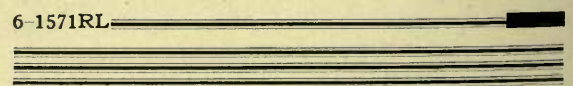
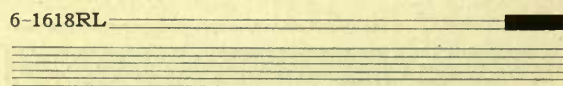
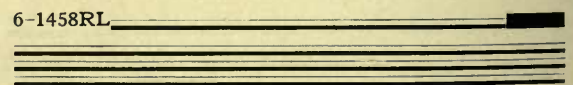
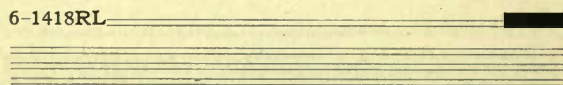
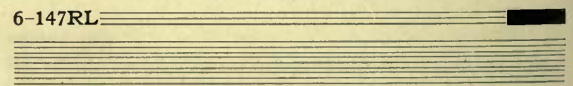
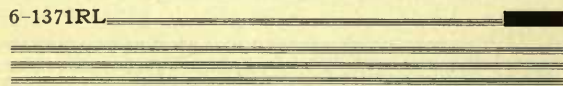
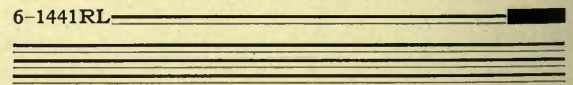
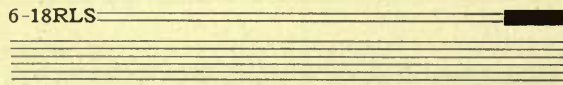
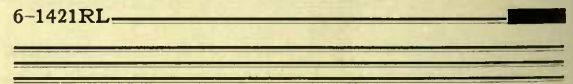
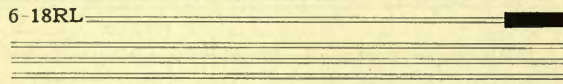
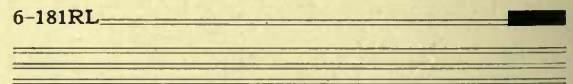
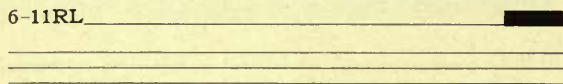
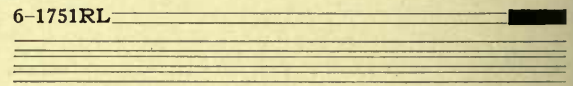
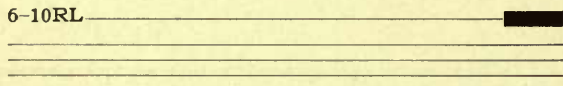
Monotype Rules

Matrices for Continuous Lead and Rule Molds

4-Point



6-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

6-Point

6-20RL _____

6-228RL _____

6-248RL _____

6-2425RL _____

6-30RL _____

6-31RL _____

6-328RL _____

6-35RL _____

6-348RL _____

6-3481RL _____

6-3531RL _____

6-3537RL _____

6-3538RL _____

6-3581RL _____

6-357RL _____

6-367RL _____

6-371RL _____

6-381RL _____

6-40RL _____

6-41RL _____

6-410RL _____

6-411RL _____

6-48RL _____

6-4225RL _____

6-4245RL _____

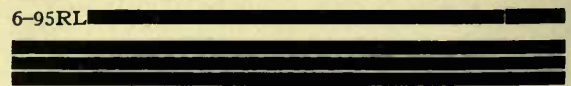
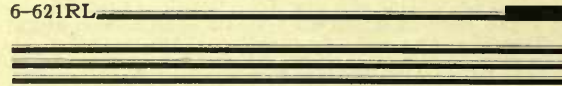
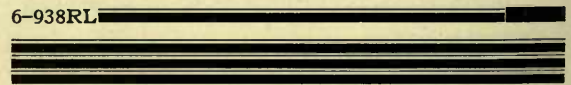
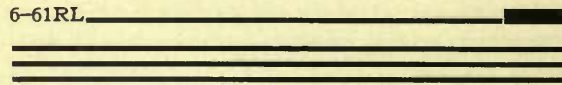
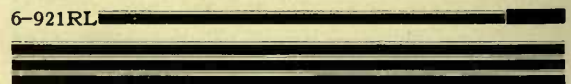
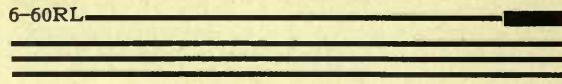
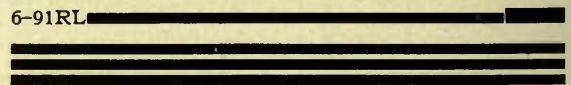
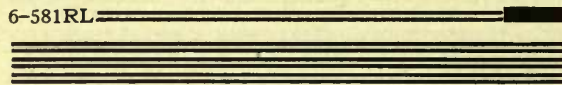
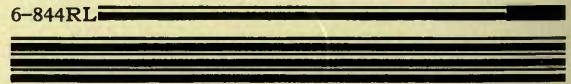
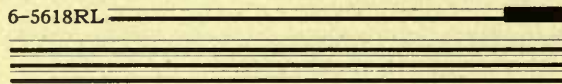
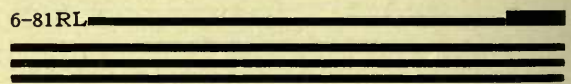
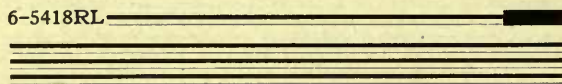
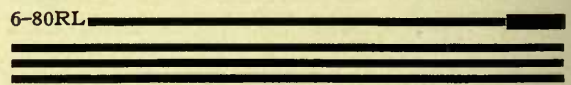
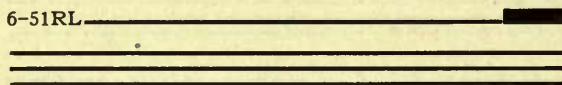
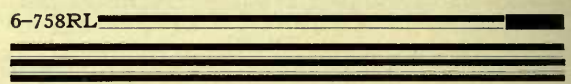
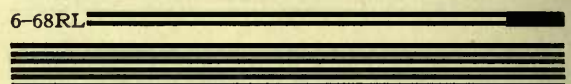
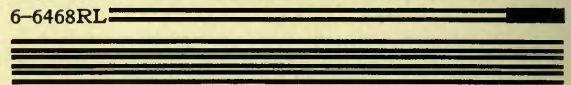
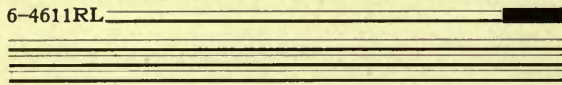
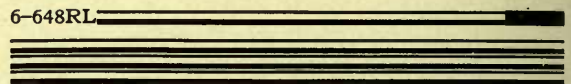
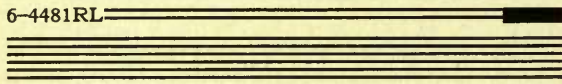
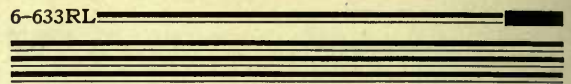
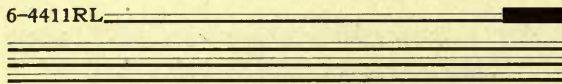
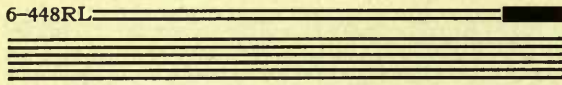
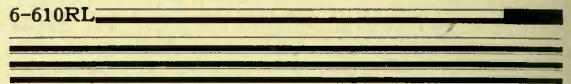
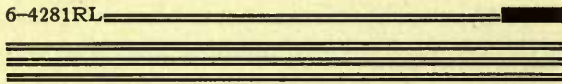
6-428RL _____

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

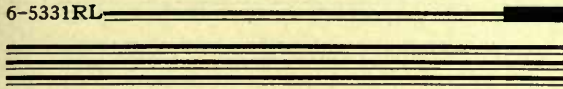
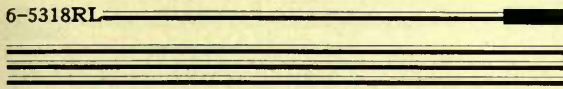


Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

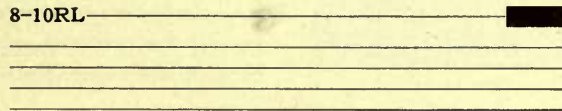
Monotype Rules

Matrices for Continuous Lead and Rule Molds

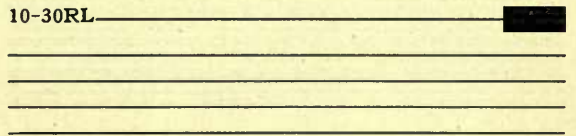
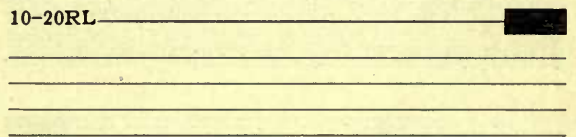
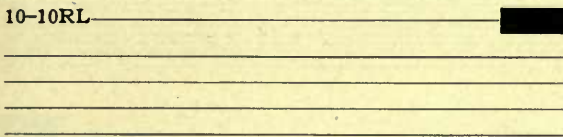
6-Point



8-Point



10-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

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

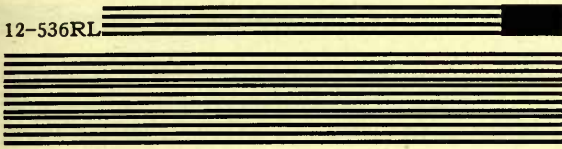
Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

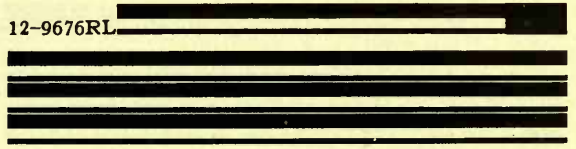
Matrices for Continuous Lead and Rule Molds

12-Point

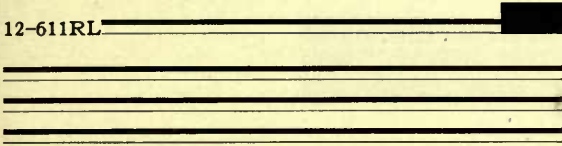
12-536RL



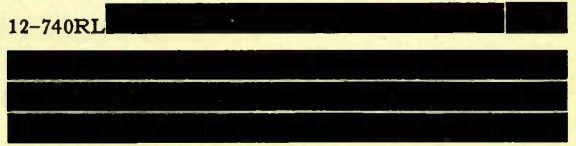
12-9676RL



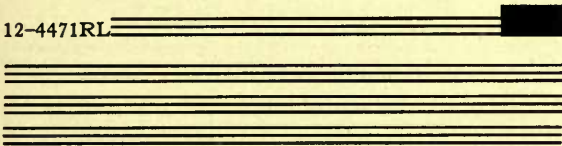
12-611RL



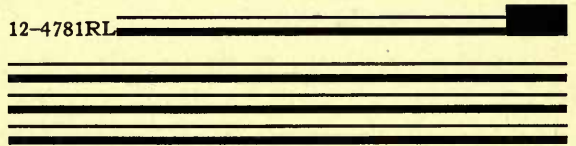
12-740RL



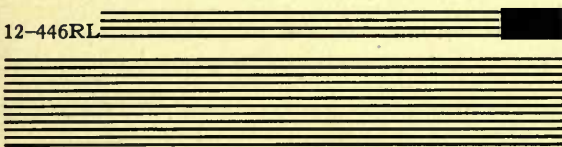
12-4471RL



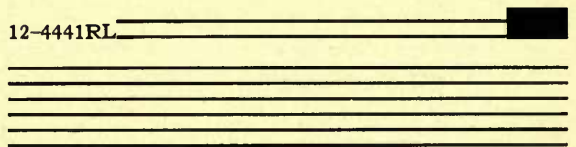
12-4781RL



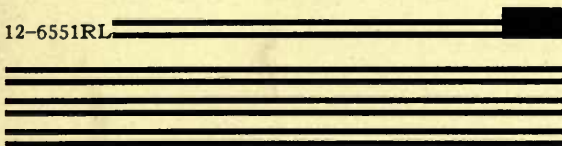
12-446RL



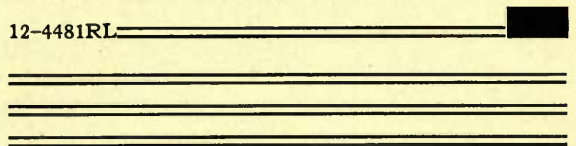
12-4441RL



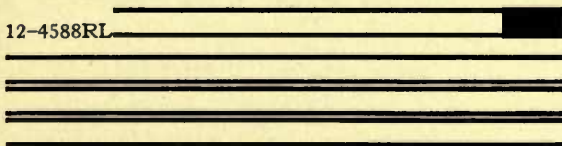
12-6551RL



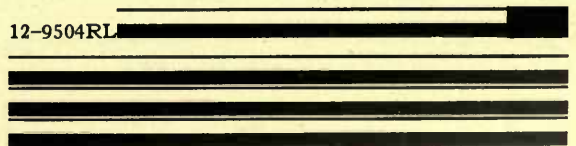
12-4481RL



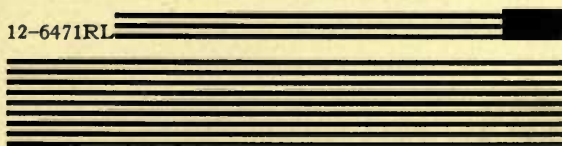
12-4588RL



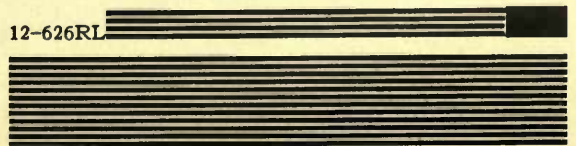
12-9504RL



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

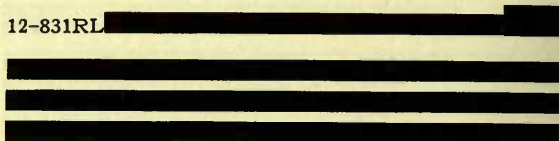
Matrices for Continuous Lead and Rule Molds

12-Point

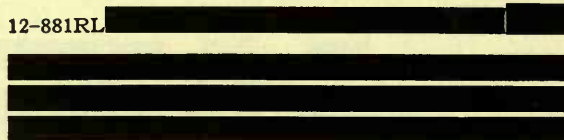
12-827RL



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

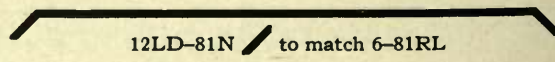
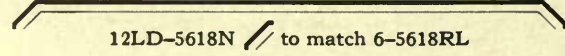
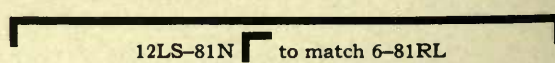
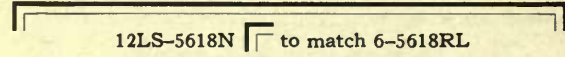
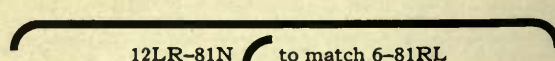
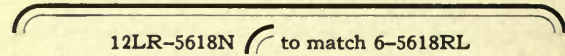
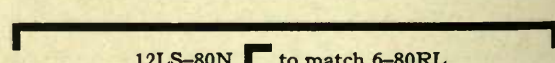
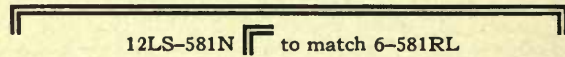
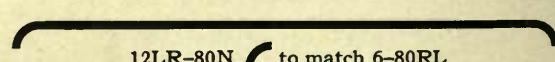
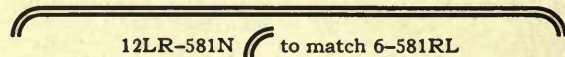
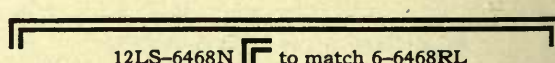
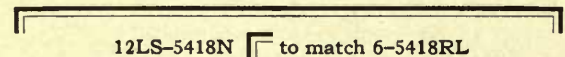
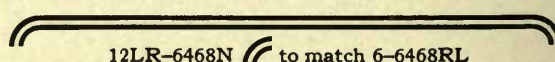
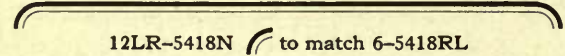
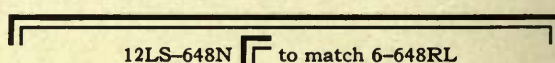
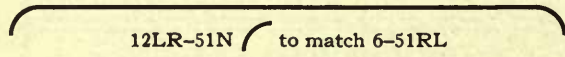
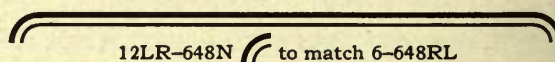
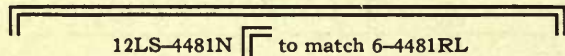
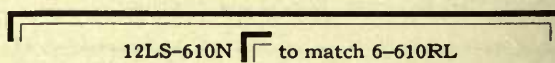
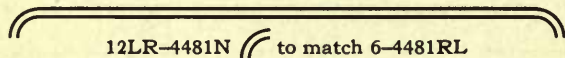
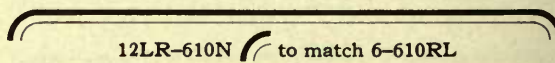
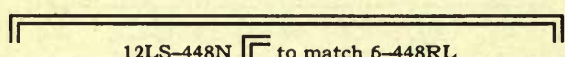
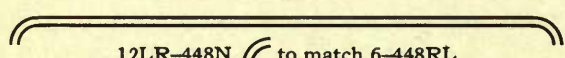
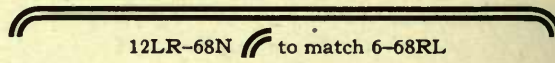
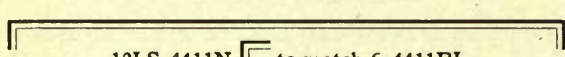
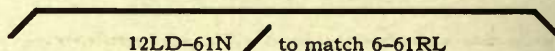
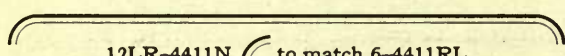
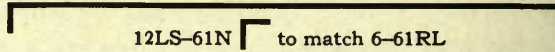
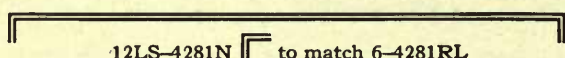
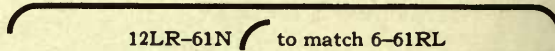
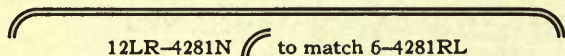
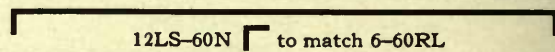
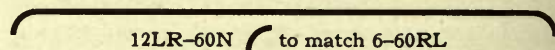
12LR-428N  to match 6-428RL

12LS-428N  to match 6-428RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

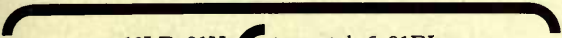
12-Point Composition Corner Pieces to Match 6-Point Lead and Rule Matrices





Monotype Corner Pieces


Matching Monotype Rules made on Continuous Lead and Rule Molds

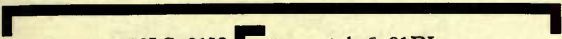
12-Point Composition Corner Pieces to Match 6-Point Lead and Rule Matrices




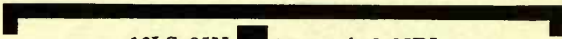
12LR-91N  to match 6-91RL




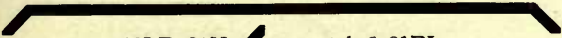
12LR-95N  to match 6-95RL




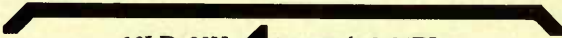
12LS-91N  to match 6-91RL




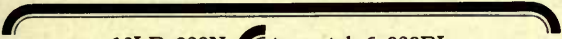
12LS-95N  to match 6-95RL





12LD-91N  to match 6-91RL




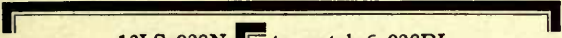
12LD-95N  to match 6-95RL





12LR-938N  to match 6-938RL




12LR-986N  to match $\begin{matrix} 6-95RL \\ 6-61RL \end{matrix}$

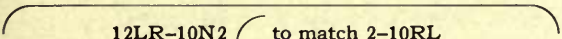



12LS-938N  to match 6-938RL

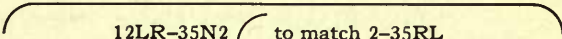



12LS-986N  to match $\begin{matrix} 6-95RL \\ 6-61RL \end{matrix}$

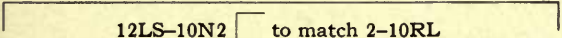
12-Point Composition Corner Pieces to Match 2-Point Lead and Rule Matrices




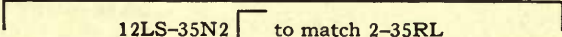
12LR-10N2  to match 2-10RL




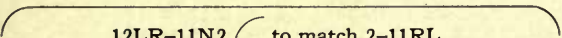
12LR-35N2  to match 2-35RL




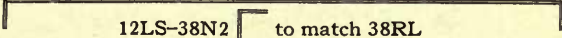
12LS-10N2  to match 2-10RL




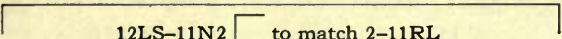
12LS-35N2  to match 2-35RL




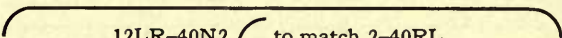
12LR-11N2  to match 2-11RL




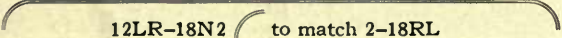
12LS-38N2  to match 38RL




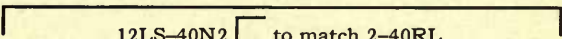
12LS-11N2  to match 2-11RL




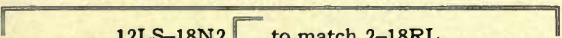
12LR-40N2  to match 2-40RL




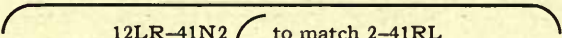
12LR-18N2  to match 2-18RL




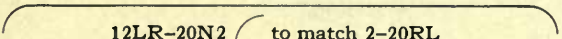
12LS-40N2  to match 2-40RL




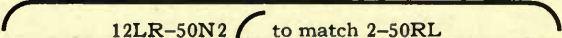
12LS-18N2  to match 2-18RL




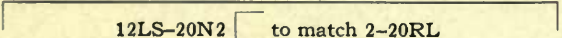
12LR-41N2  to match 2-41RL




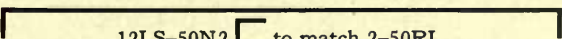
12LR-20N2  to match 2-20RL




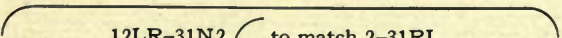
12LR-50N2  to match 2-50RL




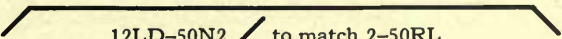
12LS-20N2  to match 2-20RL




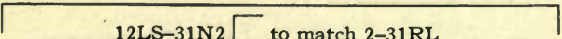
12LS-50N2  to match 2-50RL




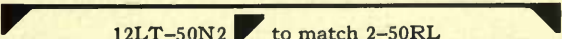
12LR-31N2  to match 2-31RL




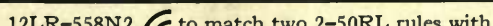
12LD-50N2  to match 2-50RL




12LS-31N2  to match 2-31RL



12LT-50N2  to match 2-50RL

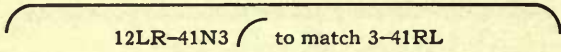

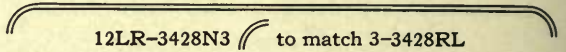

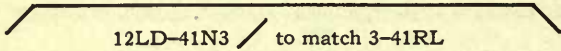

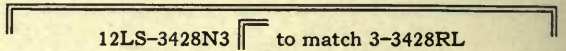

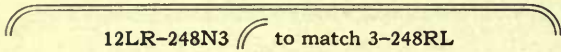

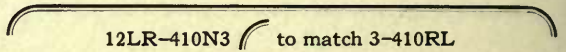

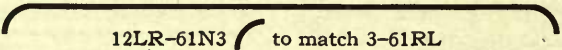

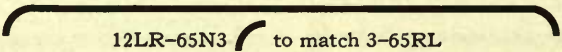

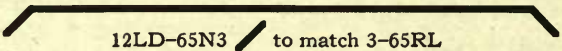



12LR-558N2  to match two 2-50RL rules with
a 2-point lead between

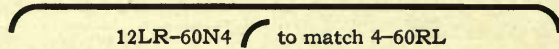

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

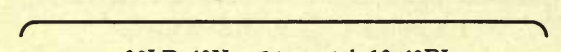



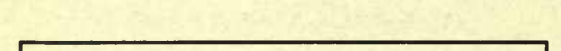



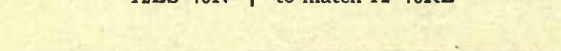

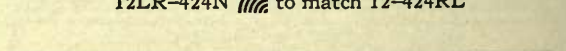

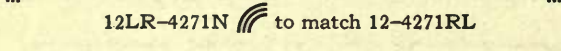

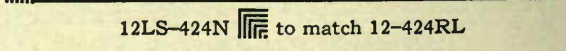

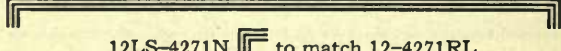

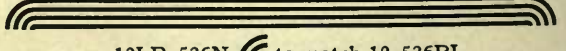



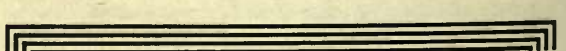

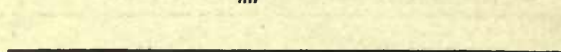

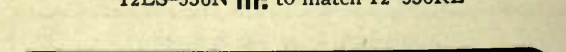

12-Point Composition Corner Pieces to Match 3-Point Lead and Rule Matrices

 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

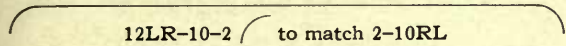

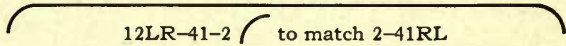

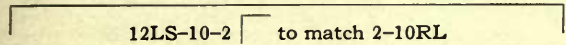

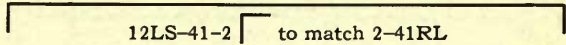

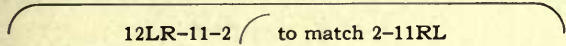

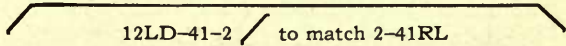

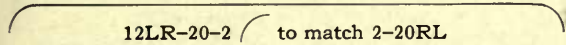

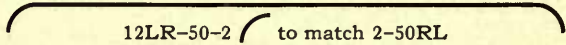

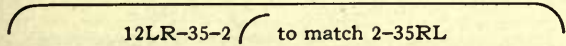

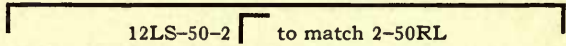

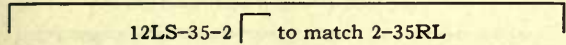

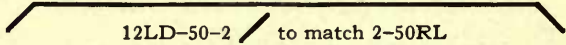

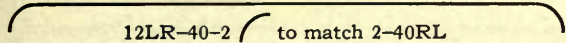

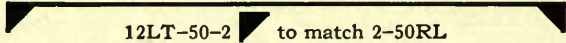

12-Point Composition Corner Pieces to Match 12-Point Lead and Rule Matrices

 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

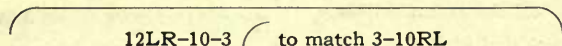

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Electro Display Corner Pieces to Match 2-Point Lead and Rule Matrices

