

# Bruce Old Style, No. 31

CHARACTERS IN FONTS

**THIS DESIGN, ALTHOUGH CALLED "OLD STYLE," LEANS TO THE TRANSITIONAL KIND-OF LETTER. IT IS NOT AN ARTISTIC TYPE, HAVING NO OUTSTANDING CHARACTERISTICS. NEVERTHELESS, IT IS WELL UP IN THE FOREFRONT OF TYPES IN COMMON USAGE TODAY. IT IS A WORKER, A COMMON GARDEN VARIETY OF LETTER, THAT HAS SEEN CONTINUOUS USAGE SINCE IT WAS FIRST MADE AVAILABLE FOR CASTING ON THE MONOTYPE IN 1909. THE DESIGN WAS ADAPTED BY SOL HESS FROM A FACE CALLED BRUCE OLD STYLE, SERIES NO. 20. THIS FACE WAS ORIGINALLY DESIGNED BY THE GEORGE BRUCE'S SON & COMPANY, WHICH WAS LATER ABSORBED BY THE MACKELLAR, SMITHS & JORDAN FOUNDRY (THE DESIGN IS SHOWN IN THE 1866 SPECIMEN BOOK OF THE BRUCE FOUNDRY). LIKE A NUMBER OF OTHER OLD STYLE AND TRANSITIONAL LETTERS, THE ORIGINAL INSPIRATION COULD, NO DOUBT, BE TRACED BACK TO EARLY TYPES OF SCOTCH AND ENGLISH ORIGIN. THE MONOTYPE NO. 31 IS A COMPACT, CLOSE FITTING LETTER AND WILL PERMIT OF \$1234567890**

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**THE FACE IS OF A PLEASING COLOR AND SHOWS TO ITS BEST ADVANTAGE WHEN PRINTED ON SOFT STOCK. HOWEVER, IT HAS SUFFICIENT WEIGHT TO CARRY IT WHEN USED ON COATED PAPER. THE FACE IS INTENDED TO BE USED AS A BODY LETTER AS IT HAS NEVER BEEN CUT ABOVE 12 POINT SIZE. THIS DESIGN, ALTHOUGH CALLED "OLD STYLE," LEANS TO THE TRANSITIONAL KIND OF LETTER. IT IS NOT AN ARTISTIC TYPE, HAVING NO OUTSTANDING CHARACTERISTICS. NEVERTHELESS, IT IS WELL UP IN THE FOREFRONT OF TYPES IN COMMON USAGE TODAY. IT IS A WORKER, A COMMON GARDEN VARIETY OF LETTER, THAT HAS SEEN CONTINUOUS USAGE SINCE IT WAS FIRST MADE AVAILABLE FOR CASTING ON THE MONOTYPE IN 1909. THE DESIGN WAS ADAPTED