 <p>12LR-10-2  to match 2-10RL</p>	 <p>12LR-41-2  to match 2-41RL</p>
 <p>12LS-10-2  to match 2-10RL</p>	 <p>12LS-41-2  to match 2-41RL</p>
 <p>12LR-11-2  to match 2-11RL</p>	 <p>12LD-41-2  to match 2-41RL</p>
 <p>12LR-20-2  to match 2-20RL</p>	 <p>12LR-50-2  to match 2-50RL</p>
 <p>12LR-35-2  to match 2-35RL</p>	 <p>12LS-50-2  to match 2-50RL</p>
 <p>12LS-35-2  to match 2-35RL</p>	 <p>12LD-50-2  to match 2-50RL</p>
 <p>12LR-40-2  to match 2-40RL</p>	 <p>12LT-50-2  to match 2-50RL</p>

12-Point Electro Display Corner Pieces to Match 3-Point Lead and Rule Matrices

 <p>12LR-10-3  to match 3-10RL</p>
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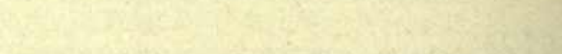
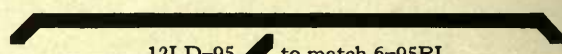
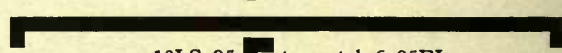
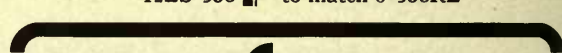
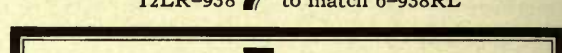
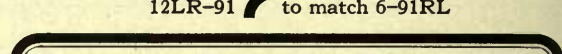
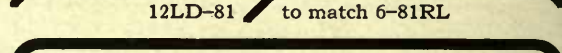
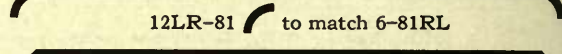
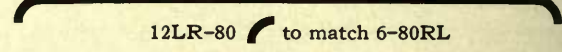
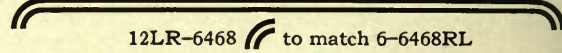
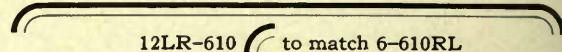
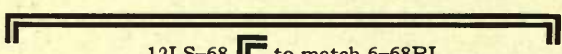
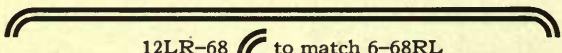
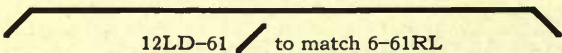
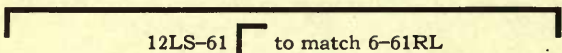
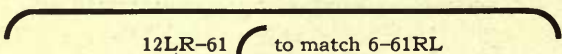
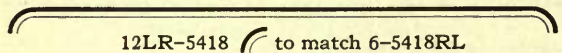
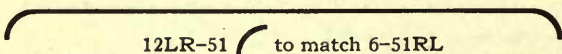
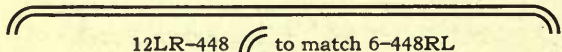
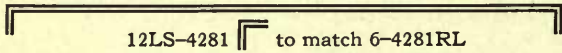
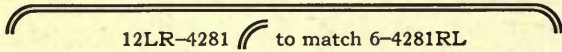
12-Point Electro Display Corner Pieces to Match 6-Point Lead and Rule Matrices

 <p>12LR-10  to match 6-10RL</p>	 <p>12LR-357  to match 6-357RL</p>
 <p>12LS-10  to match 6-10RL</p>	 <p>12LS-357  to match 6-357RL</p>
 <p>12LR-11  to match 6-11RL</p>	 <p>12LR-3531  to match 6-3531RL</p>
 <p>12LR-1441  to match 6-1441RL</p>	 <p>12LS-3531  to match 6-3531RL</p>
 <p>12LR-147  to match 6-147RL</p>	 <p>12LR-41  to match 6-41RL</p>
 <p>12LR-1571  to match 6-1571RL</p>	 <p>12LD-41  to match 6-41RL</p>
 <p>12LR-181  to match 6-181RL</p>	 <p>12LR-47  to match 6-47RL</p>
 <p>12LR-181  to match 6-181RL</p>	 <p>12LS-47  to match 6-47RL</p>
 <p>12LR-35  to match 6-35RL</p>	 <p>12LR-4225  to match 6-4225RL</p>
 <p>12LS-35  to match 6-35RL</p>	 <p>12LS-4225  to match 6-4225RL</p>

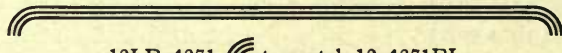
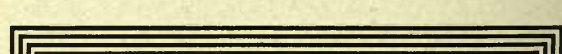
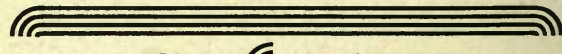
Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

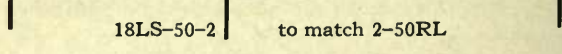
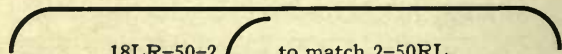
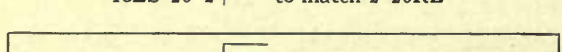
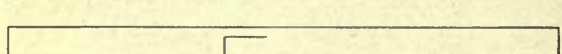
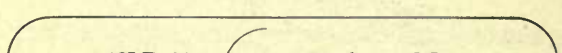
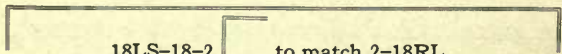
12-Point Electro-Display Corner Pieces to Match 6-Point Lead and Rule Matrices



12-Point Electro-Display Corner Pieces to Match 12-Point Lead and Rule Matrices



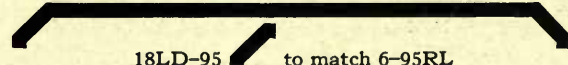
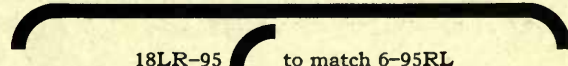
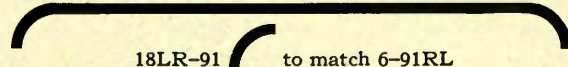
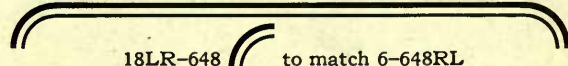
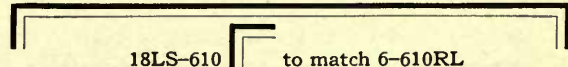
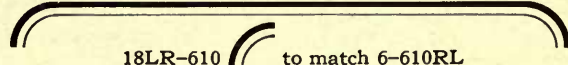
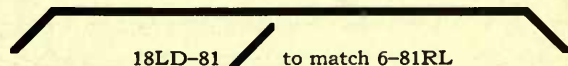
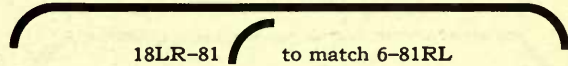
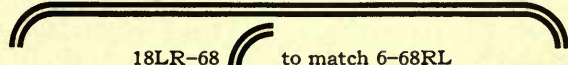
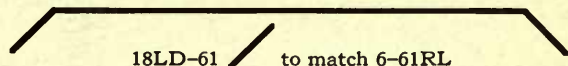
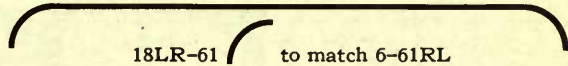
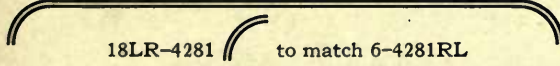
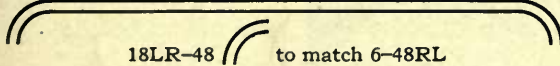
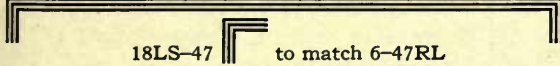
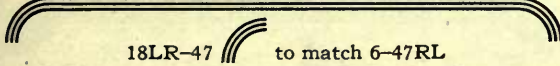
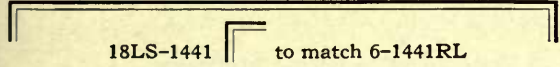
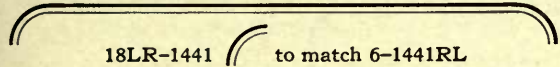
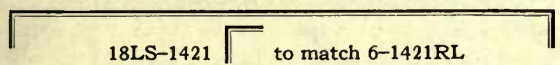
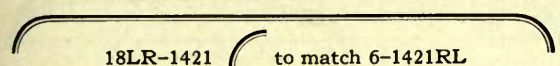
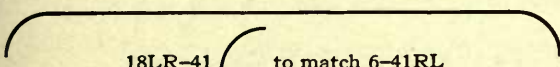
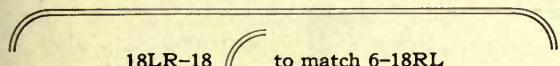
18-Point Electro-Display Corner Pieces to Match 2-Point Lead and Rule Matrices



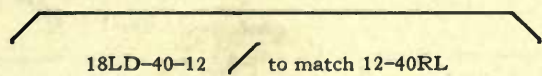
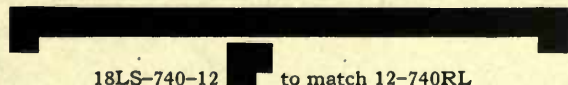
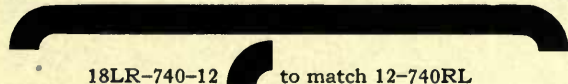
Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

18-Point Electro Display Corner Pieces to Match 6-Point Lead and Rule Matrices



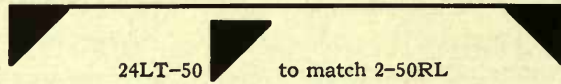
18-Point Electro Display Corner Pieces to Match 12-Point Lead and Rule Matrices



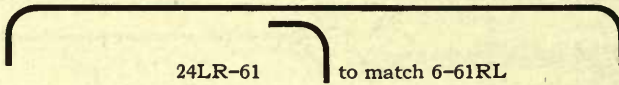
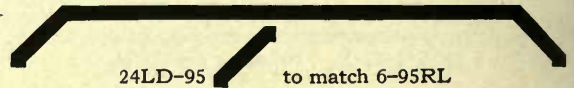
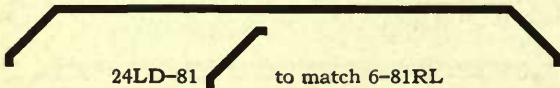
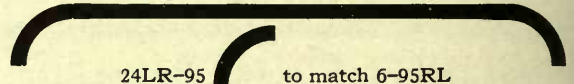
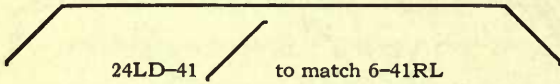
Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

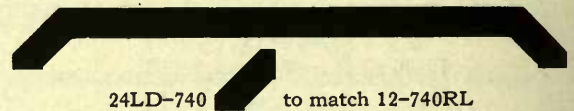
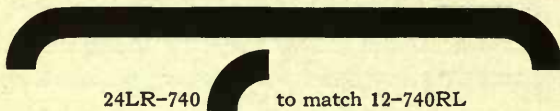
24-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices



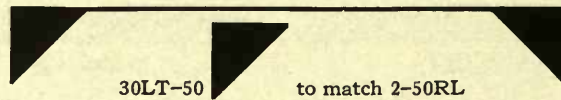
24-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices



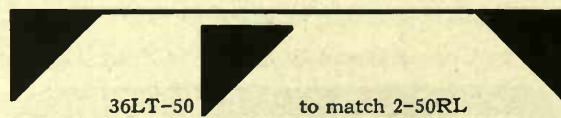
24-Point Sorts Corner Pieces to Match 12-Point Lead and Rule Matrices



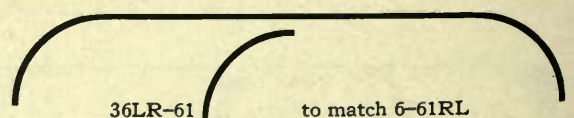
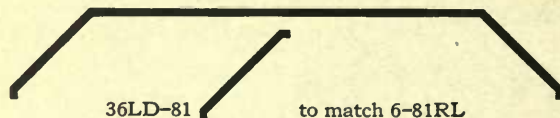
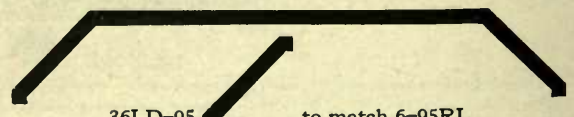
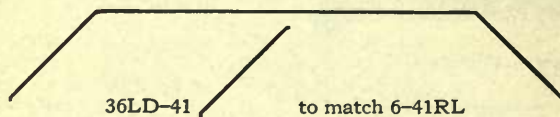
30-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices



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

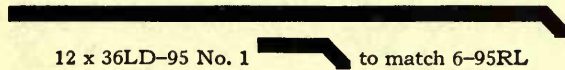
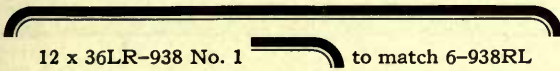
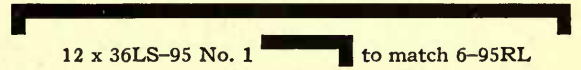
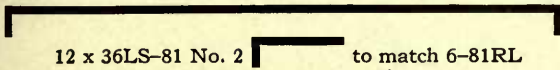
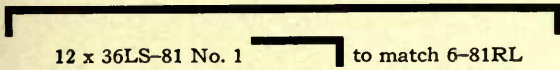
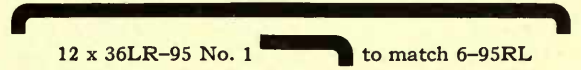
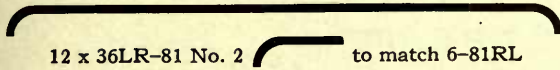
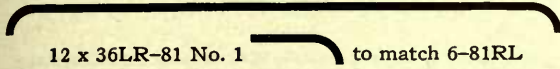
12 x 36LS-61 No. 1  to match 6-61RL

12 x 36LS-6468 No. 1  to match 6-6468RL

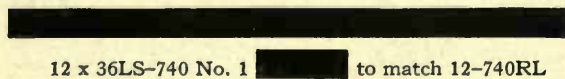
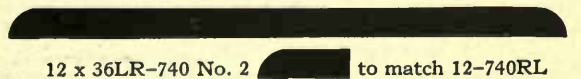
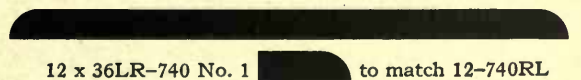
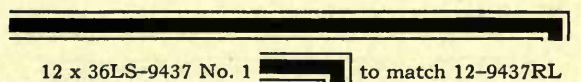
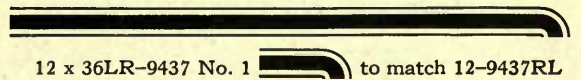
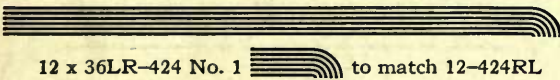
Monotype Corner Pieces

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



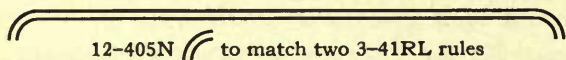
12 x 36-Point Sorts Corner Pieces to Match 12-Point Lead and Rule Matrices



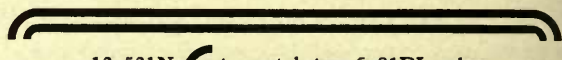
Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Corner Pieces to Match Combinations of Monotype Rule



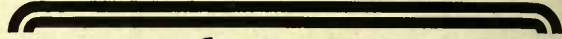
12-405N to match two 3-41RL rules



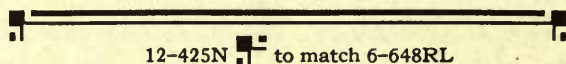
12-521N to match two 6-81RL rules



12-520N to match two 6-61RL rules

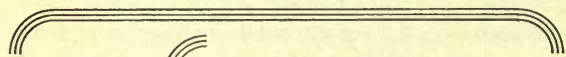


12-522N to match two 6-91RL rules

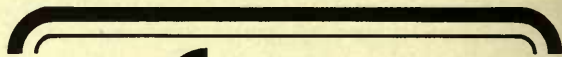


12-425N to match 6-648RL

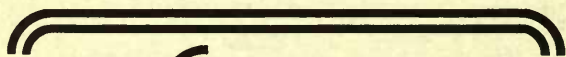
18-Point Corner Pieces to Match Combinations of Monotype Rule



18-406 to match three 2-10RL rules



18-408 to match 6-95RL
6-41RL



18-407 to match two 6-81RL rules

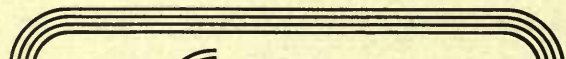


18-440 to match three 6-47RL rules

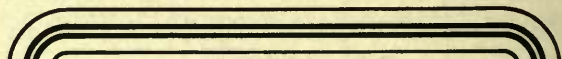


18-441 to match two 6-47RL rules

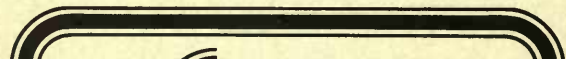
24-Point Corner Pieces to Match Combinations of Monotype Rule



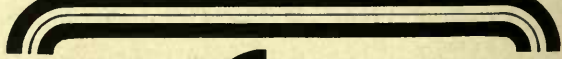
24-411 to match four 3-41RL rules



24-413 to match 6-41RL
6-68RL
6-41RL

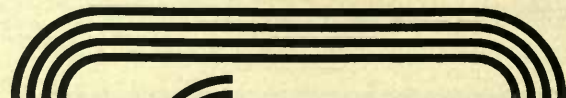


24-412 to match 3-41RL
6-95RL
3-41RL



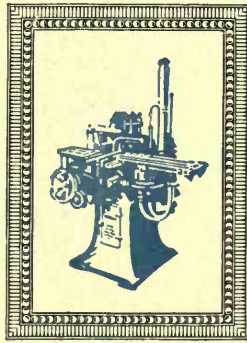
24-414 to match 6-95RL
6-10RL
6-95RL

36-Point Corner Pieces to Match Combinations of Monotype Rule



36-409 to match four 6-81RL rules

MONOTYPE BORDERS *and* ORNAMENTS



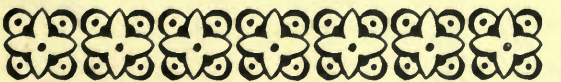
The following pages are an advance showing of several hundred Monotype Border Matrices now available. Additional sheets showing borders now in stock, as well as many new borders in preparation, will be sent out as issued.



















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Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified




















	
14 Point No. 121	14 Point No. 122
	
18 Point No. 27	18 Point No. 26A
	
18 Point No. 26B	18 Point No. 26C
	
18 Point No. 118	18 Point No. 25
	
18 Point No. 120	18 Point No. 119
	
18 Point No. 114	18 Point No. 28
	
24 Point No. 114	24 Point No. 28
	
30 Point No. 114	30 Point No. 28
	
36 Point No. 114	36 Point No. 28

Monotype Borders

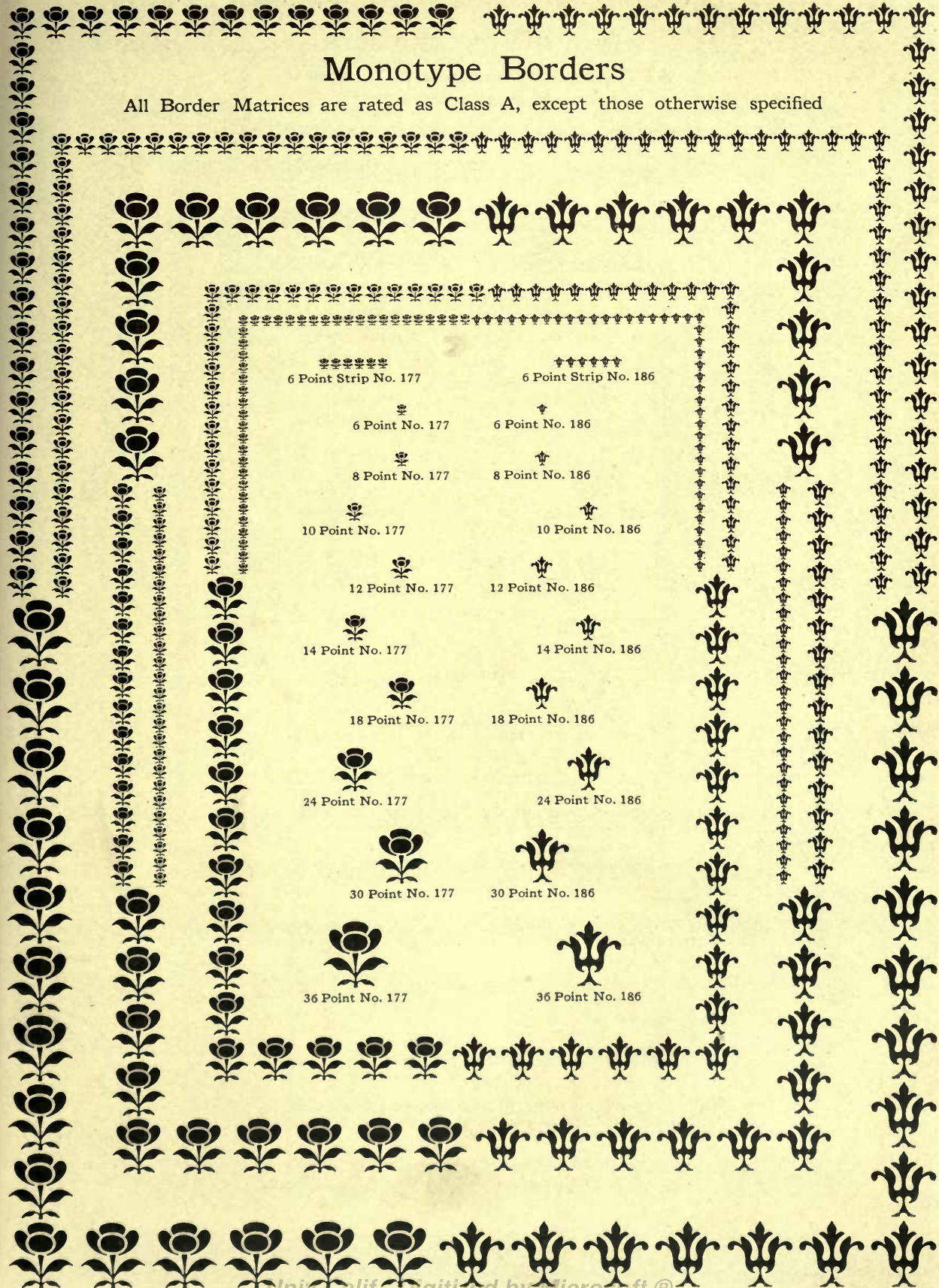
All Border Matrices are rated as Class A, except those otherwise specified



	
12 Point No. 335	12 Point No. 334
	
18 Point No. 335	18 Point No. 334
	
18 Point No. 290	18 Point No. 63
	
18 Point No. 185	18 Point No. 182
	
24 Point No. 185	24 Point No. 182
	
30 Point No. 185	30 Point No. 182
	
36 Point No. 185	36 Point No. 182
	
24 Point No. 65	30 Point No. 65
	
36 Point No. 288	

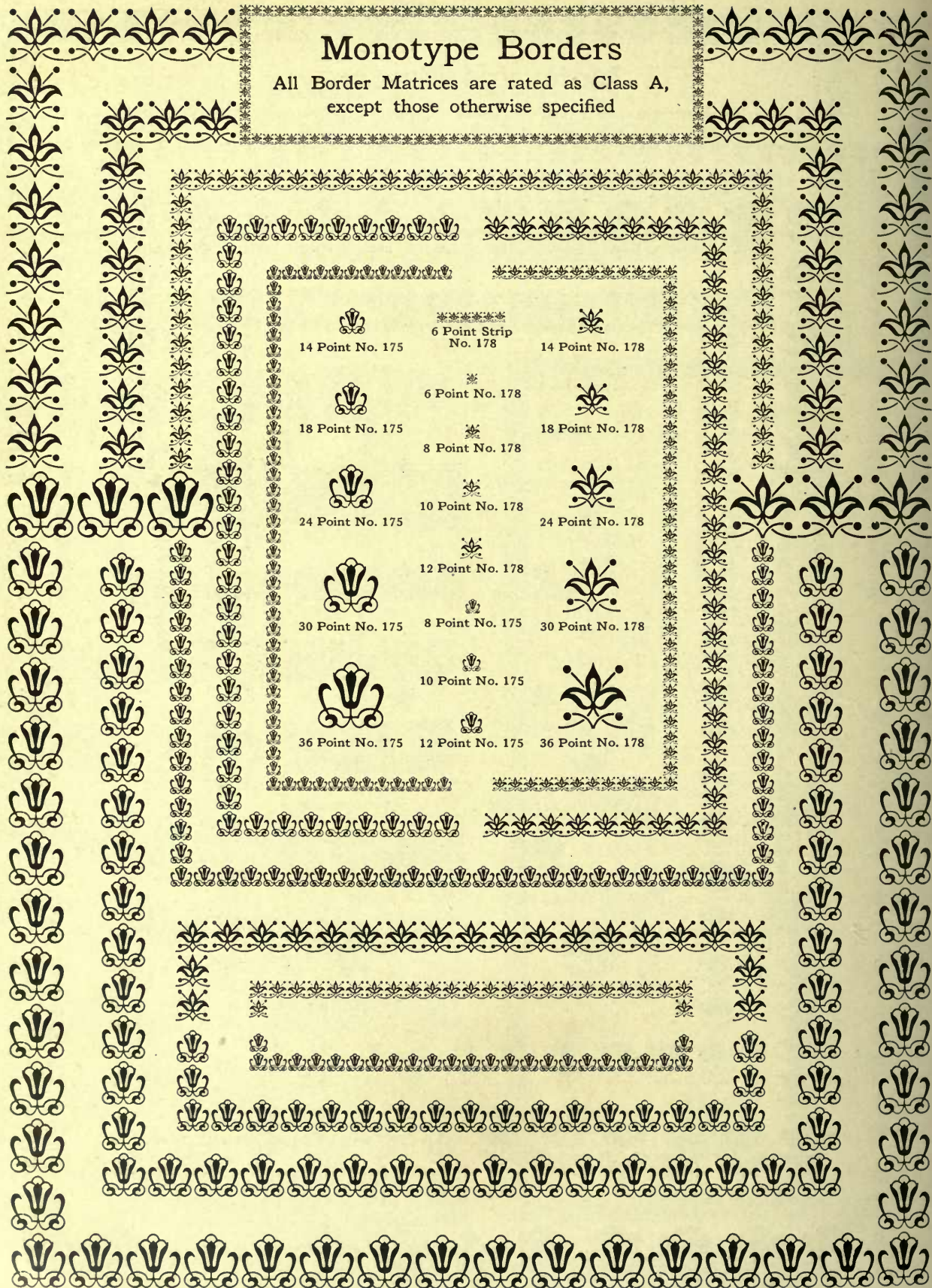
Monotype Borders









All Border Matrices are rated as Class A, except those otherwise specified



Monotype Borders

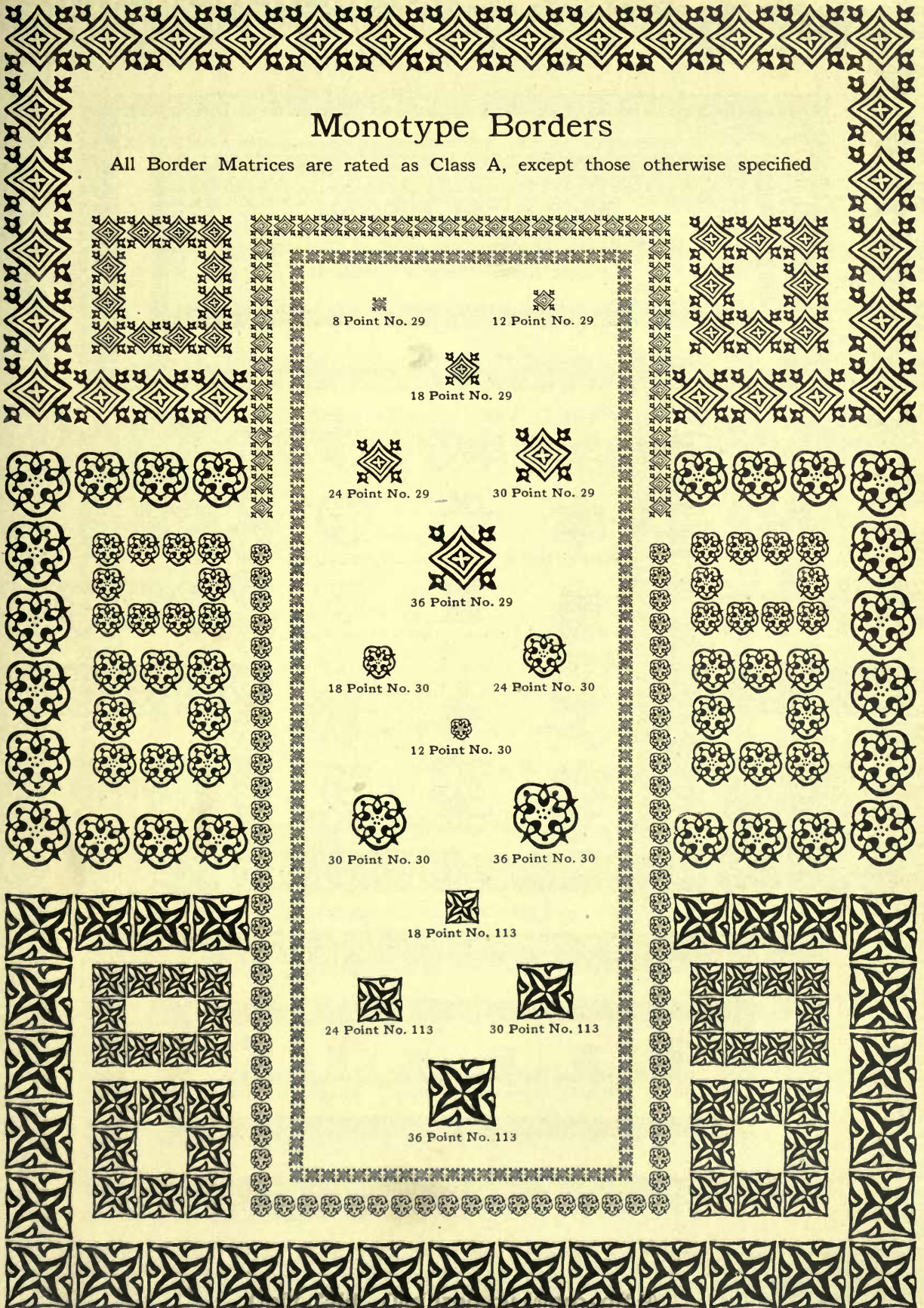
All Border Matrices are rated as Class A,
except those otherwise specified



- | | | |
|--|---|--|
| 
14 Point No. 175 | 
6 Point Strip
No. 178 | 
14 Point No. 178 |
| 
18 Point No. 175 | 
6 Point No. 178 | 
18 Point No. 178 |
| 
24 Point No. 175 | 
8 Point No. 178 | 
24 Point No. 178 |
| 
30 Point No. 175 | 
10 Point No. 178 | 
30 Point No. 178 |
| 
36 Point No. 175 | 
12 Point No. 178 | 
36 Point No. 178 |
| | 
	8 Point No. 175 | |
| | 
	10 Point No. 175 | |
| | 
	12 Point No. 175 | |

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



30 Point No. 260 36 Point No. 107 30 Point No. 268

24 Point No. 260 24 Point No. 255 24 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

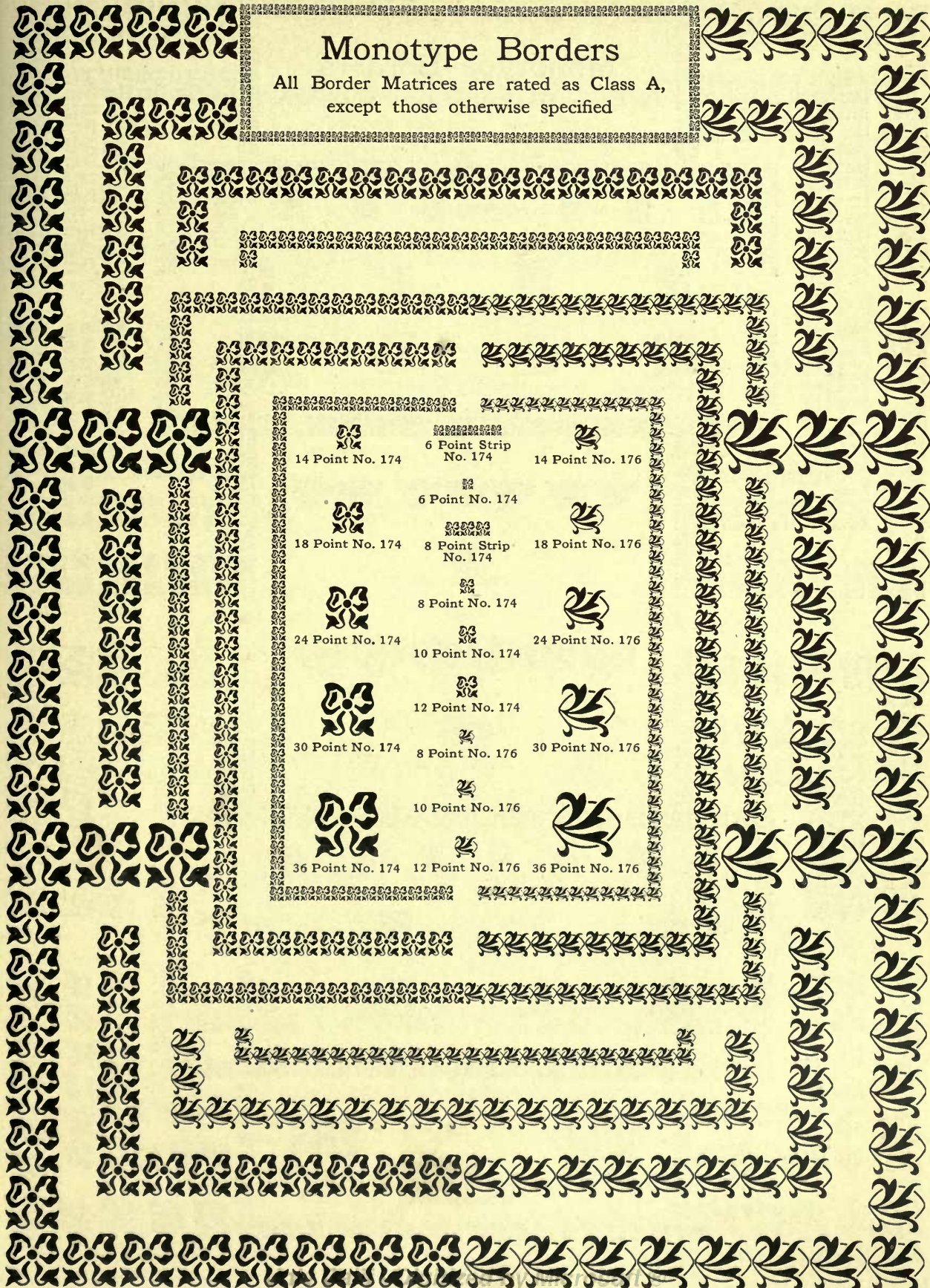
10 Point
No. 173

12 Point
No. 255

18 Point
No. 255

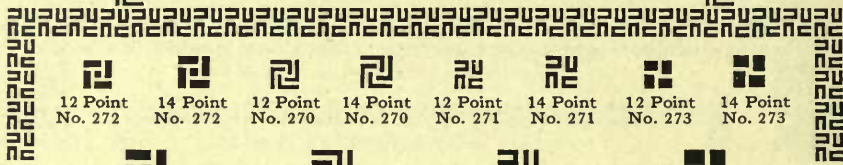
Monotype Borders









All Border Matrices are rated as Class A,
except those otherwise specified











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

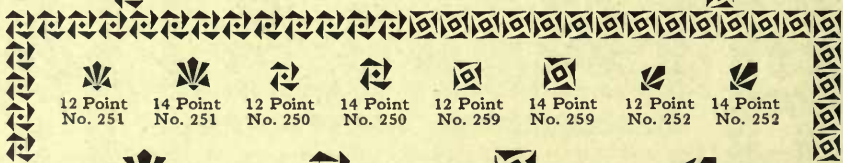
			
24 Point No. 272	24 Point No. 270	24 Point No. 271	24 Point No. 273















18 Point No. 101







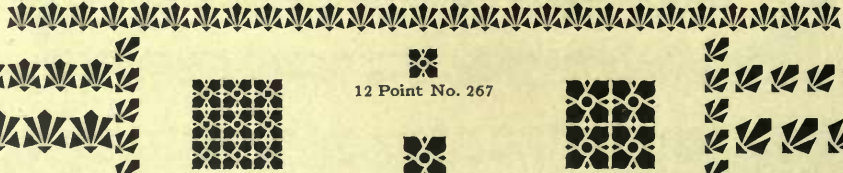
24 Point No. 90



							
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

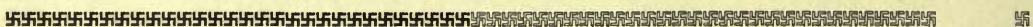
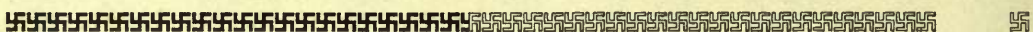
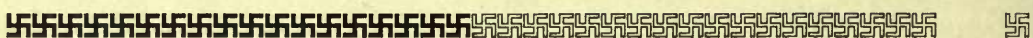
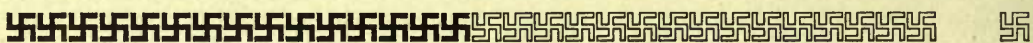
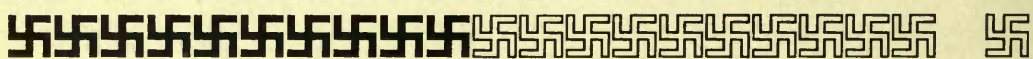
All Border Matrices are rated as Class A,
except those otherwise specified






















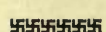
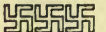
6 Point Strip No. 180

 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



 18 Point No. 80	 8 Point No. 80	 6 Point No. 81	 8 Point No. 81	 18 Point No. 81
 24 Point No. 80	 8 Point Strip No. 80	 6 Point 3 em Strip No. 81	 8 Point Strip No. 81	 24 Point No. 81
 30 Point No. 80	 10 Point Strip No. 80	 6 Point 6 em Strip No. 81	 10 Point No. 81	 30 Point No. 81
 36 Point No. 80	 12 Point Strip No. 80	 6 Point 3 em Strip No. 80	 12 Point No. 81	 36 Point No. 81
	 12 Point Strip No. 80	 6 Point 6 em Strip No. 80	 12 Point Strip No. 81	

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

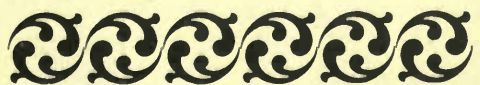
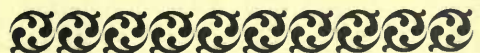
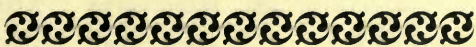
 24 Point No. 32

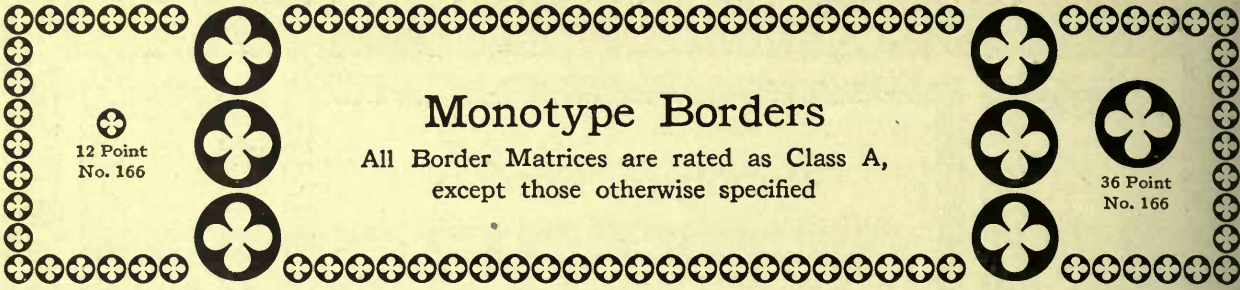
 24 Point No. 187

 24 Point No. 34

 36 Point No. 187

 30 Point No. 187



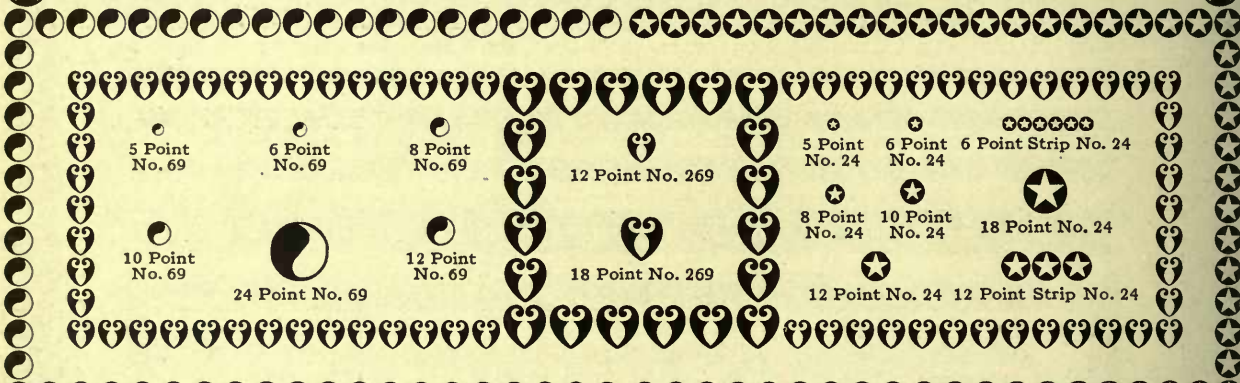


12 Point
No. 166

Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified

36 Point
No. 166



5 Point
No. 69

6 Point
No. 69

8 Point
No. 69

12 Point No. 269

5 Point
No. 24

6 Point
No. 24

6 Point Strip No. 24

10 Point
No. 69

24 Point No. 69

12 Point
No. 69

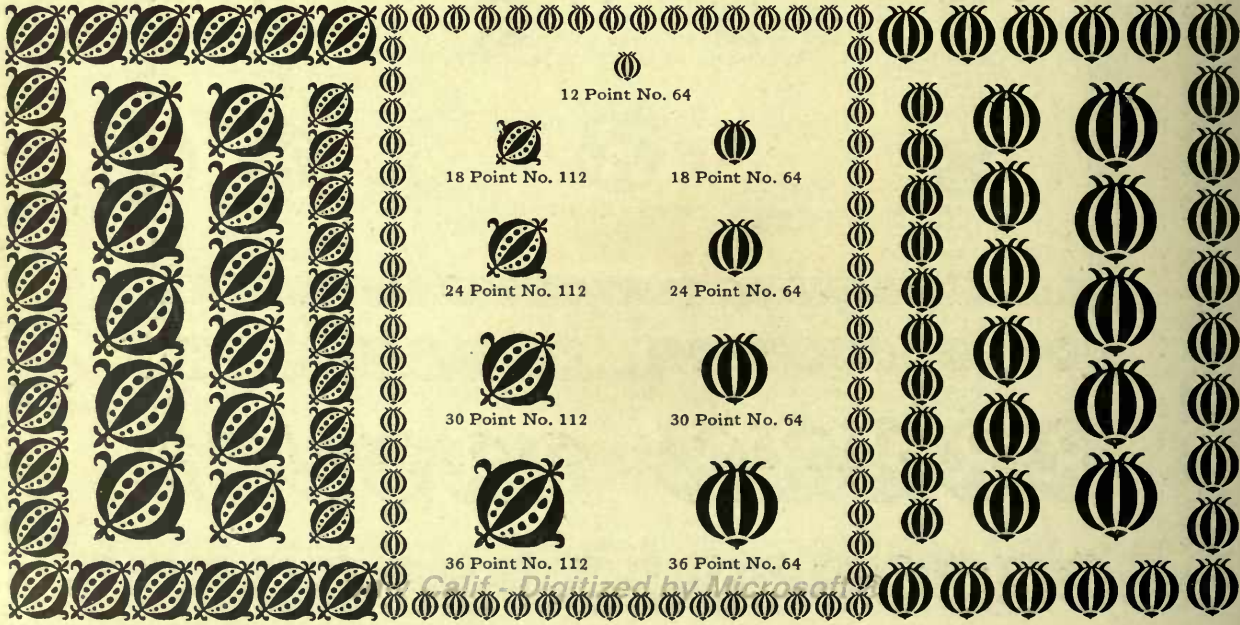
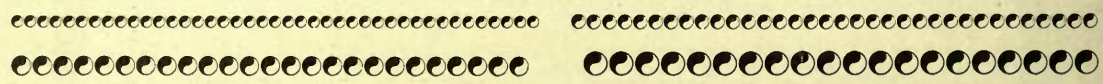
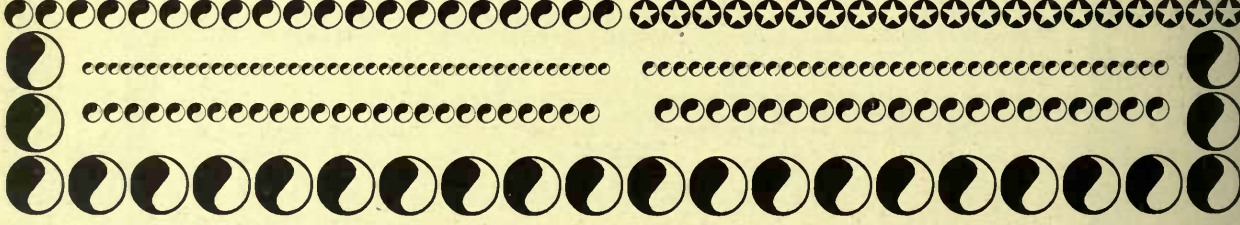
18 Point No. 269

8 Point
No. 24

10 Point
No. 24

18 Point No. 24

12 Point No. 24 12 Point Strip No. 24



12 Point No. 64

18 Point No. 112

18 Point No. 64

24 Point No. 112

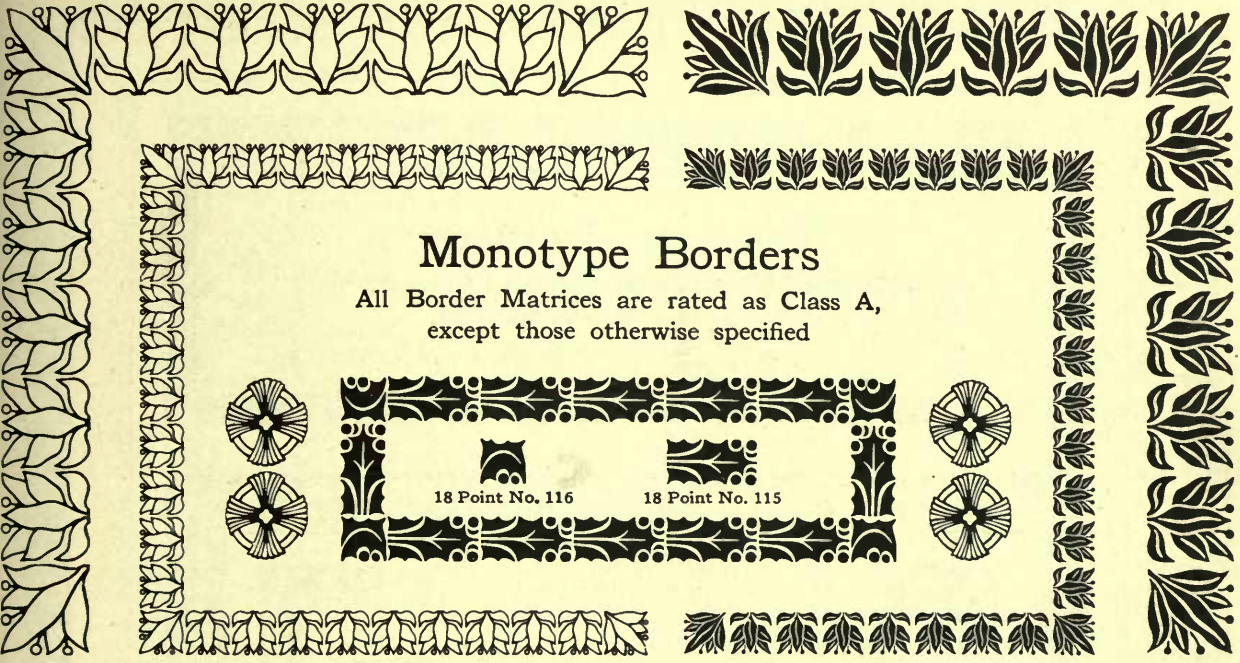
24 Point No. 64

30 Point No. 112

30 Point No. 64

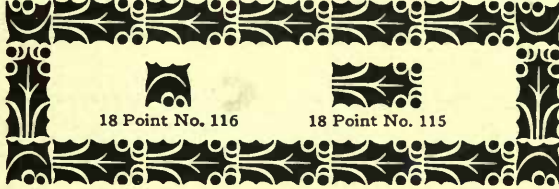
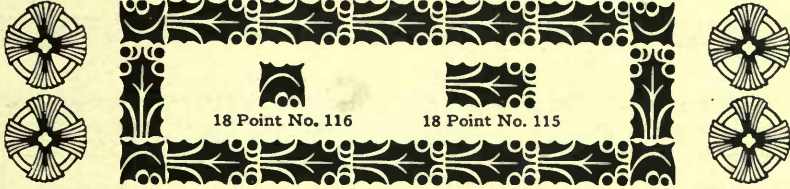
36 Point No. 112

36 Point No. 64



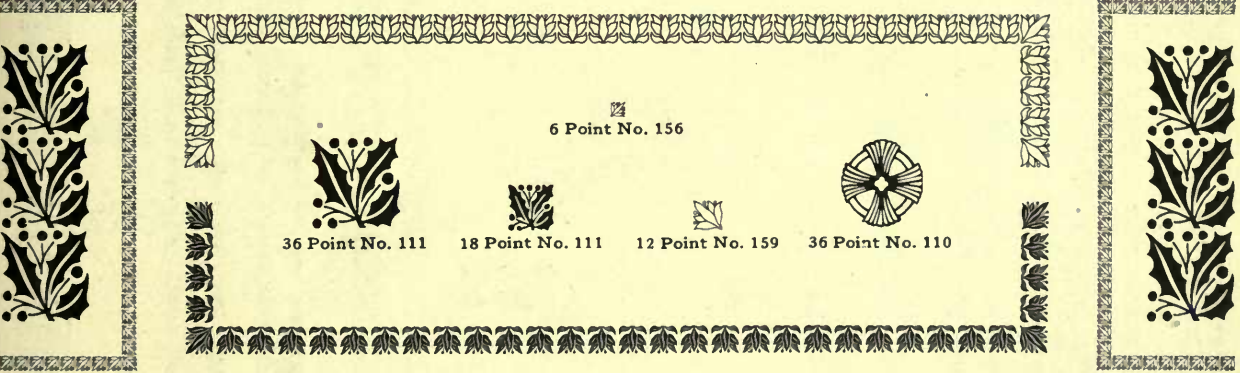
Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified



18 Point No. 116

18 Point No. 115



6 Point No. 156



36 Point No. 111



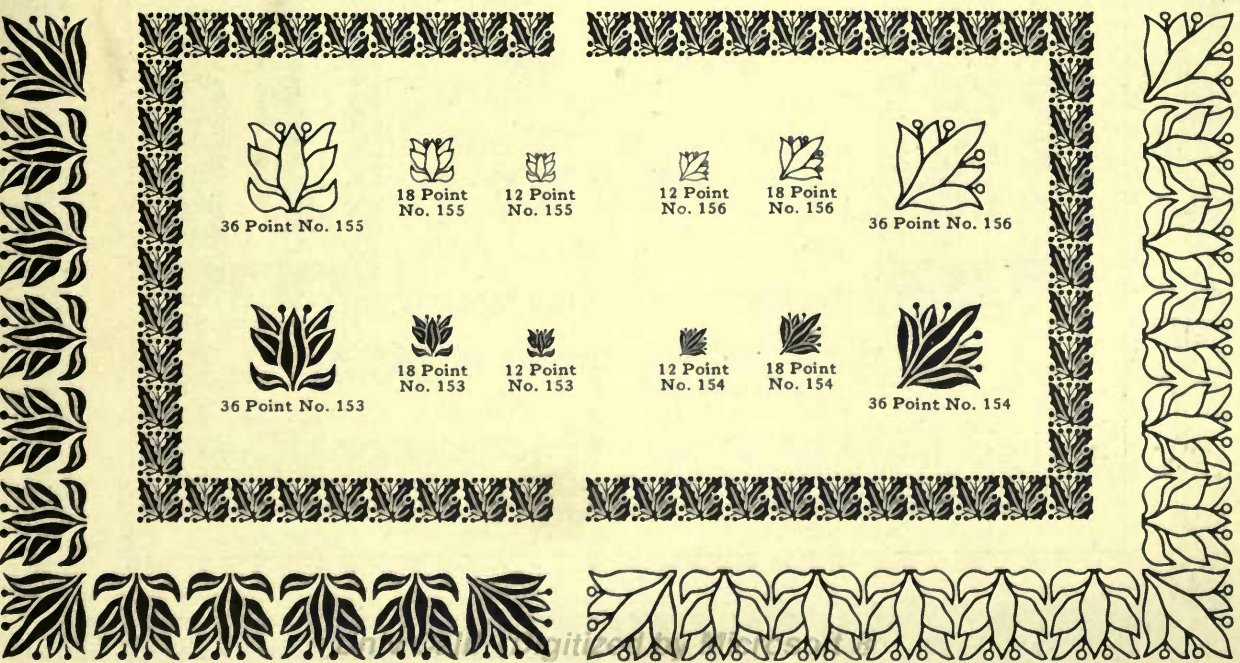
18 Point No. 111



12 Point No. 159



36 Point No. 110



36 Point No. 155



18 Point No. 155



12 Point No. 155



12 Point No. 156



18 Point No. 156



36 Point No. 156



36 Point No. 153



18 Point No. 153



12 Point No. 153



12 Point No. 154



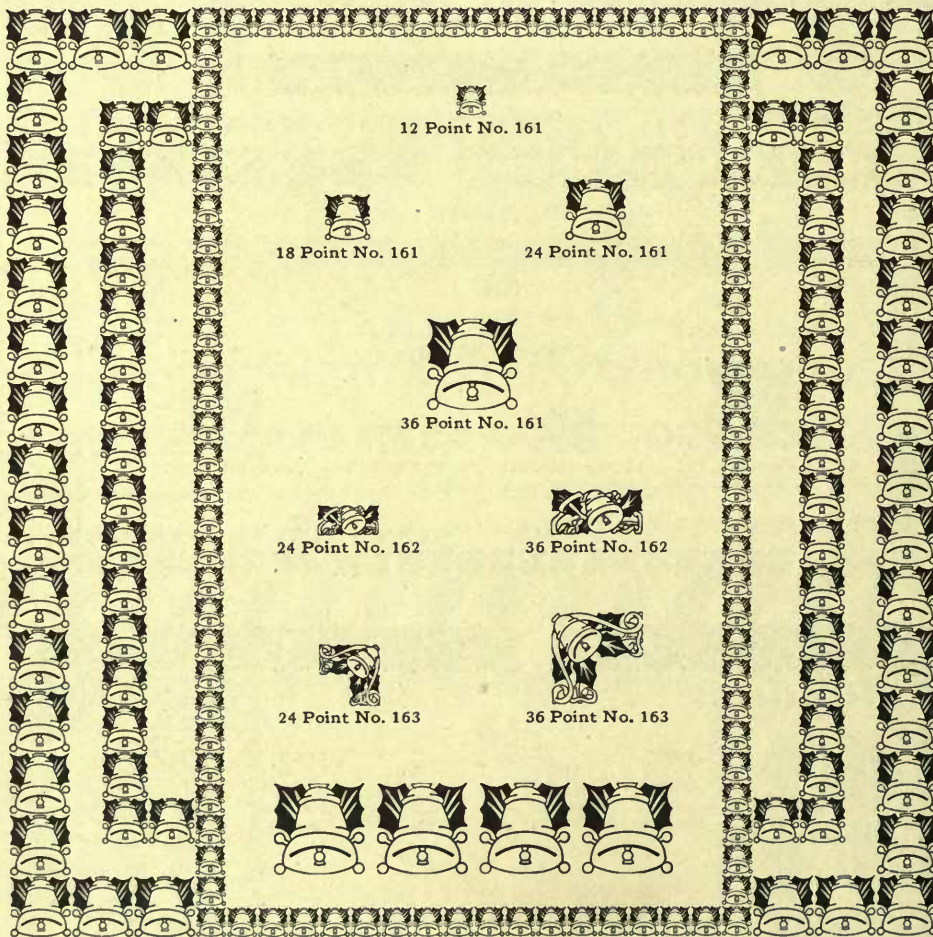
18 Point No. 154



36 Point No. 154

Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified




12 Point No. 161



18 Point No. 161


24 Point No. 161


36 Point No. 161



24 Point No. 162



36 Point No. 162



24 Point No. 163


36 Point No. 163




12 Point No. 97


5 Point No. 97


6 Point No. 145

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



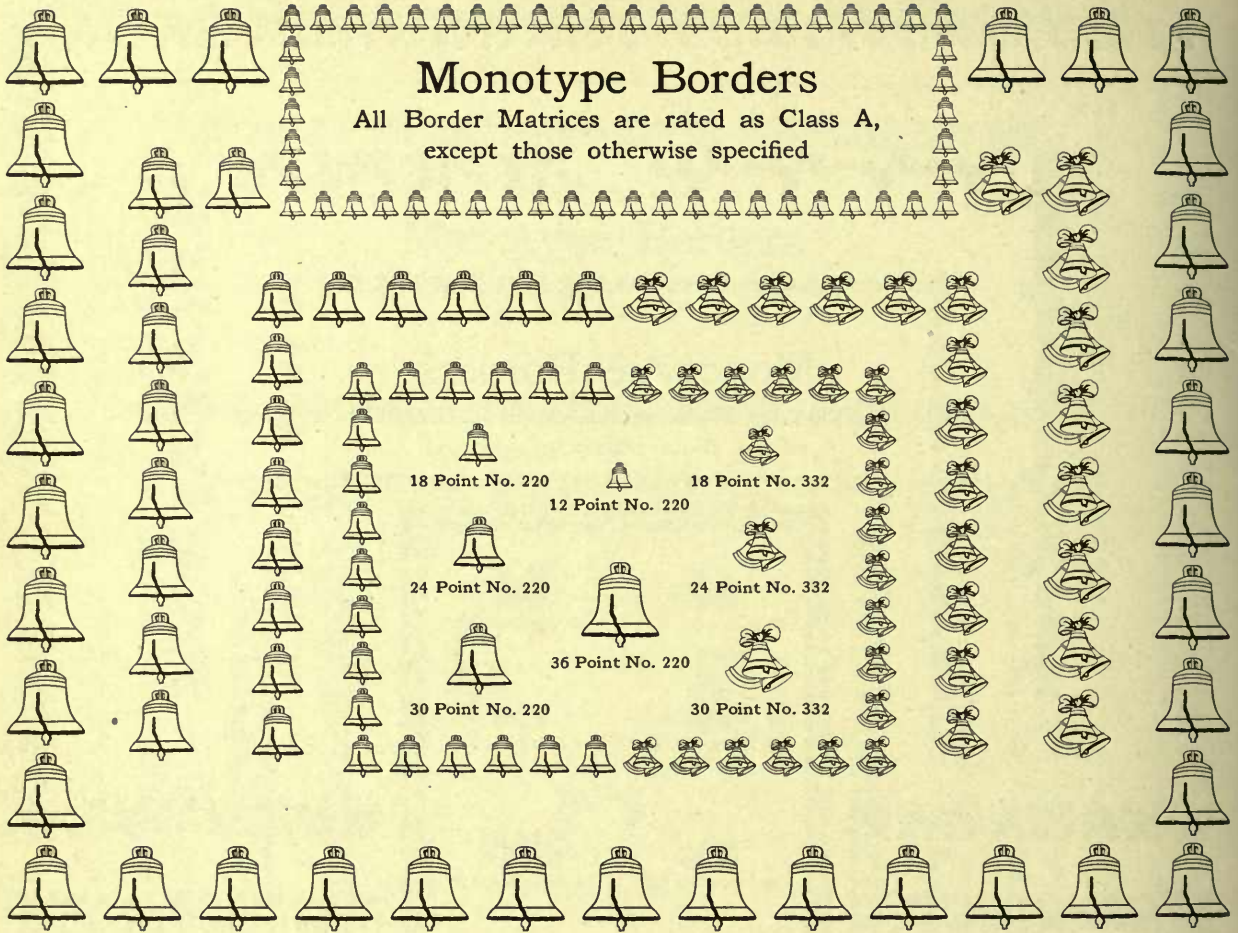
36 Point No. 329



36 Point No. 330

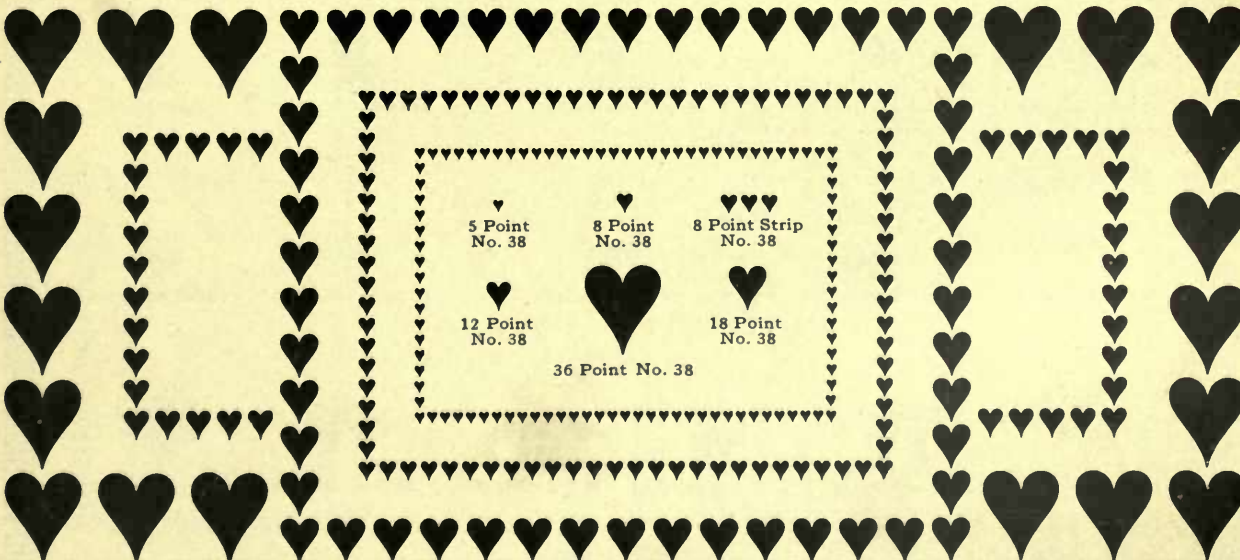
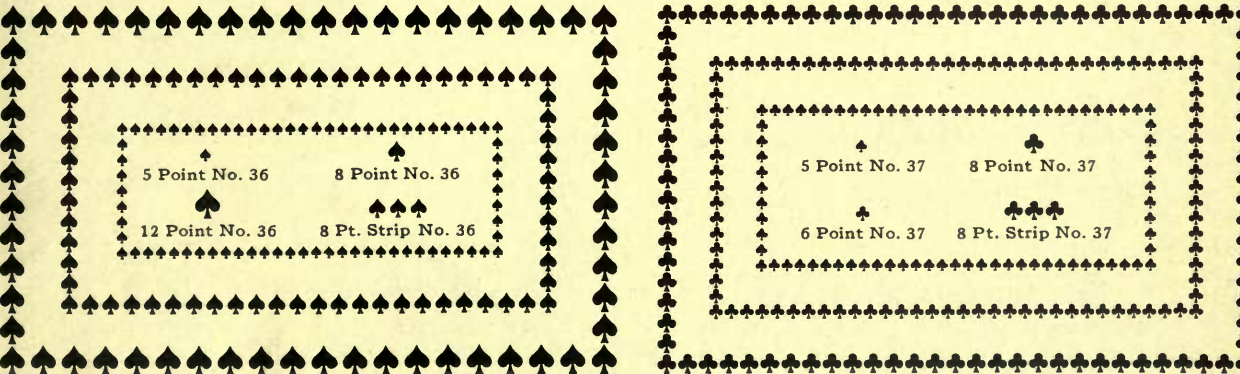
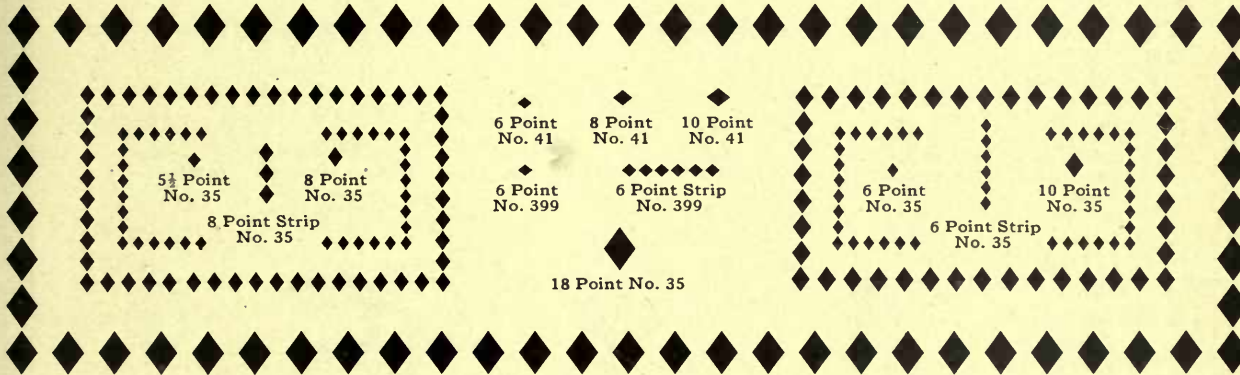
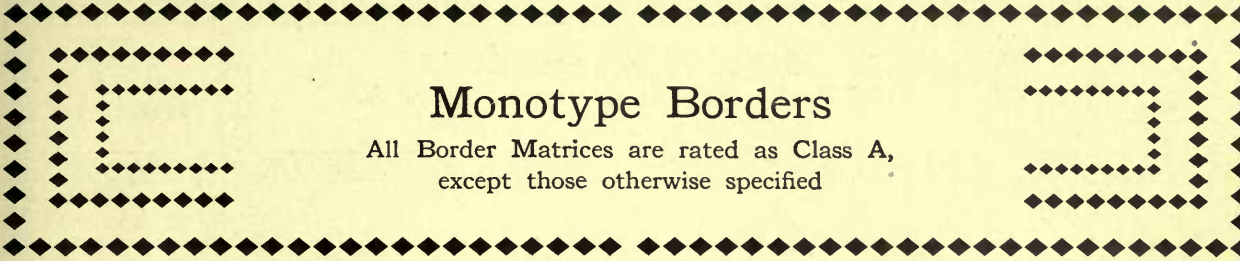
Monotype Borders

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

Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified



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



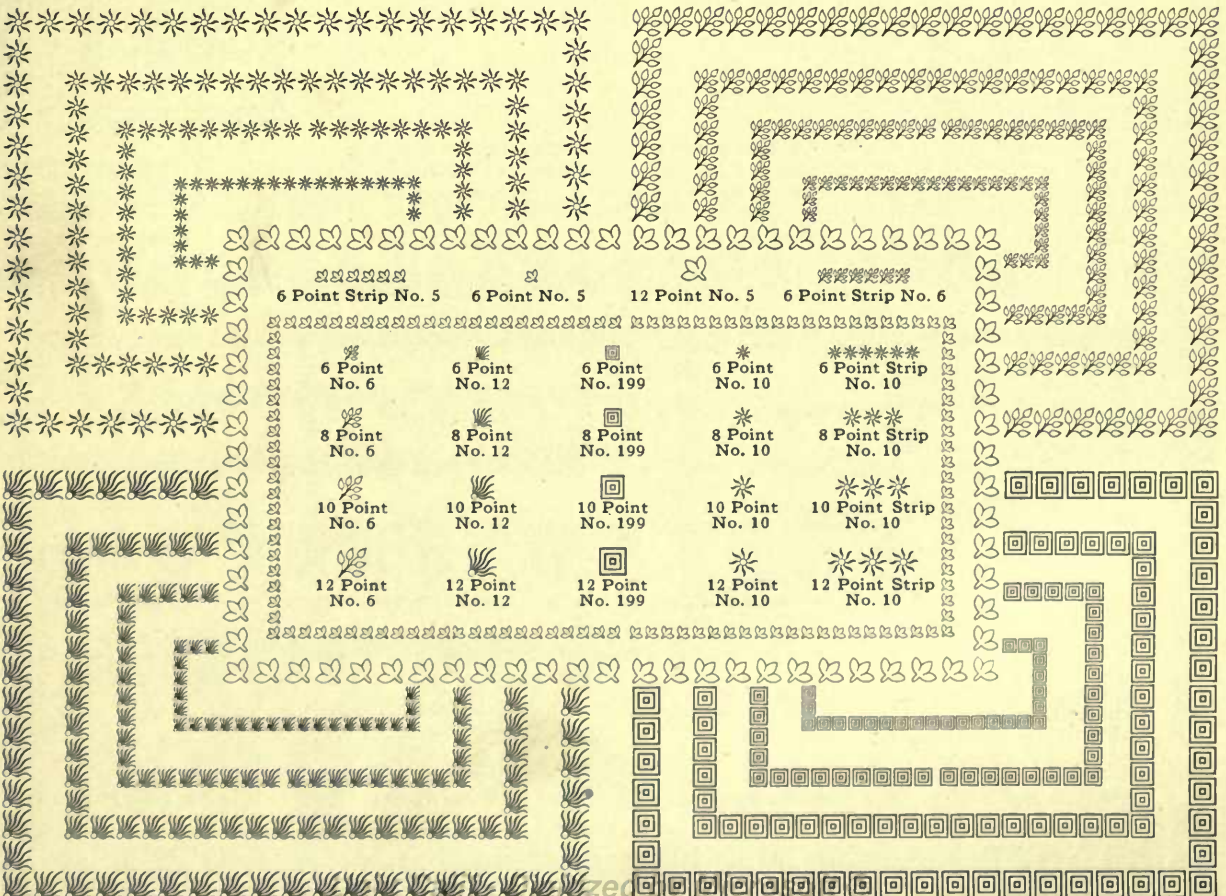
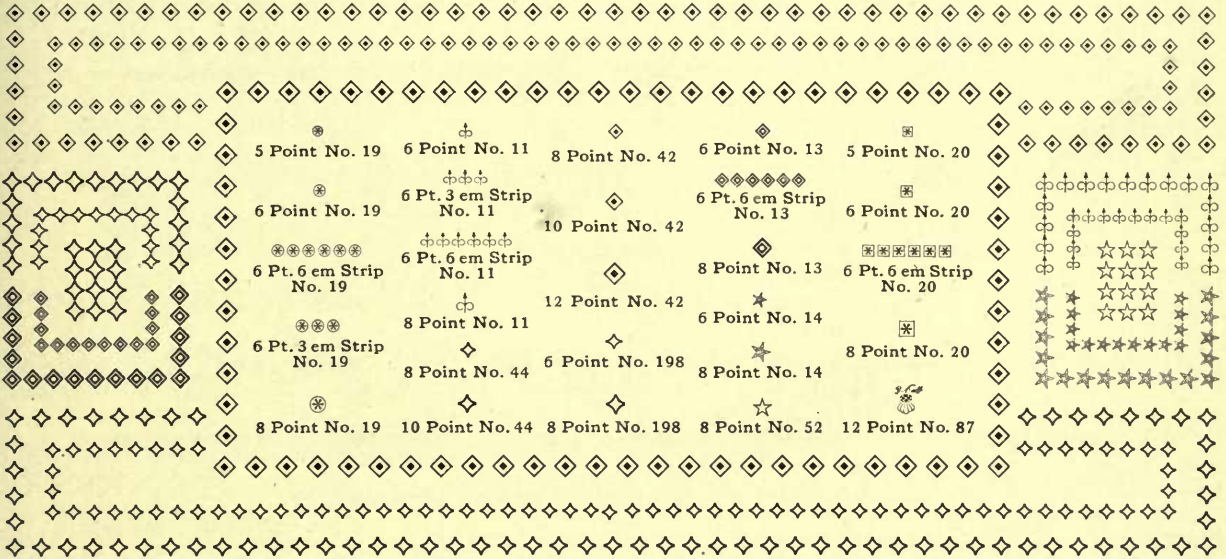
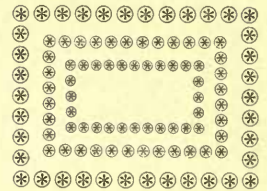
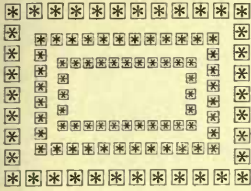
36 Point No. 224

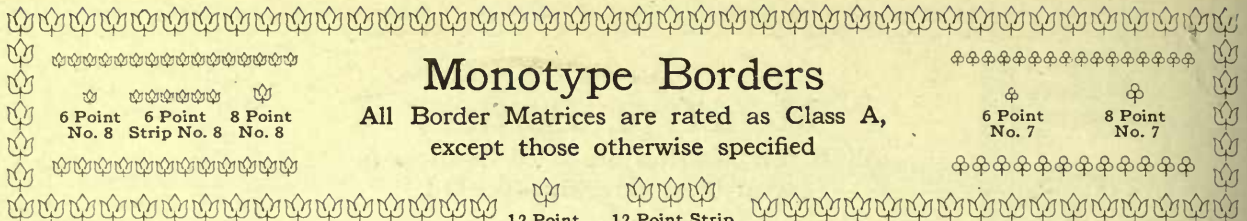


36 Point No. 225

Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified

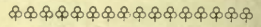




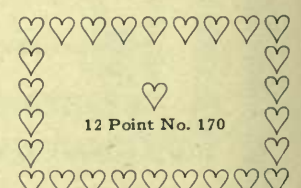
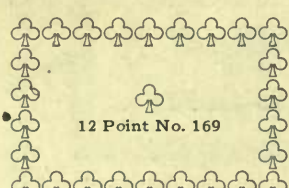
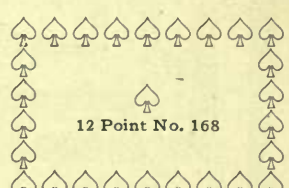
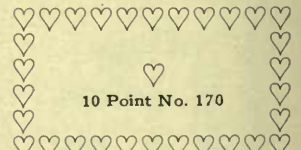
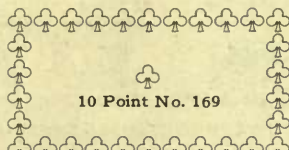
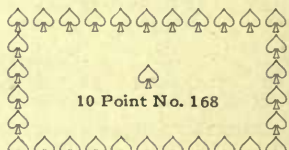
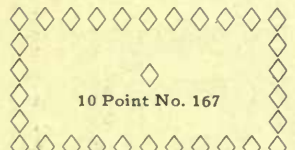
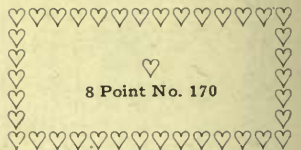
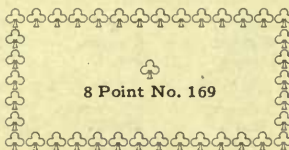
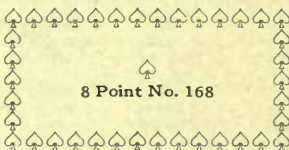
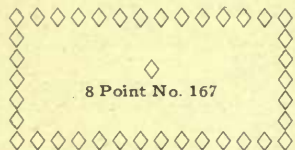
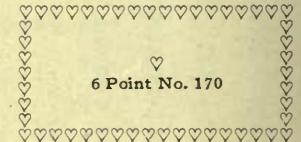
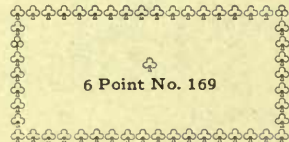
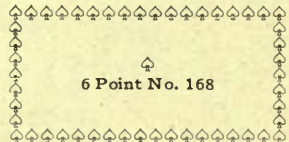
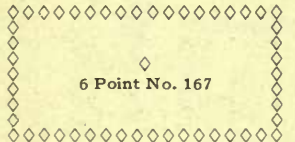
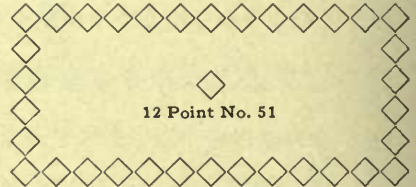
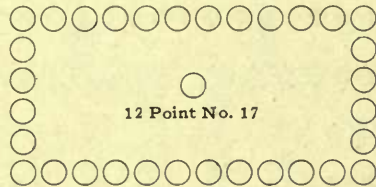
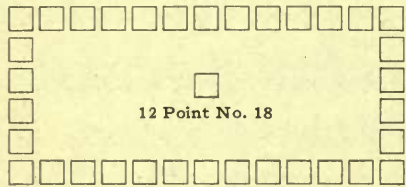
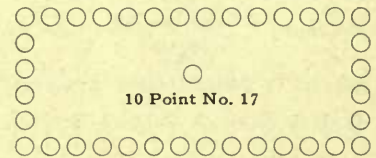
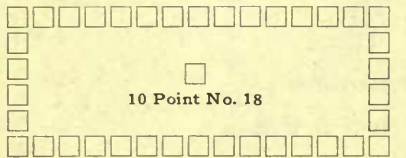
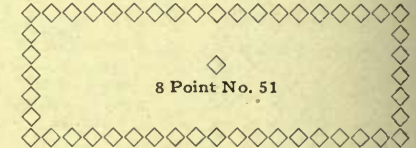
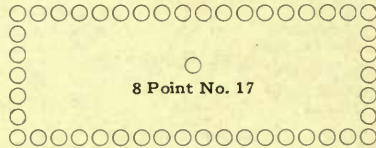
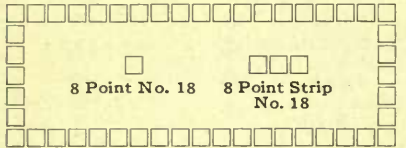
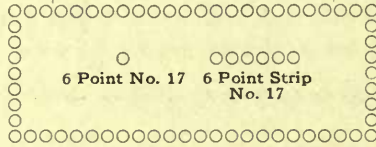
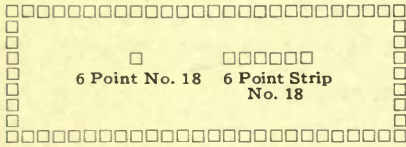
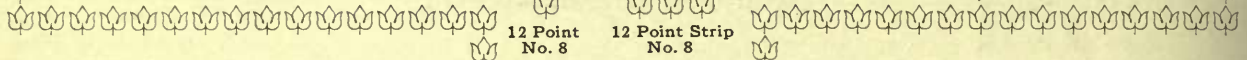
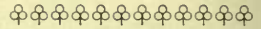
Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified

6 Point No. 8 Strip No. 8 6 Point 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



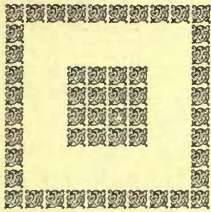
18 Point No. 316



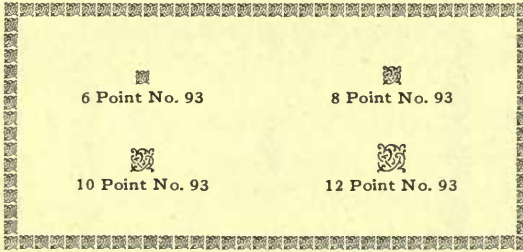
18 Point No. 314



18 Point No. 317



6 Point No. 93



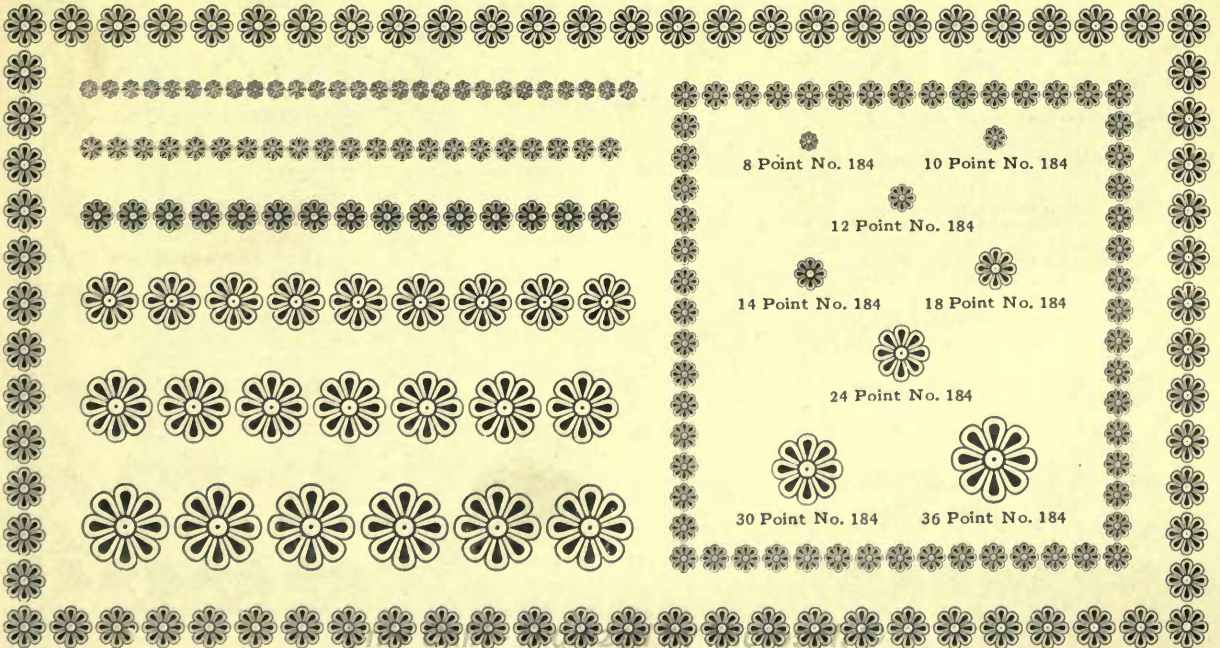
8 Point No. 93



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

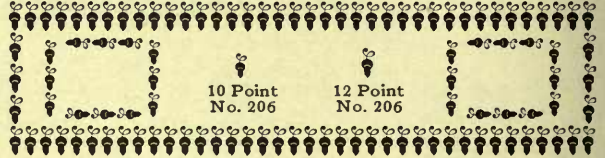
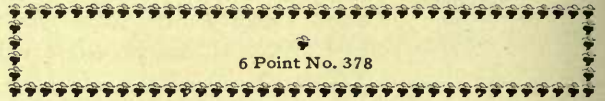
30 Point No. 184 36 Point No. 184

Monotype Borders

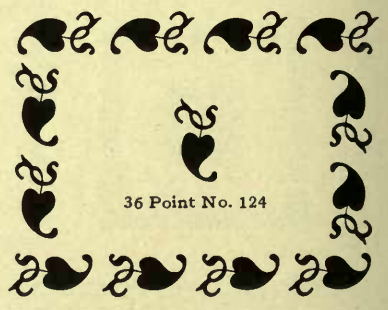
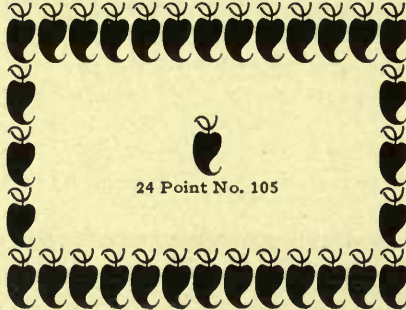
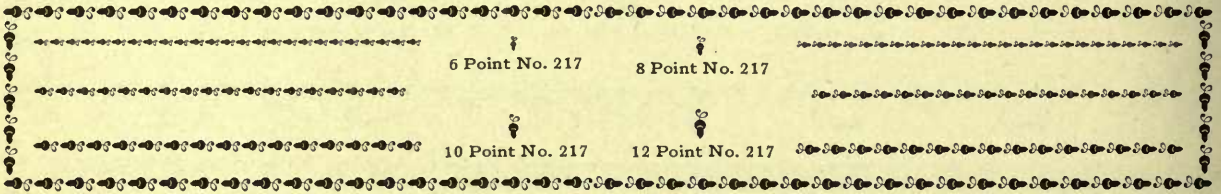
All Border Matrices are rated as Class A,
except those otherwise specified

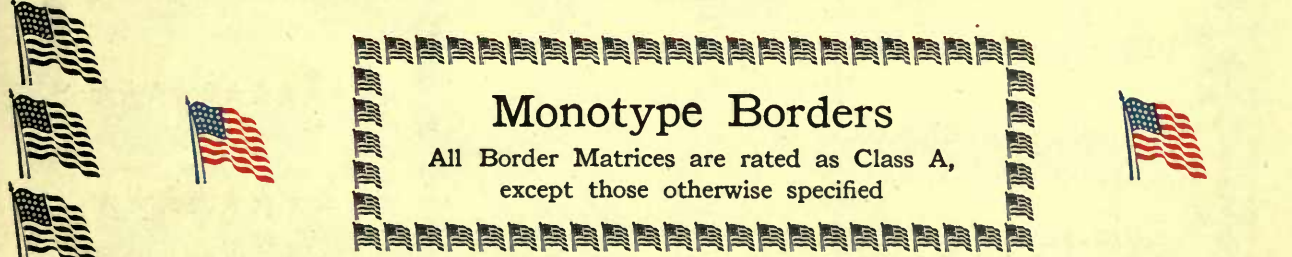
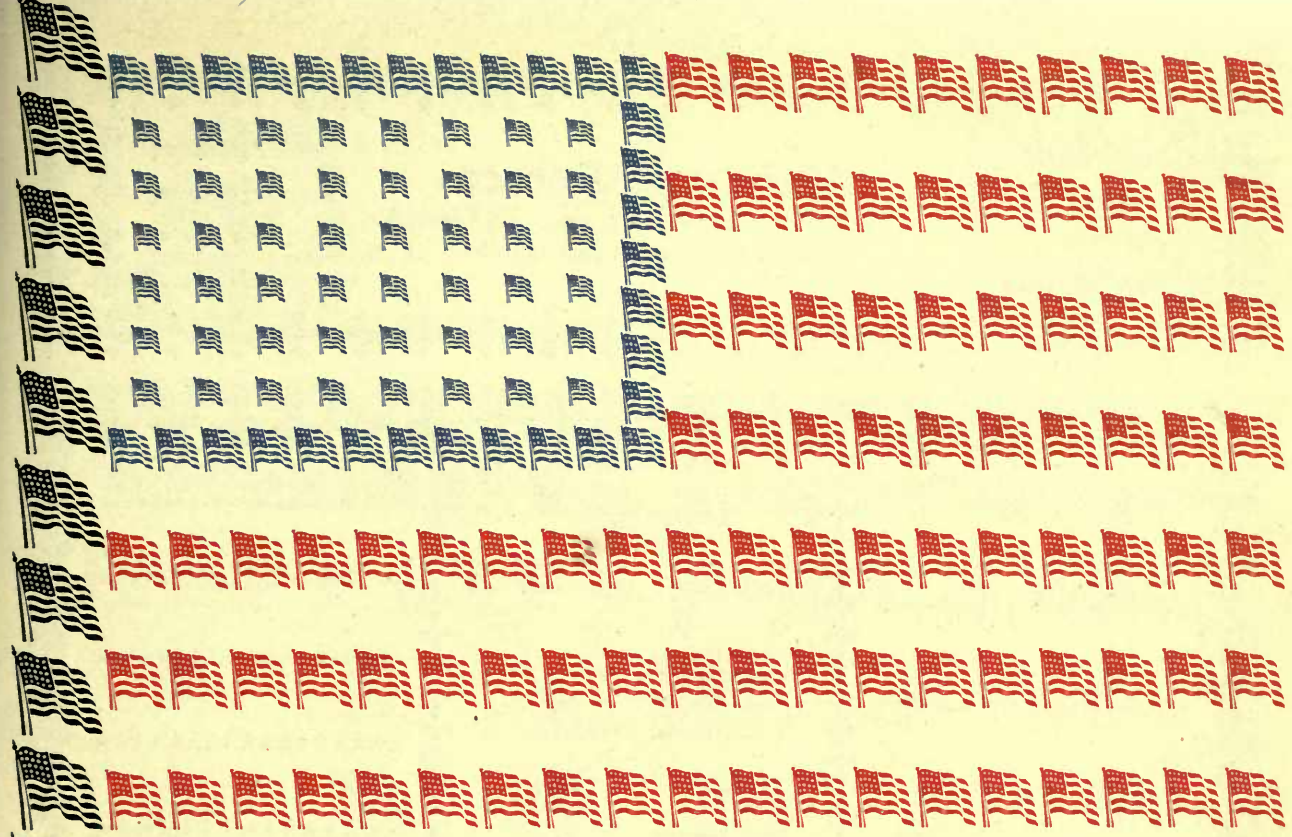
18 Point No. 370

36 Point No. 369



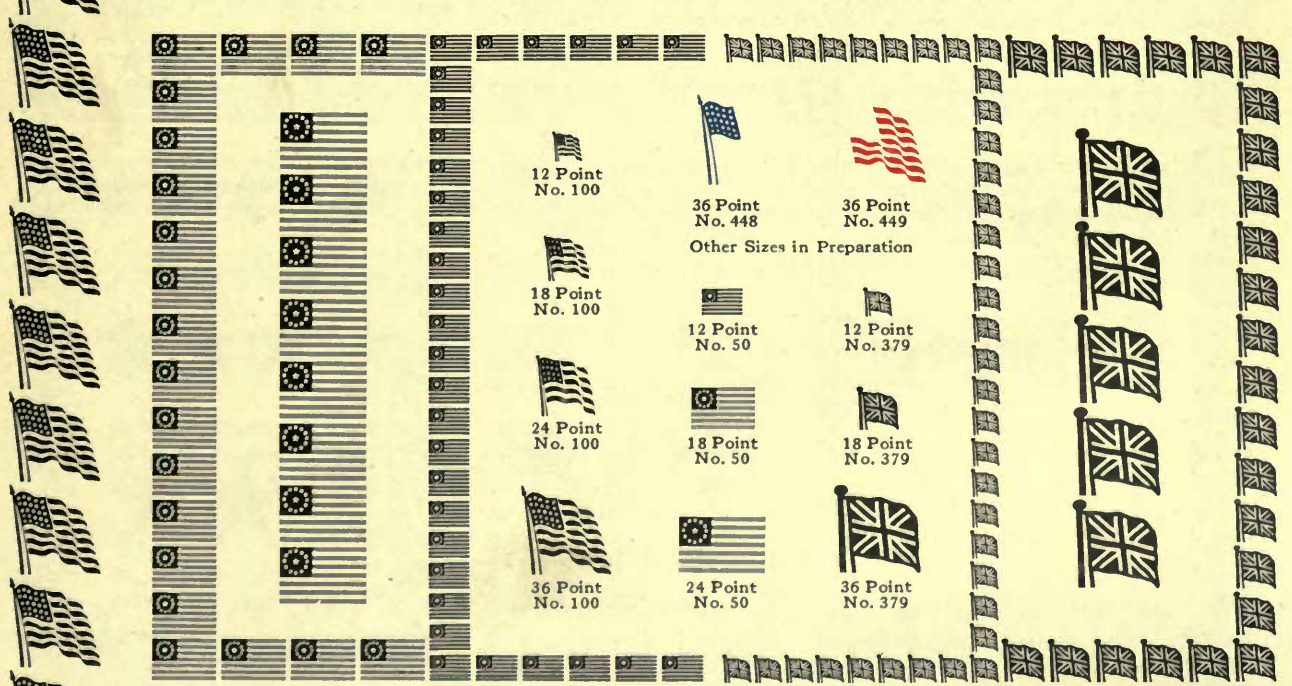
6 Point No. 137 6 Point No. 133 6 Point No. 135





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

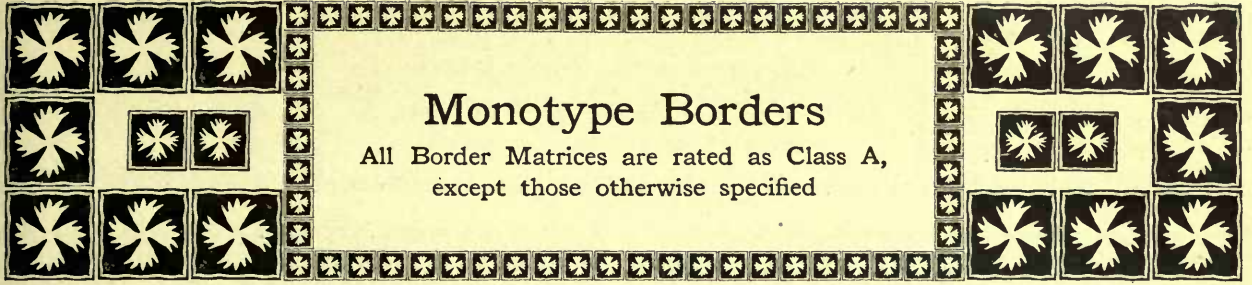
36 Point
No. 379



Monotype Borders

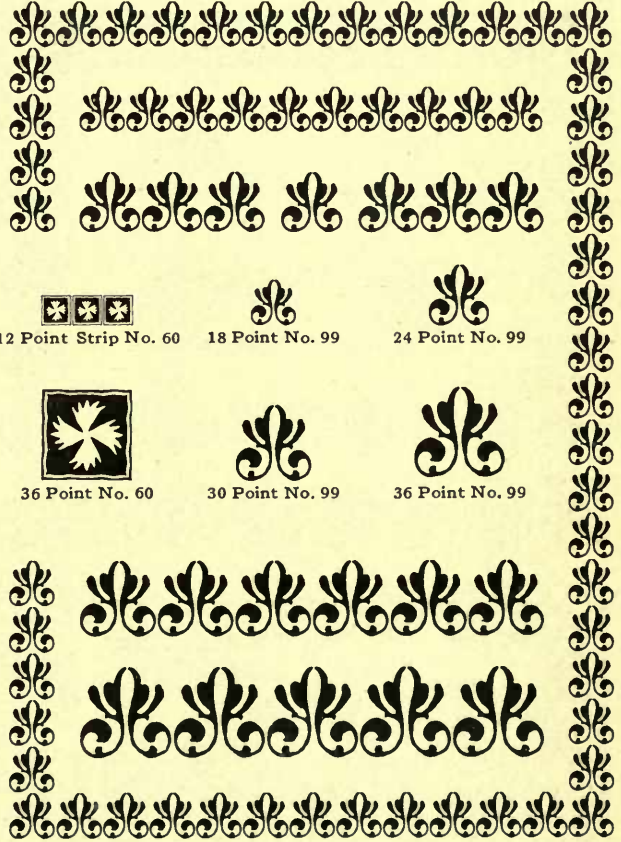
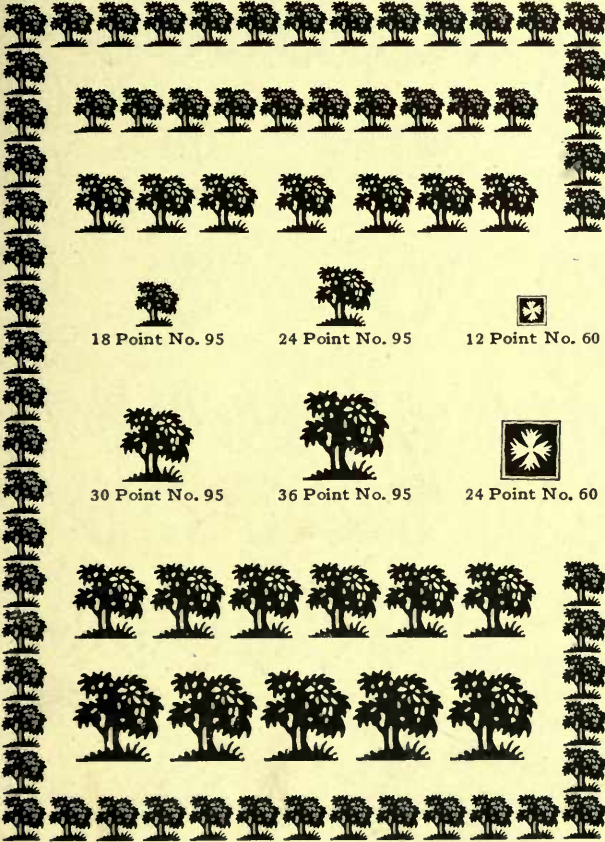
All Border Matrices are rated as Class A,
except those otherwise specified













6 Point No. 23	6 Point Strip No. 23	*****
8 Point No. 23	10 Point No. 23	*****
11 Point No. 23	12 Point No. 23	*****
8 Point No. 164	12 Point No. 171	*****
18 Point No. 149	24 Point No. 149	*****
5 Point No. 40	5 1/2 Point No. 40	*****
5 Point No. 66	6 Point No. 40	*****
6 Point No. 66	7 Point No. 40	*****
8 Point No. 66	8 Point No. 40	*****
10 Point No. 66	10 Point No. 40	*****
12 Point No. 66	12 Point No. 40	*****
18 Point No. 66	18 Point No. 40	*****
24 Point No. 66	24 Point No. 40	*****
30 Point No. 66	30 Point No. 40	*****
36 Point No. 66	36 Point No. 40	*****

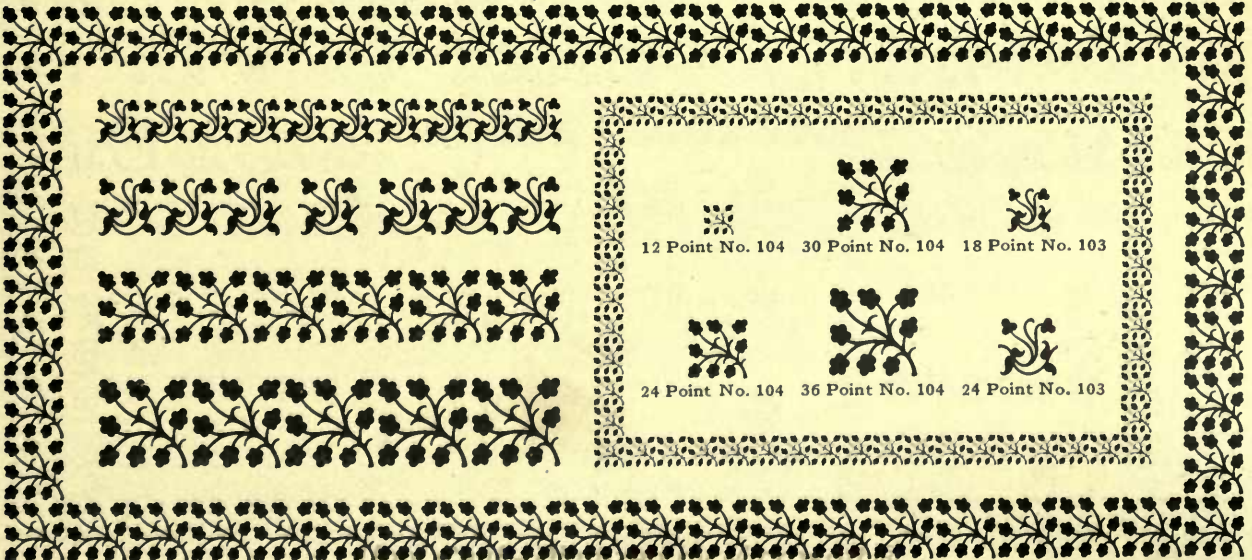







Monotype Borders

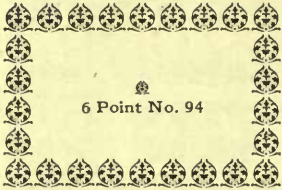
All Border Matrices are rated as Class A,
except those otherwise specified



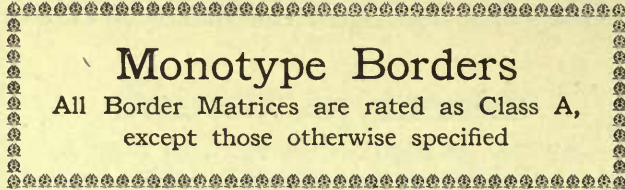
					
18 Point No. 95	24 Point No. 95	12 Point No. 60	12 Point Strip No. 60	18 Point No. 99	24 Point No. 99
					
30 Point No. 95	36 Point No. 95	24 Point No. 60	36 Point No. 60	30 Point No. 99	36 Point No. 99



		
12 Point No. 104	30 Point No. 104	18 Point No. 103
		
24 Point No. 104	36 Point No. 104	24 Point No. 103



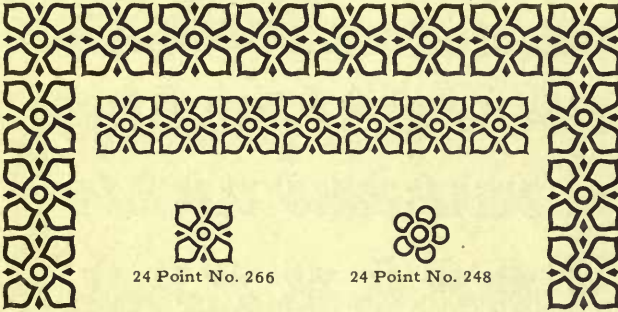
6 Point No. 94



12 Point No. 94

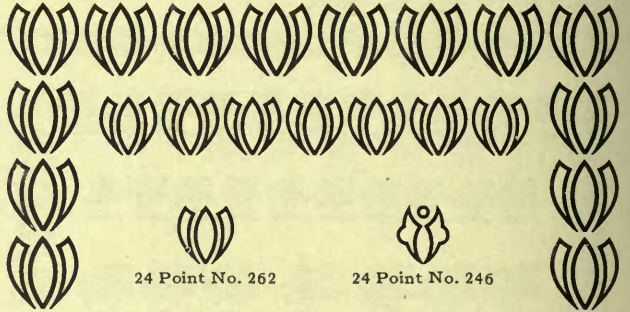
Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified



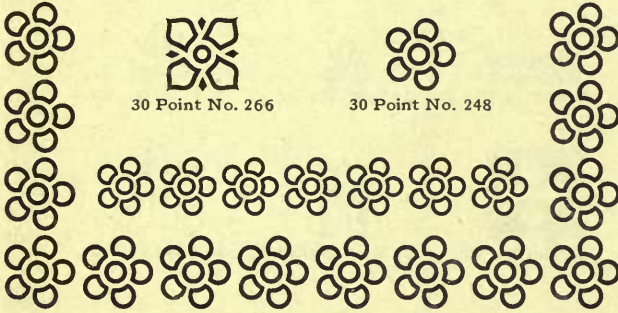
24 Point No. 266

24 Point No. 248



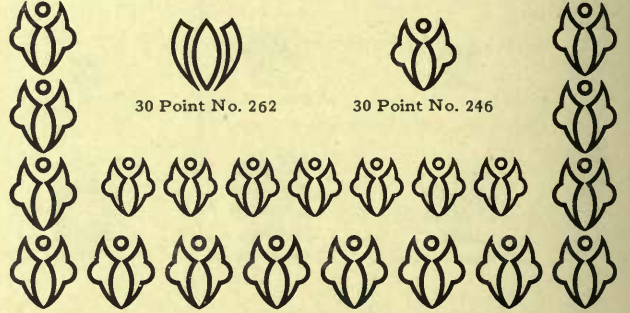
24 Point No. 262

24 Point No. 246



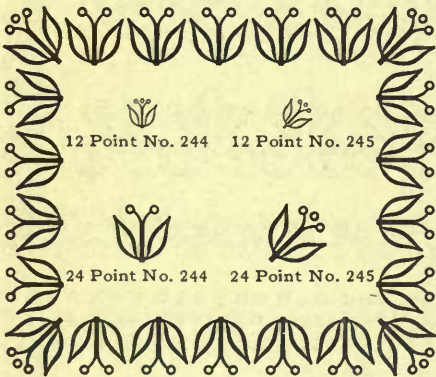
30 Point No. 266

30 Point No. 248



30 Point No. 262

30 Point No. 246



12 Point No. 244

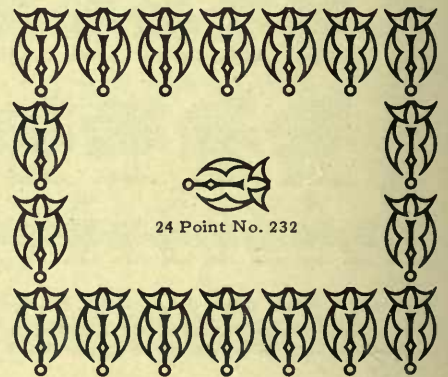
12 Point No. 245

24 Point No. 244

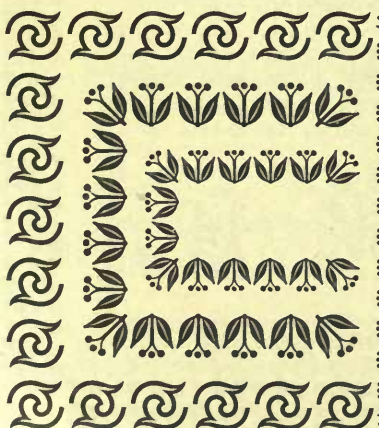
24 Point No. 245



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

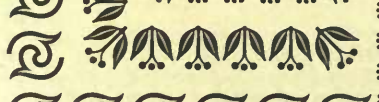
14 Point No. 256



18 Point No. 253

18 Point No. 254

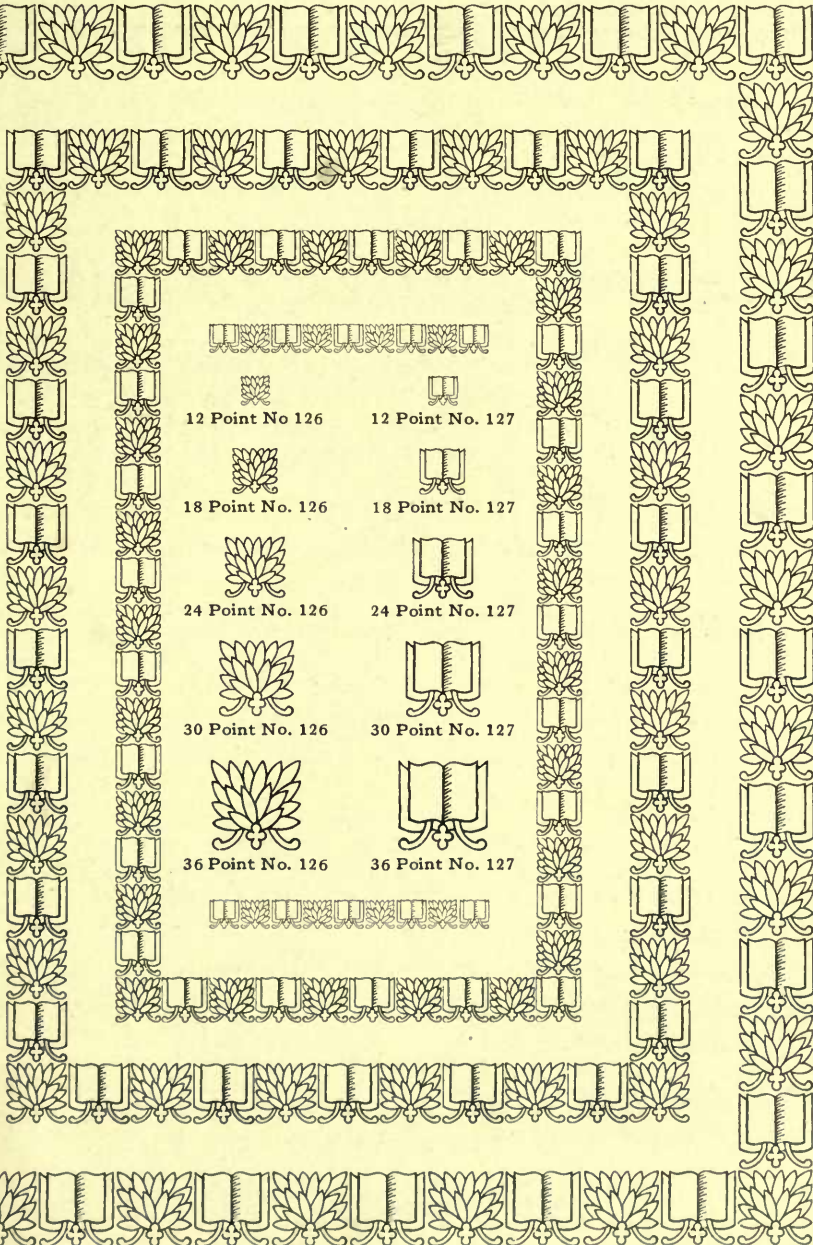
18 Point No. 256



24 Point No. 256

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified



12 Point No. 126

12 Point No. 127



18 Point No. 126

18 Point No. 127



24 Point No. 126

24 Point No. 127



30 Point No. 126

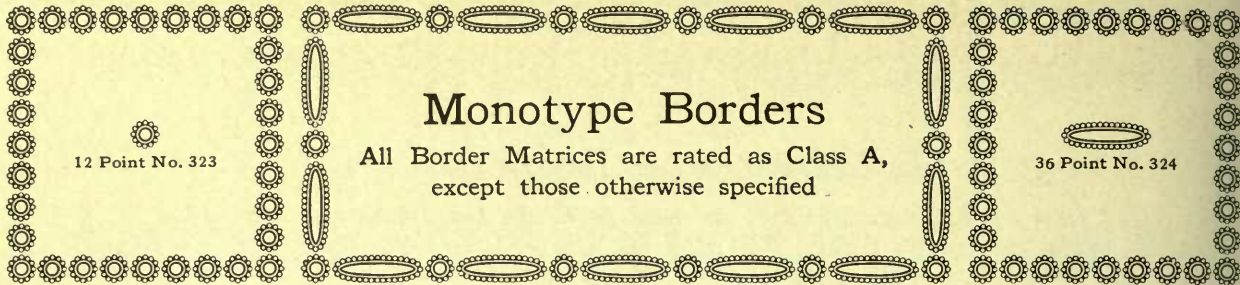
30 Point No. 127



36 Point No. 126

36 Point No. 127



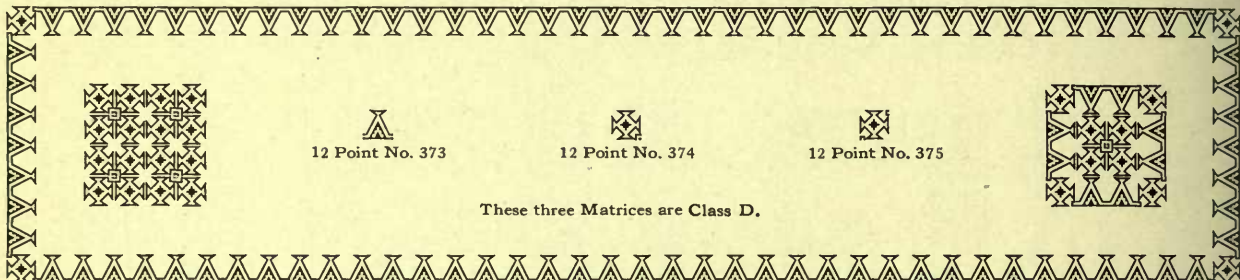


Monotype Borders

12 Point No. 323

All Border Matrices are rated as Class A,
except those otherwise specified

36 Point No. 324



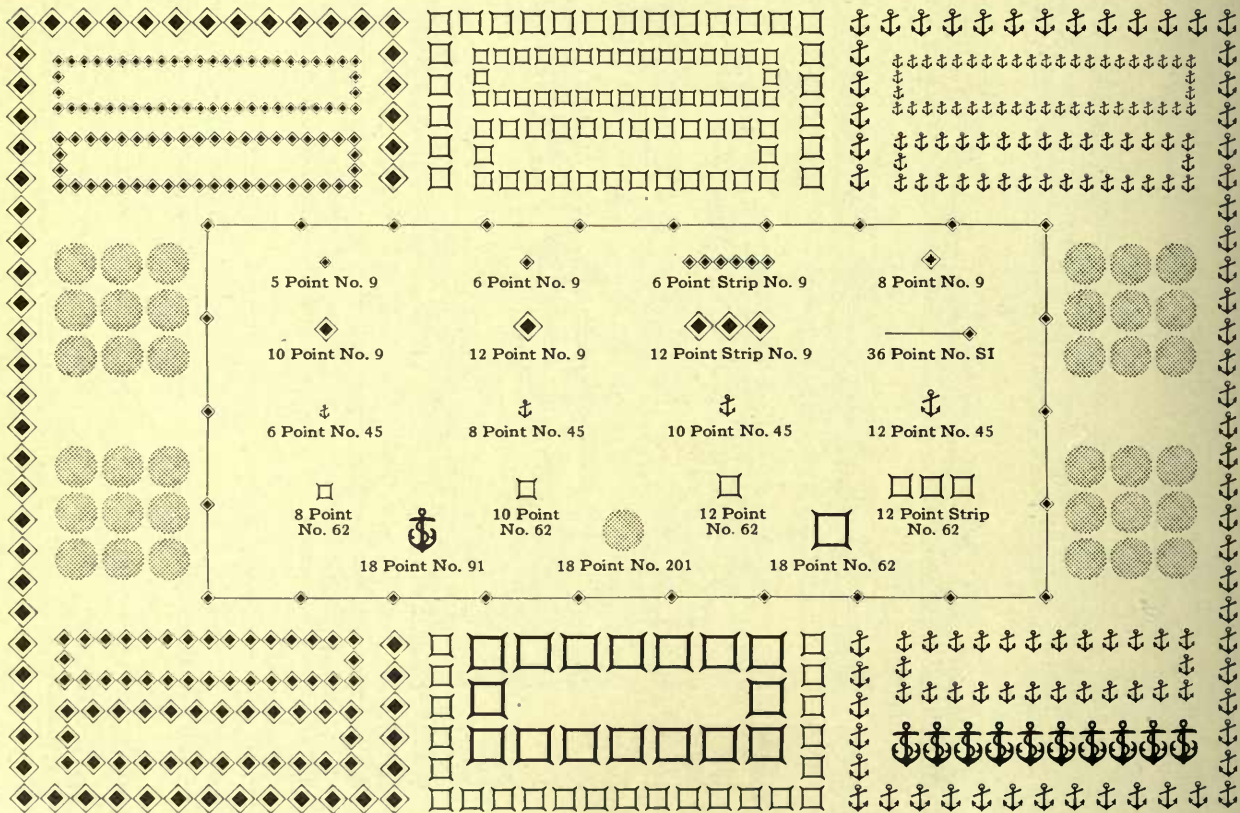

12 Point No. 373


12 Point No. 374


12 Point No. 375



These three Matrices are Class D.



5 Point No. 9

6 Point No. 9

6 Point Strip No. 9

8 Point No. 9

10 Point No. 9

12 Point No. 9

12 Point Strip No. 9

36 Point No. SI

6 Point No. 45

8 Point No. 45

10 Point No. 45

12 Point No. 45

8 Point No. 62



10 Point No. 62



12 Point No. 62

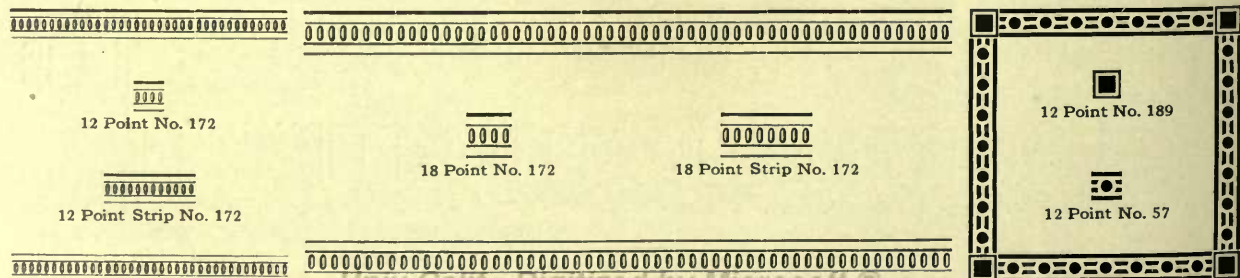


12 Point Strip No. 62

18 Point No. 91

18 Point No. 201

18 Point No. 62



12 Point No. 172

18 Point No. 172

18 Point Strip No. 172

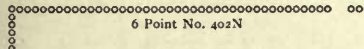
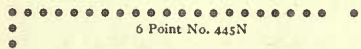
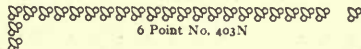
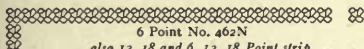
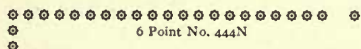



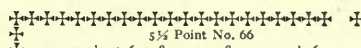



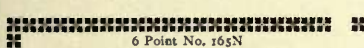


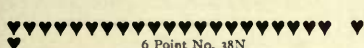
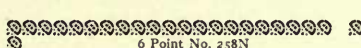
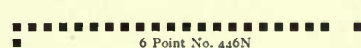
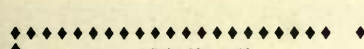
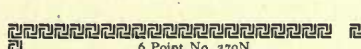

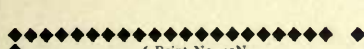



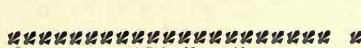
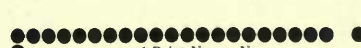
12 Point No. 189

12 Point No. 57


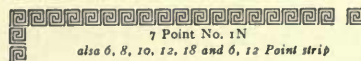
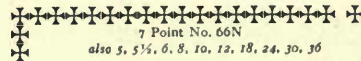
Specimen Sheets of New Monotype Borders

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

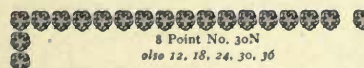
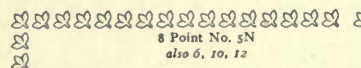


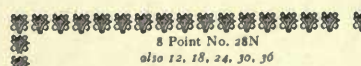

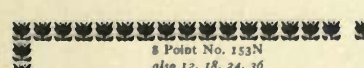
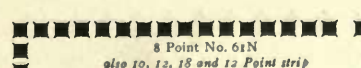
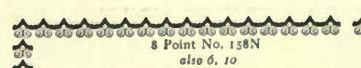
Six Point

 6 Point No. 402N	 6 Point No. 445N	 6 Point No. 403N
 6 Point No. 462N also 12, 18 and 6, 12, 18 Point strip	 6 Point No. 444N	 6 Point No. 52N also 8, 12, 14, 18
 6 Point No. 426N	 6 Point No. 443N	 5 1/2 Point No. 66 also 5, 6, 7, 8, 10, 12, 18, 24, 30 and 36
 6 Point No. 427N	 6 Point No. 176N also 8, 10, 12, 14, 18, 24, 30 and 36	 6 Point No. 480N
 6 Point No. 165N also 18, 24 and 12x36 strip	 6 Point No. 257N also 12, 14, 18, 24	 6 Point No. 539N
 6 Point No. 38N also 5, 8, 10, 12, 18, 36 and 8 Point strip	 6 Point No. 258N also 12, 14, 18, 24	 6 Point No. 446N
 6 Point No. 475N	 6 Point No. 270N also 12, 14, 18, 24	 6 Point No. 571N
 6 Point No. 41N also 8, 10, 12, 14, 18, 24, 30 and 36	 6 Point No. 251N also 12, 14, 18, 24	 6 Point No. 468N also 24
 6 Point No. 36N also 5, 8, 10, 12, 18 and 8 Point strip	 6 Point No. 252N also 12, 14, 18, 24	 6 Point No. 421N

Seven Point

 7 Point No. 429N	 7 Point No. 1N also 6, 8, 10, 12, 18 and 6, 12 Point strip	 7 Point No. 66N also 5, 5 1/2, 6, 8, 10, 12, 18, 24, 30, 36
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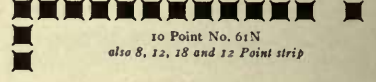
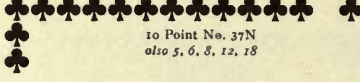
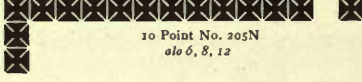
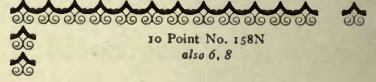
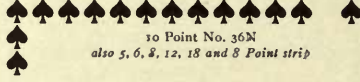
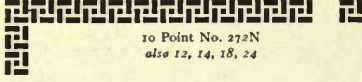
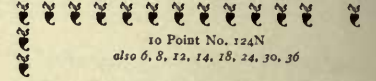
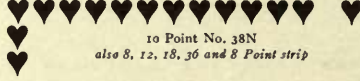
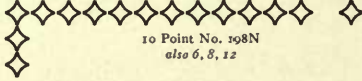
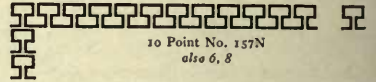
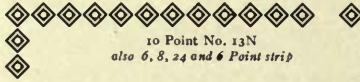
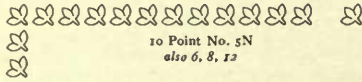
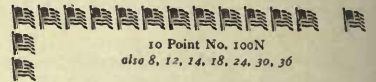
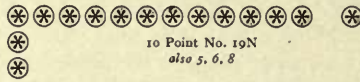
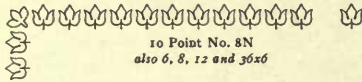
Eight Point

 8 Point No. 30N also 12, 18, 24, 30, 36	 8 Point No. 5N also 6, 10, 12	 8 Point No. 357N also 6
 8 Point No. 157N also 6, 10	 8 Point No. 28N also 12, 18, 24, 30, 36	 8 Point No. 100N also 10, 12, 14, 18, 24, 30, 36
 8 Point No. 153N also 12, 18, 24, 36	 8 Point No. 61N also 10, 12, 18 and 12 Point strip	 8 Point No. 158N also 6, 10

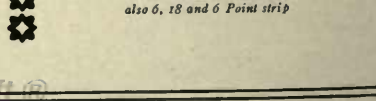
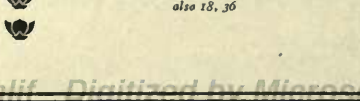
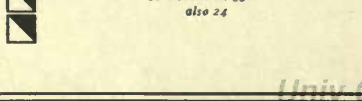
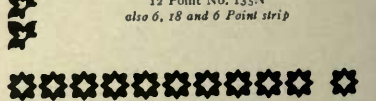
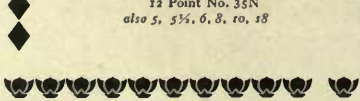
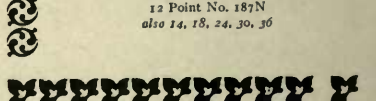
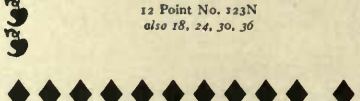
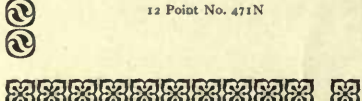
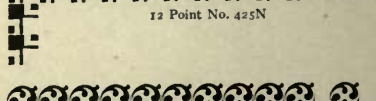
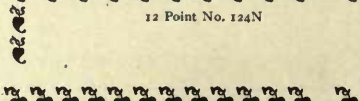
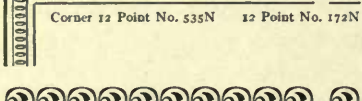
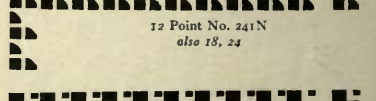
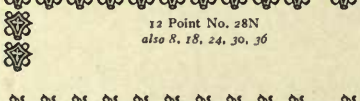
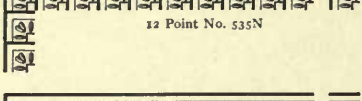
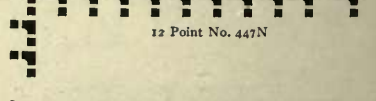
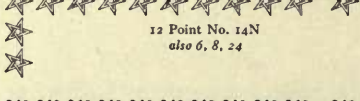
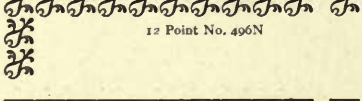
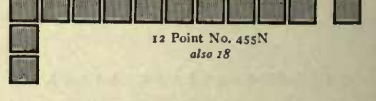
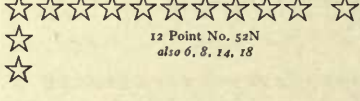
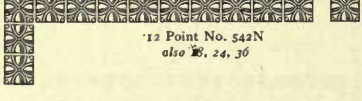
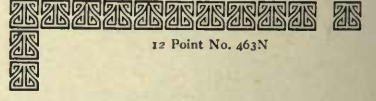
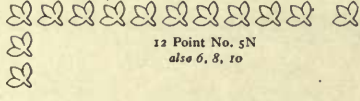
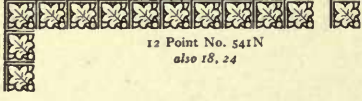
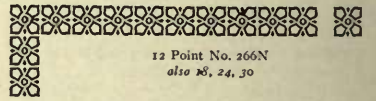
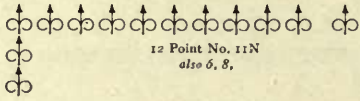
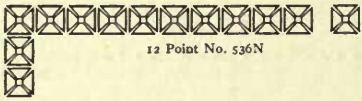
Nine Point

 9 Point No. 708N	 9 Point No. 671N
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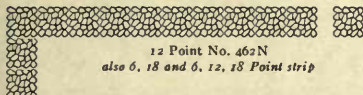
Ten Point



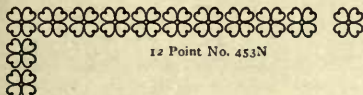
Twelve Point



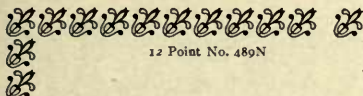
Twelve Point



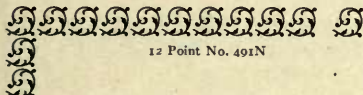
12 Point No. 462N
also 6, 18 and 6, 12, 18 Point strip



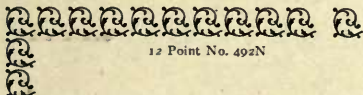
12 Point No. 453N



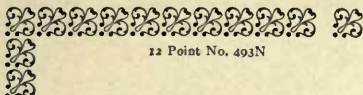
12 Point No. 489N



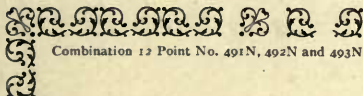
12 Point No. 491N



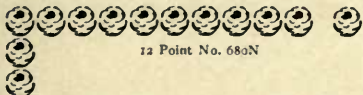
12 Point No. 492N



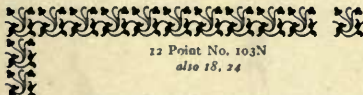
12 Point No. 493N



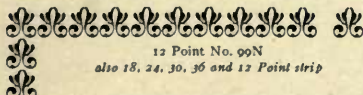
Combination 12 Point No. 491N, 492N and 493N



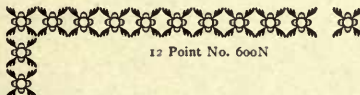
12 Point No. 680N



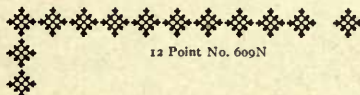
12 Point No. 103N
also 18, 24



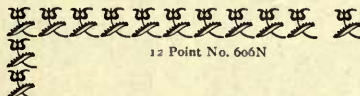
12 Point No. 99N
also 18, 24, 30, 36 and 12 Point strip



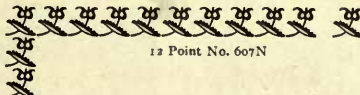
12 Point No. 600N



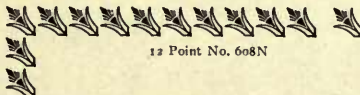
12 Point No. 609N



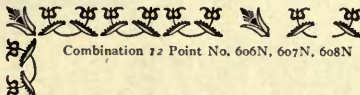
12 Point No. 606N



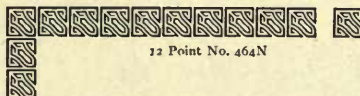
12 Point No. 607N



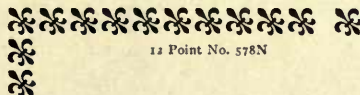
12 Point No. 608N



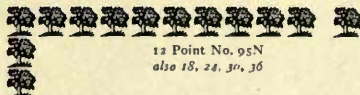
Combination 12 Point No. 606N, 607N, 608N



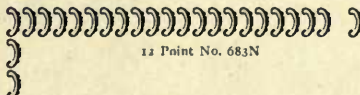
12 Point No. 464N



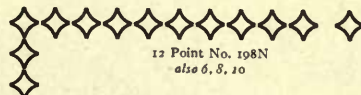
12 Point No. 578N



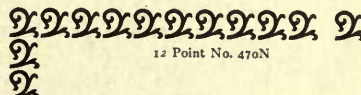
12 Point No. 95N
also 18, 24, 30, 36



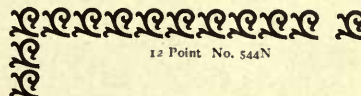
12 Point No. 683N



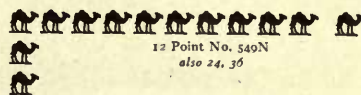
12 Point No. 198N
also 6, 8, 10



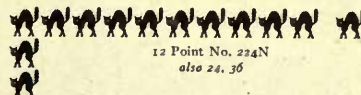
12 Point No. 470N



12 Point No. 544N



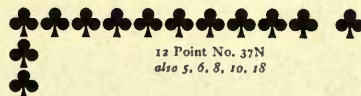
12 Point No. 549N
also 24, 36



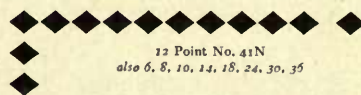
12 Point No. 224N
also 24, 36



12 Point No. 335N
also 18



12 Point No. 37N
also 5, 6, 8, 10, 18



12 Point No. 41N
also 6, 8, 10, 14, 18, 24, 30, 35

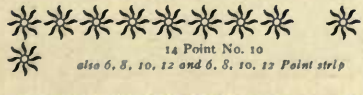


12 Point No. 205N
also 6, 8, 10

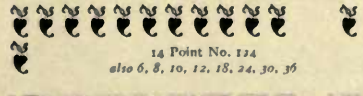
Fourteen Point



14 Point No. 52
also 6, 8, 12, 18



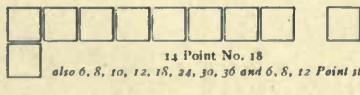
14 Point No. 10
also 6, 8, 10, 12 and 6, 8, 10, 12 Point strip



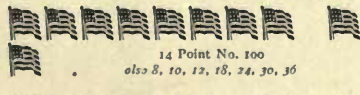
14 Point No. 124
also 6, 8, 10, 12, 18, 24, 30, 36



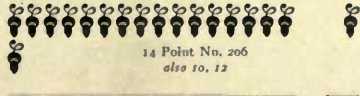
14 Point No. 80
also 5, 6, 8, 10, 12, 18, 24, 30, 36 and 6, 8, 10, 12 Point strip



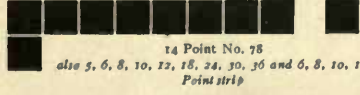
14 Point No. 18
also 6, 8, 10, 12, 18, 24, 30, 36 and 6, 8, 12 Point strip



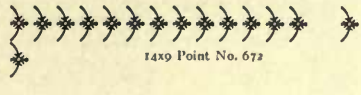
14 Point No. 100
also 8, 10, 12, 18, 24, 30, 36



14 Point No. 206
also 10, 12



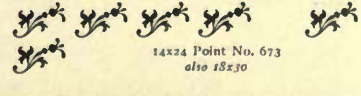
14 Point No. 78
also 5, 6, 8, 10, 12, 18, 24, 30, 36 and 6, 8, 10, 12 Point strip



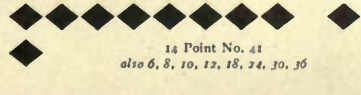
14x9 Point No. 672



14x24 Point No. 674
also 18x30

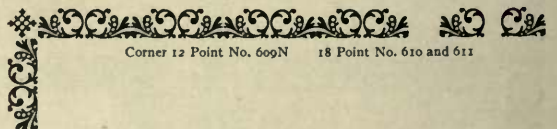
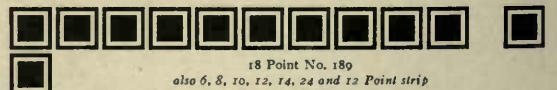
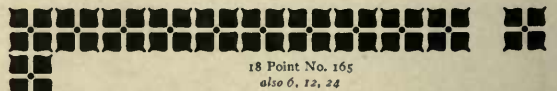
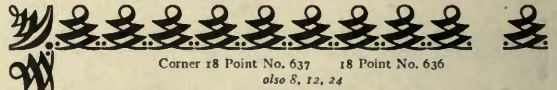
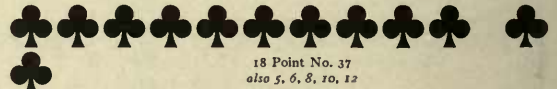
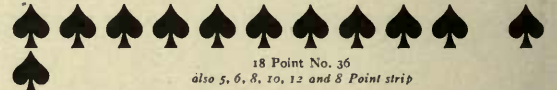
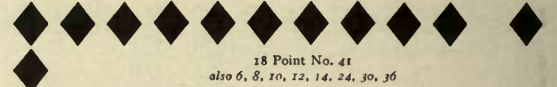
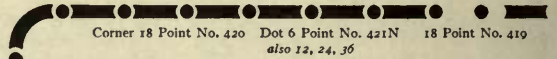
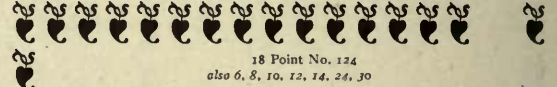
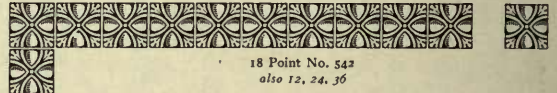
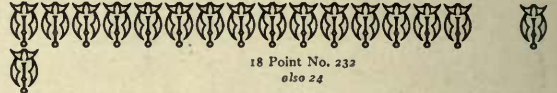
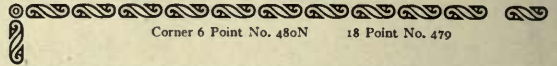
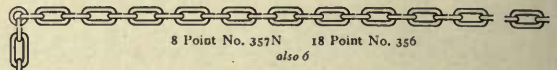
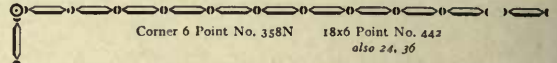
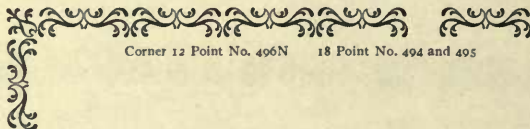
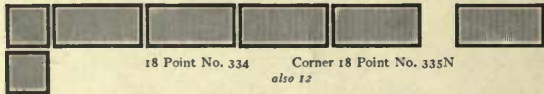
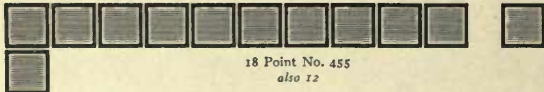
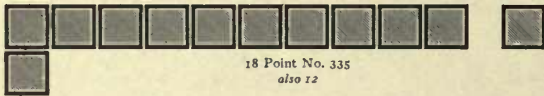
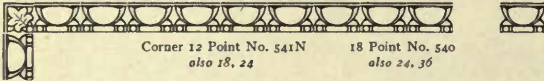
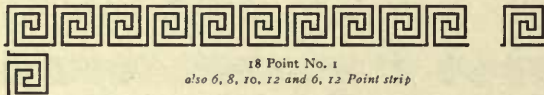
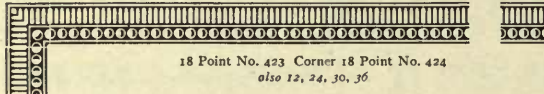
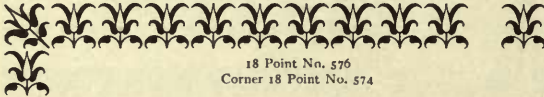
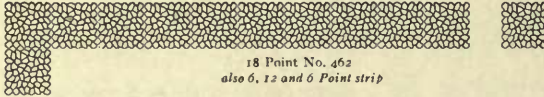
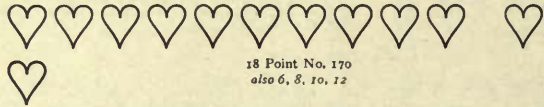
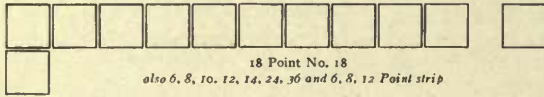


14x24 Point No. 673
also 18x30

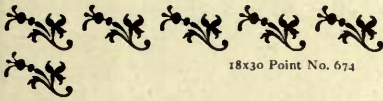


14 Point No. 41
also 6, 8, 10, 12, 18, 24, 30, 36

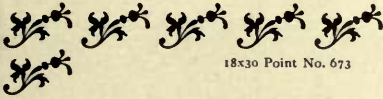
Eighteen Point



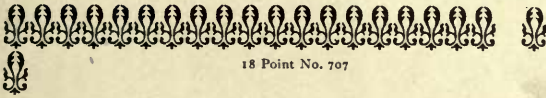
Eighteen Point



18x30 Point No. 674



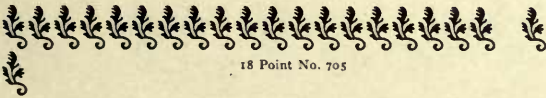
18x30 Point No. 673



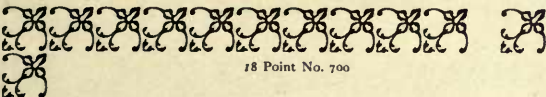
18 Point No. 707



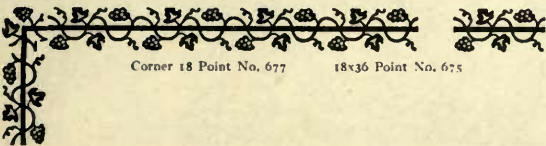
18 Point No. 706



18 Point No. 705



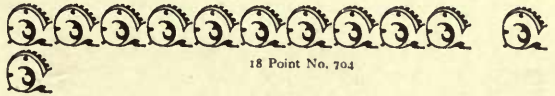
18 Point No. 700



Corner 18 Point No. 677 18x36 Point No. 675



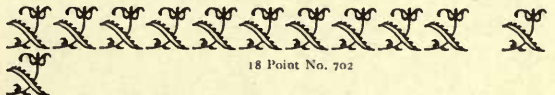
18x24 Point No. 681



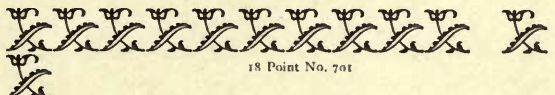
18 Point No. 704



18 Point No. 703



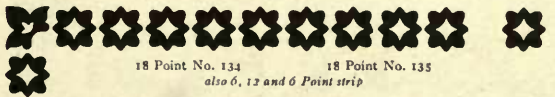
18 Point No. 702



18 Point No. 701



Combination 18 Point Nos. 701, 702, 703 and 704



18 Point No. 134 18 Point No. 135
also 6, 12 and 6 Point strip

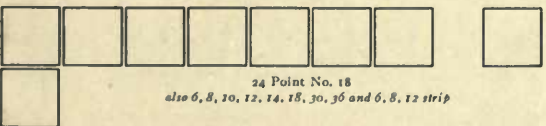
Twenty-four Point



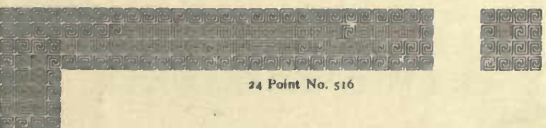
24 Point No. 585
Corner 24 Point No. 586



24 Point No. 301
24 Point No. 300 Corner



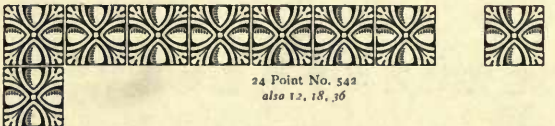
24 Point No. 18
also 6, 8, 10, 12, 14, 18, 30, 36 and 6, 8, 12 strip



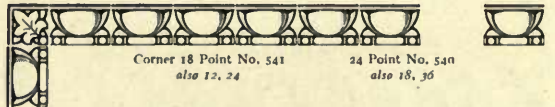
24 Point No. 516



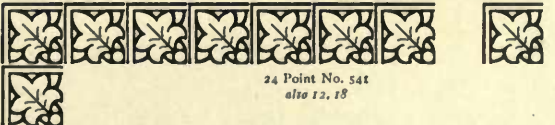
24 Point No. 13
also 6, 8, 10 and 6 Point strip



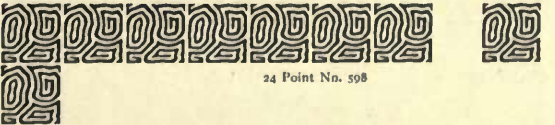
24 Point No. 542
also 12, 18, 36



Corner 18 Point No. 541 24 Point No. 540
also 12, 24 also 18, 36



24 Point No. 544
also 12, 18

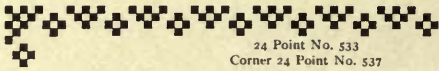


24 Point No. 598

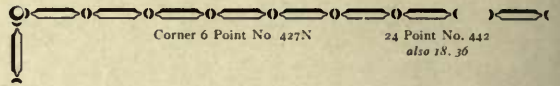


24 Point No. 189

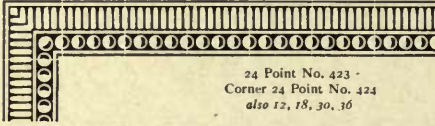
Twenty-four Point



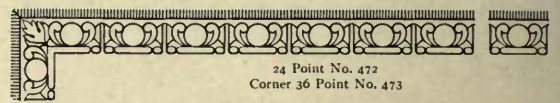
24 Point No. 533
Corner 24 Point No. 537



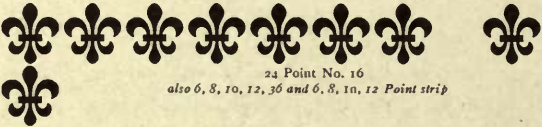
Corner 6 Point No. 427N
24 Point No. 442
also 18, 36



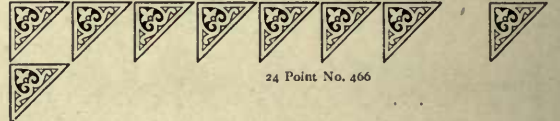
24 Point No. 423
Corner 24 Point No. 424
also 12, 18, 30, 36



24 Point No. 472
Corner 36 Point No. 473



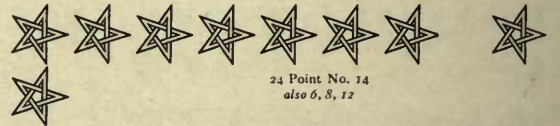
24 Point No. 16
also 6, 8, 10, 12, 36 and 6, 8, 11, 12 Point strip



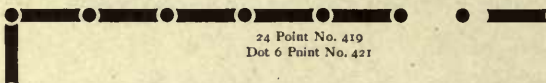
24 Point No. 466



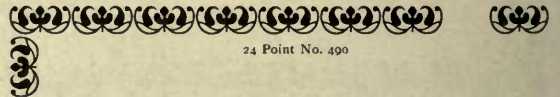
24 Point No. 15
also 6



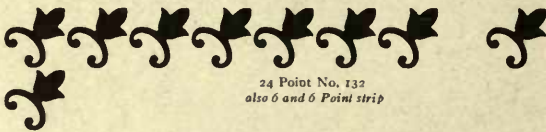
24 Point No. 14
also 6, 8, 12



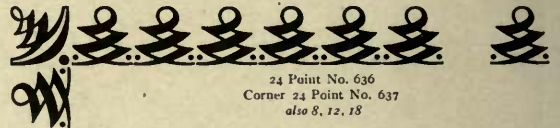
24 Point No. 419
Dot 6 Point No. 421



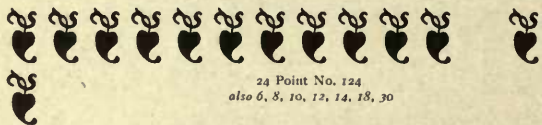
24 Point No. 490



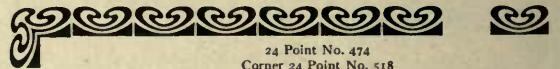
24 Point No. 132
also 6 and 6 Point strip



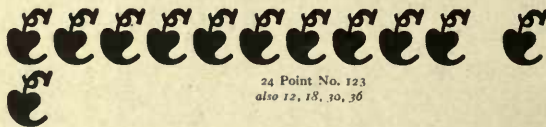
24 Point No. 636
Corner 24 Point No. 637
also 8, 12, 18



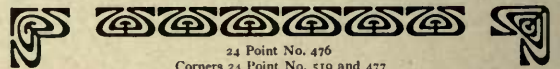
24 Point No. 124
also 6, 8, 10, 12, 14, 18, 30



24 Point No. 474
Corner 24 Point No. 518



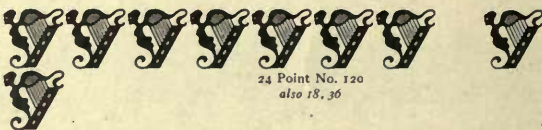
24 Point No. 123
also 12, 18, 30, 36



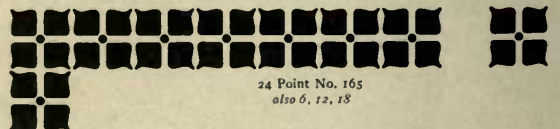
24 Point No. 476
Corners 24 Point No. 519 and 477



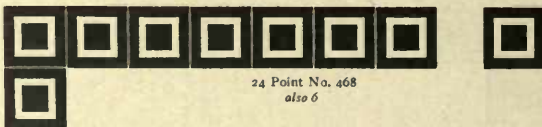
24 Point No. 379
also 12, 18, 36



24 Point No. 120
also 18, 36



24 Point No. 165
also 6, 12, 18

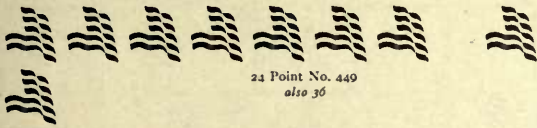


24 Point No. 468
also 6



24 Point No. 153
also 8, 12, 18, 36

Twenty-four Point



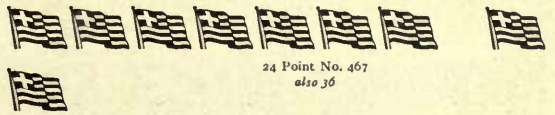
24 Point No. 449
also 36



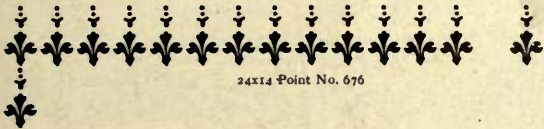
24x10 Point No. 678



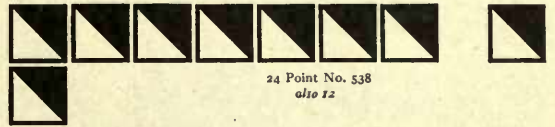
24 Point No. 448
also 36



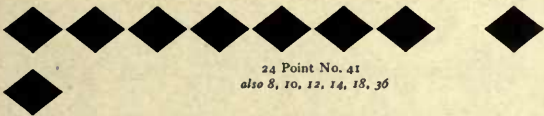
24 Point No. 467
also 36



24x14 Point No. 676



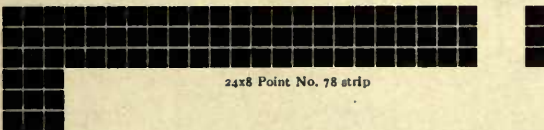
24 Point No. 538
also 12



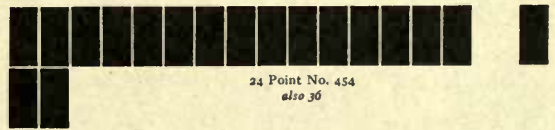
24 Point No. 41
also 8, 10, 12, 14, 18, 36



24 Point No. 469

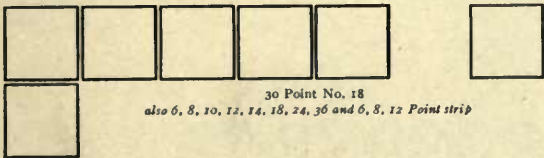


24x8 Point No. 78 strip

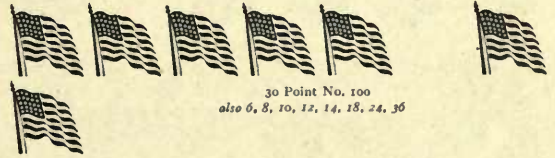


24 Point No. 454
also 36

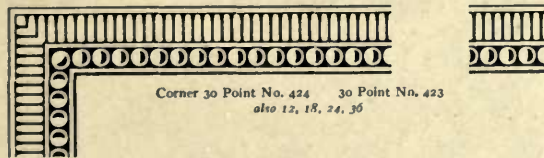
Thirty Point



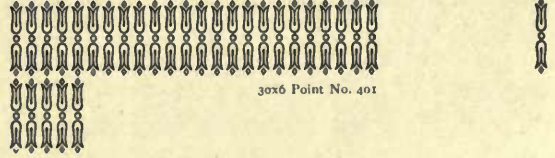
30 Point No. 18
also 6, 8, 10, 12, 14, 18, 24, 36 and 6, 8, 12 Point strip



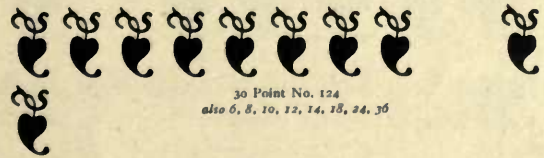
30 Point No. 100
also 6, 8, 10, 12, 14, 18, 24, 36



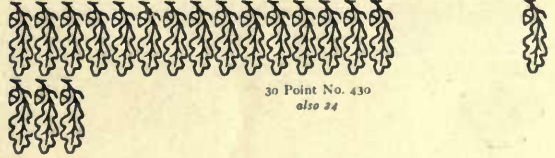
Corner 30 Point No. 424 30 Point No. 423
also 12, 18, 24, 36



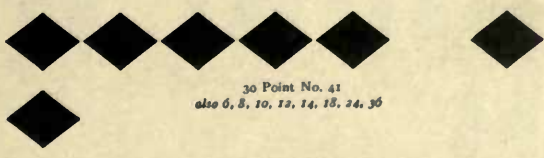
30x6 Point No. 491



30 Point No. 124
also 6, 8, 10, 12, 14, 18, 24, 36



30 Point No. 430
also 24

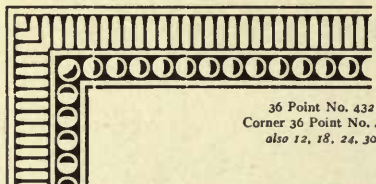


30 Point No. 41
also 6, 8, 10, 12, 14, 18, 24, 36

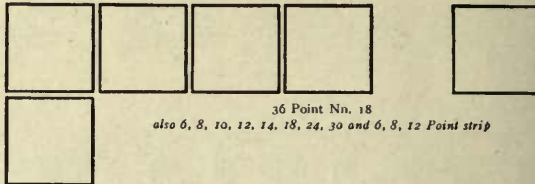


30x10 Point strip No. 78

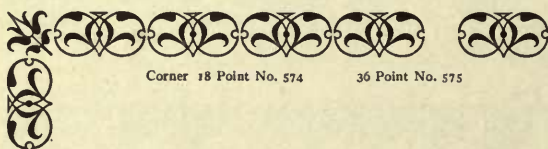
Thirty-six Point



36 Point No. 432
 Corner 36 Point No. 424
 also 12, 18, 24, 30



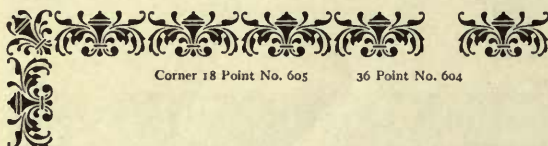
36 Point No. 18
 also 6, 8, 10, 12, 14, 18, 24, 30 and 6, 8, 12 Point strip



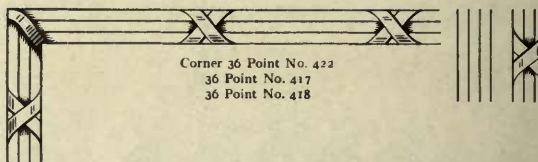
Corner 18 Point No. 574 36 Point No. 575



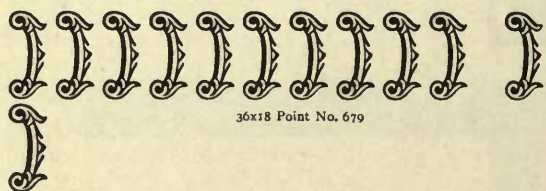
36x18 Point No. 145



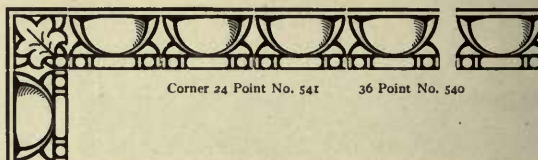
Corner 18 Point No. 605 36 Point No. 604



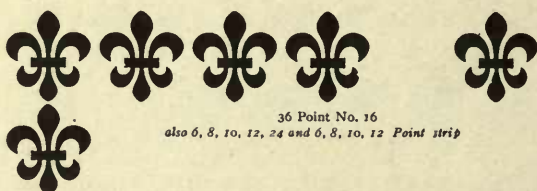
Corner 36 Point No. 422
 36 Point No. 417
 36 Point No. 418



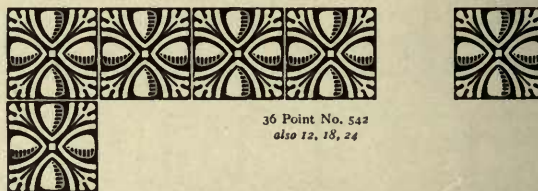
36x18 Point No. 679



Corner 24 Point No. 541 36 Point No. 540



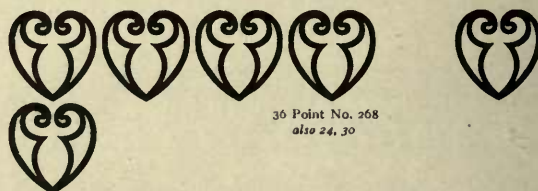
36 Point No. 16
 also 6, 8, 10, 12, 24 and 6, 8, 10, 12 Point strip



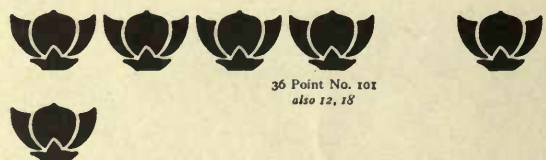
36 Point No. 542
 also 12, 18, 24



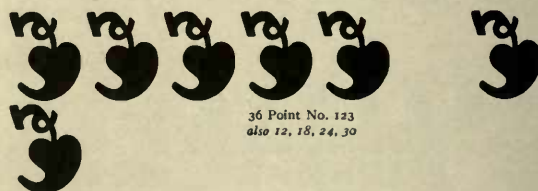
36 Point No. 400
 also 18, 24



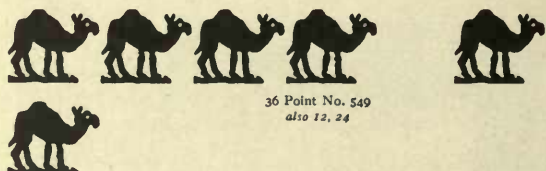
36 Point No. 268
 also 24, 30



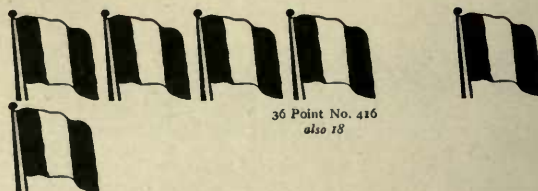
36 Point No. 101
 also 12, 18



36 Point No. 123
 also 12, 18, 24, 30

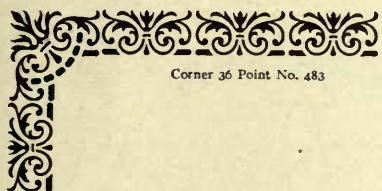


36 Point No. 549
 also 12, 24



36 Point No. 416
 also 18

Thirty-six Point



Corner 36 Point No. 483



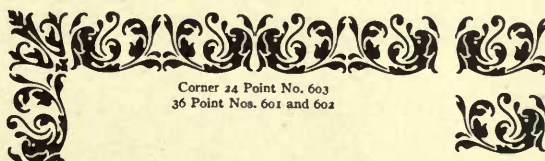
36 Point No. 482



36 Point No. 486



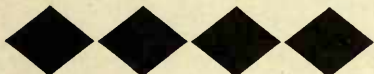
36 Point No. 467
also 24



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



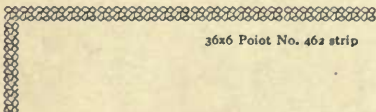
36 Point No. 32
also 6, 8, 10, 12, 18, 24 and 6, 12 Point strip



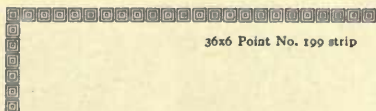
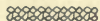
36 Point No. 136
also 6, and 6 Point strip



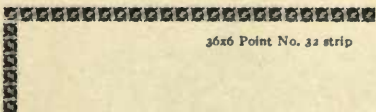
Thirty-six Point Strip Borders



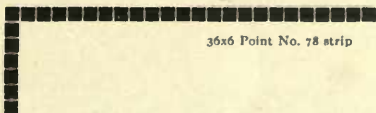
36x6 Point No. 462 strip



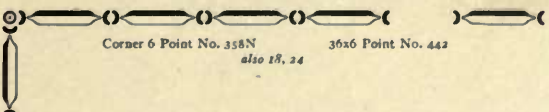
36x6 Point No. 199 strip



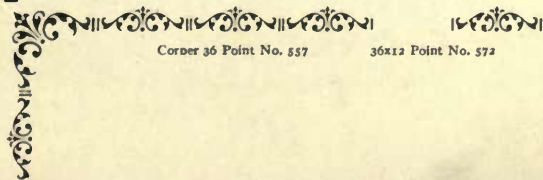
36x6 Point No. 32 strip



36x6 Point No. 78 strip

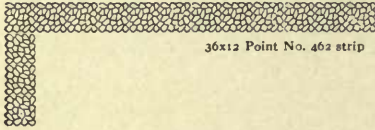


Corner 6 Point No. 358N
also 18, 24

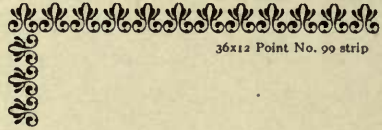


Corner 36 Point No. 557
36x12 Point No. 572

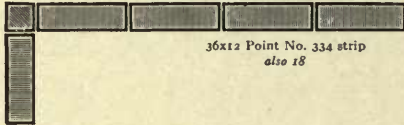
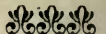
Thirty-six Point Strip Borders



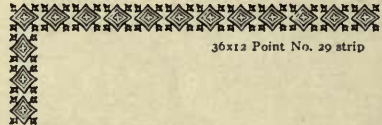
36x12 Point No. 462 strip



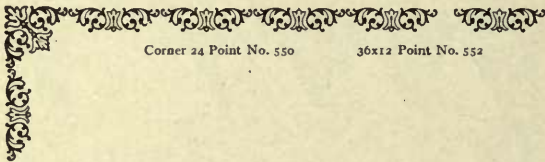
36x12 Point No. 99 strip



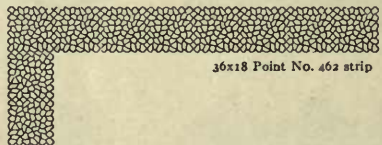
36x12 Point No. 334 strip
also 18



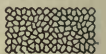
36x12 Point No. 29 strip



Corner 24 Point No. 550 36x12 Point No. 552



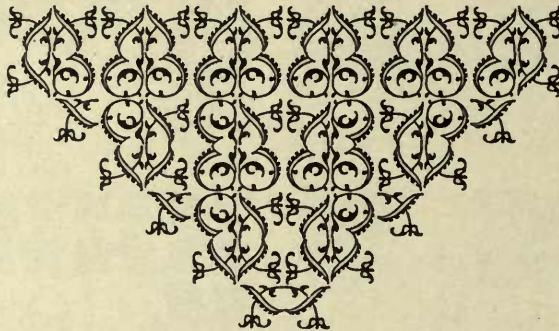
36x18 Point No. 462 strip



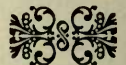
Suggestions for Tail Pieces



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
18x30 Point Nos. 673 and 674
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



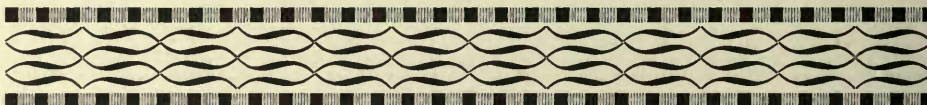
36 Point No. 482, Continuous Rule 3428RL



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

<i>f fi ff ffi m n nt fh fk lb st ct</i> 7H91-337G	<i>f fi ff ffi m n nt fh fk lb st ct</i> 7H9-337G
<i>f fi ff ffi m n nt fh fk lb st ct</i> 8H91-337G	<i>f fi ff ffi m n nt fh fk lb st ct</i> 8H9-337G
<i>f fi ff ffi m n nt fh fk lb st ct</i> 9H91-337G	<i>f fi ff ffi m n nt fh fk lb st ct</i> 9H9-337G
<i>f fi ff ffi m n nt fh fk lb st ct</i> 10H91-337G	<i>f fi ff ffi m n nt fh fk lb st ct</i> 10H9-337G
<i>f fi ff ffi m n nt fh fk lb st ct</i> 11H91-337G	<i>f fi ff ffi m n nt fh fk lb st ct</i> 11H9-337G
<i>f fi ff ffi m n nt fh fk lb st ct</i> 12H91-337G	<i>f fi ff ffi m n nt fh fk lb st ct</i> 12H9-337G
<i>f fi ff ffi m n nt fh fk lb st ct</i> 7H9-337E	<i>f fi ff ffi m n nt fh fk lb st ct</i> 8H9-337E
<i>f fi ff ffi m n nt fh fk lb st ct</i> 9H9-337E	<i>f fi ff ffi m n nt fh fk lb st ct</i> 10H9-337E
<i>f fi ff ffi m n nt fh fk lb st ct</i> 11H9-337E	<i>f fi ff ffi m n nt fh fk lb st ct</i> 12H9-337E

Electro Display Matrices—Class G1

<i>f fi ff ffi m n nt fh fk lb st ct</i> 14-3371S	<i>f fi ff ffi m n nt fh fk lb st ct</i> 14-337S
<i>f fi ff ffi m n nt fh fk lb st ct</i> 18-3371S	<i>f fi ff ffi m n nt fh fk lb st ct</i> 18-337S
<i>f fi ff ffi m n nt fh fk lb st ct</i> 24-3371S	<i>f fi ff ffi m n nt fh fk lb st ct</i> 24-337S
<i>f fi ff ffi m n nt fh fk lb st ct</i> 30-3371S	<i>f fi ff ffi m n nt fh fk lb st ct</i> 30-337S
<i>f fi ff ffi m n nt fh fk lb st ct</i> 36-3371S	<i>f fi ff ffi m n nt fh fk lb st ct</i> 36-337S

Monotype Strip Leaders and Borders

Requires the use of Continuous Border Attachment and Mold.

..... 6x36-12DL	..... 6x36-18DL
----- 6x36-24DL	----- 6x36-12HL
----- 6x36-6HL	----- 6x36-18HL
..... 6x36-6DL	..... 6x36-24HL

These Leaders made to match Standard Six Point Composition Leaders.

..... 6E-590LN	..... 6E-589LN
..... 6E-612LN	..... 6-612LN
..... 6-640LN	..... 6E-588LN
..... 6E-157LN	..... 6E-587LN
..... 6-579LN	..... 6-85LN
..... 6E-138LN	..... 6-652LN
..... 6-595LN	..... 6-451LN
..... 6-593LN	..... 6-450LN
..... 6-634LN	..... 6-157LN
..... 6-594LN	..... 6-597LN
..... 6-132LN	..... 6-142LN
..... 6-177LN	..... 6-186LN
..... 6-642LN	..... 6-69LN
..... 6-580LN	..... 6-139LN
..... 6-369LN	..... 6-582LN
..... 6-190LN	..... 6-137LN
..... 6-641LN	..... 6-592LN
..... 6-635LN	..... 6-591LN
..... 6-140LN	..... 6-596LN
..... 6-78LN	..... 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, 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.

For the Teacher-Print Set of the
Old Fashion Series

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

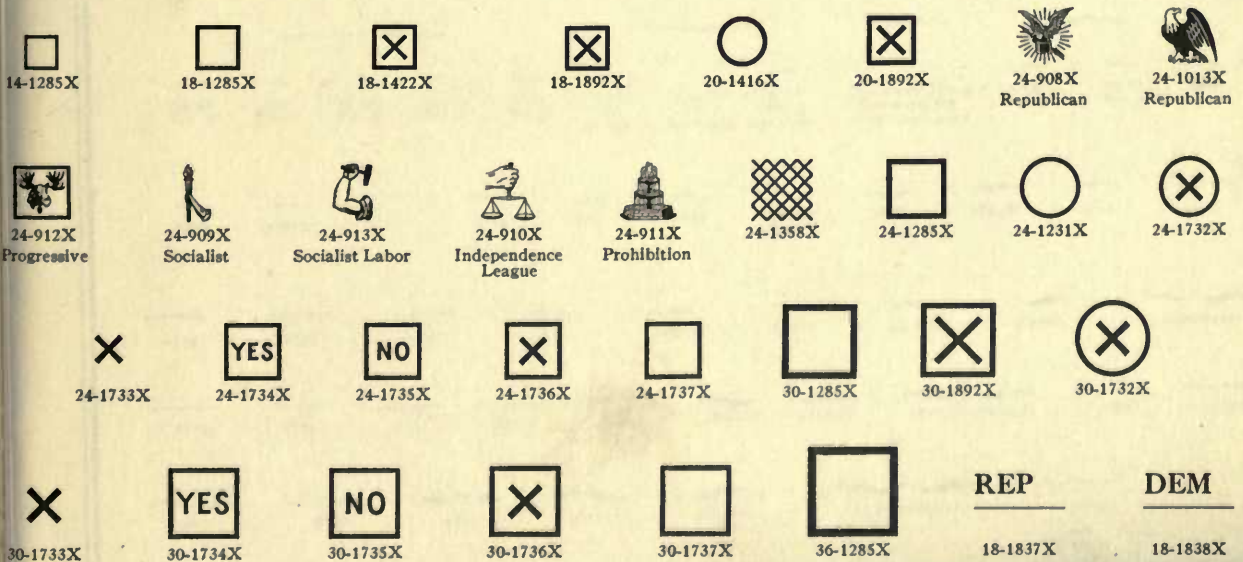
Holiday Matrices

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



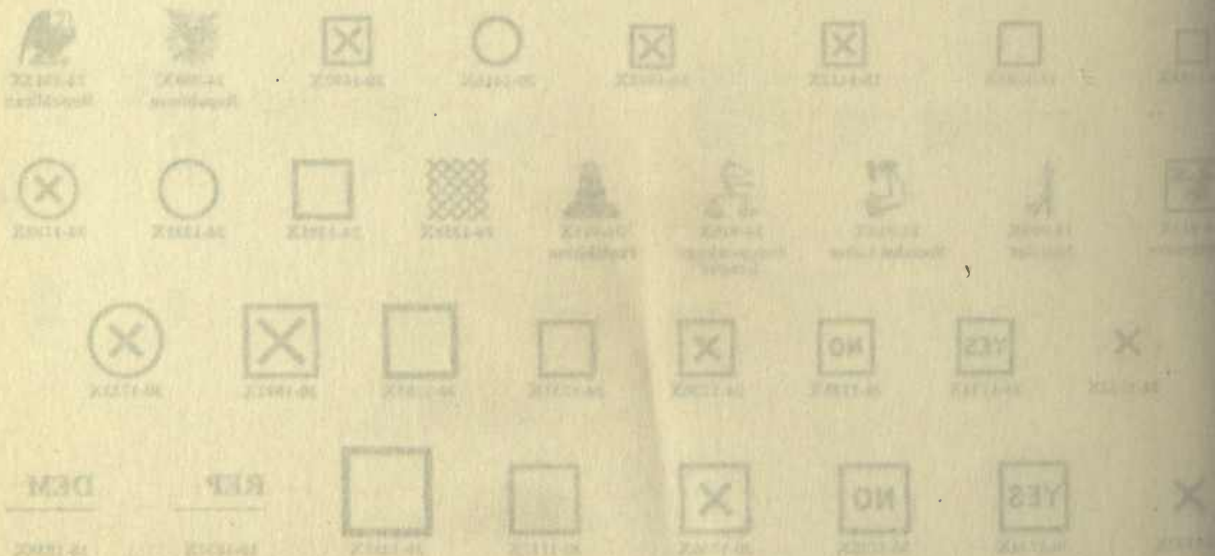
Holiday Matrices

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



Logotypes for Check Printing

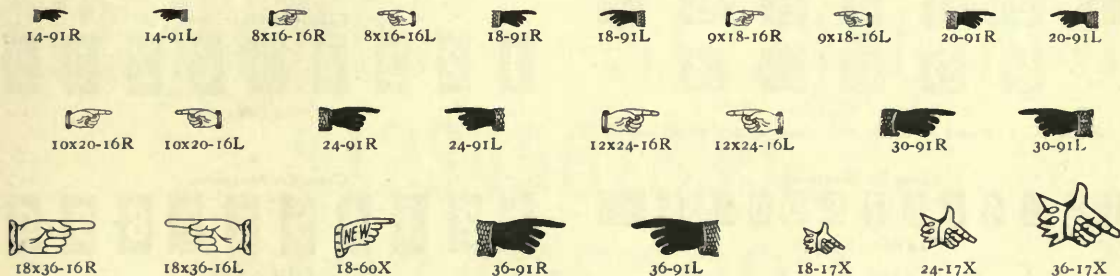
Class G4 Matrices

PAY TO THE ORDER OF 24-1085X	PAY TO THE ORDER OF 24-1086X	PAY TO THE ORDER OF 36-1325X	OF 12-1326X	Pay to 36-1312X	the 36-1313X	Order 36-1314X	PAY TO THE ORDER OF 36-1318X	ORDER OF 36-1319X	ORDER OF 12-1320X
--	--	--	-----------------------	---------------------------	------------------------	--------------------------	--	-----------------------------	-----------------------------

PAY TO THE ORDER OF 36-1323X	THE R OF 18-1324X	PAY TO ORDE 36-1321X	THE R OF 18-1322X	PAY TO 36-1315X	THE ORD 36-1316X	ER OF 24-1317X
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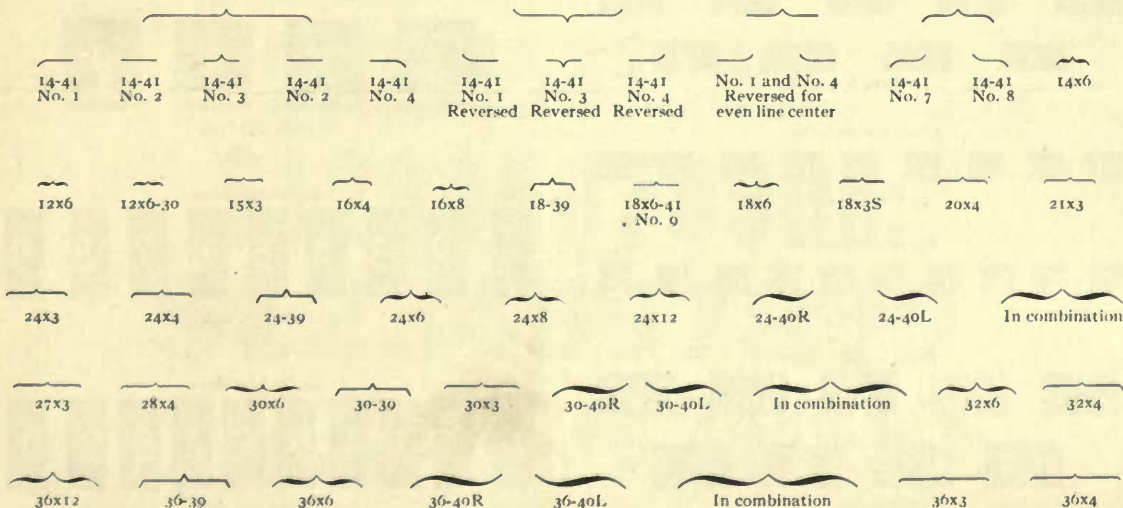
Indices

Class A Matrices



Braces

Class A Matrices



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

1 2 3 4 5 6 7 8 9 0 \$. ■ 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** **\$9850** **1025** **\$1234567890.**
 14 Point No. 277, with No. 140 Figures 14 Point No. 239S, with No. 86 Figures

\$1234567890. **\$5643** **8799** **\$540** **1763** **\$1234567890.**
 18 Point No. 277, with No. 140 Figures 18 Point No. 239S, with No. 86 Figures

\$1234567890. **\$494** **3235** **\$1000** **998** **\$1234567890.**
 24 Point No. 277, with No. 140 Figures 24 Point No. 239S, with No. 86 Figures

\$1234567890. **\$9050** **\$5853** **\$1234567890.**
 30 Point No. 277, with No. 140 Figures 30 Point No. 239S, with No. 86 Figures

\$1234567890. **940** **9850** **\$1234567890.**
 36 Point No. 277, with No. 140 Figures 36 Point No. 239S, with No. 86 Figures

\$1234567890 **\$8038** **\$825** **\$1234567890**
 18 Point No. 139S, with No. 345 Figures 24 Point No. 139S, with No. 345 Figures

\$1234567890 **\$1234567890**
 36H4, No. 245 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

①②③④⑤⑥⑦⑧⑨

14 Point No. 281S

①②③④⑤⑥⑦⑧⑨⑩

14 Point No. 282S

⑩ ②⑤ ③⑩ ④⑤ ⑥⑩ ⑦⑤ ⑧⑩ ⑨⑤ ⑩⑤

No. 281S and 282S in combination

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

18 Point No. 197S

①②③④⑤⑥⑦⑧⑨

18 Point No. 281S

①②③④⑤⑥⑦⑧⑨⑩

18 Point No. 282S

⑩⑤ 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

①②③④⑤⑥⑦⑧⑨

24 Point No. 281S

①②③④⑤⑥⑦⑧⑨⑩

24 Point No. 282S

⑩⑤ ②⑤ ③⑤ ④⑤ ⑤⑤ ⑥⑤ ⑦⑤ ⑧⑤ ⑨⑤

No. 281S and 282S in combination

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

30 Point No. 197S

①②③④⑤⑥⑦⑧⑨

30 Point No. 281S

①②③④⑤⑥⑦⑧⑨⑩

30 Point No. 282S

⑩⑤ ②⑤ ③⑤ ④⑤ ⑤⑤ ⑥⑤ ⑦⑤ ⑧⑤ ⑨⑤

No. 281S and No. 282S in combination

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

36 Point No. 197S

①②③④⑤⑥⑦⑧⑨

36 Point No. 281S

①②③④⑤⑥⑦⑧⑨⑩

36 Point No. 282S

⑩⑤ ②⑤ ③⑤ ④⑤ ⑤⑤ ⑥⑤ ⑦⑤ ⑧⑤ ⑨⑤

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

[[Printed by permission]]

... 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 [or, 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 serifs, 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- \mathcal{G} -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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ABCDEFGHIJKLMNopqrstuvwxyz

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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12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNopqrstuvwxyz

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

1234 abcdefghijklmnopqrstuvwxyz 567\$

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ABCDEFGHIJKLMNopqrstuvwxyz

12345 abcdefghijklmnopqrstuvwxyz 67890\$

ABCDEFGHIJKLMNopqrstuvwxyz

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
\$I234567890

18 Point No. 2481

PARTICULARLY THE CAPITALS
They have a Freedom and Unconventionality of Movement that
Unmistakably Mark them as French
\$I234567890

24 Point No. 2481

THESE TYPES ARE FAITHFUL
Reproductions of an Original Classic Design
Each Letter is Plainly Discernible
\$I234567890

30 Point No. 2481

CLOSELY FITTED AND
Having Long Ascending and Descending
Letters that Present the
\$I234567890

36 Point No. 2481

BEAUTY & GRACE
Demanded by Modern Standards
\$I234567890

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 Œ k v et st

18 Point No. 2481S

A B D E G M N P Q u R U Œ k v et st

24 Point No. 2481S

A B D E G M N P Q u R U Œ v k et st

30 Point No. 2481S

*A B D E G M N P Q u R U Œ
k v et st*

36 Point No. 2481S

*A B D E G M N P Q u R U Œ
k v et st*

529033

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BERKELEY

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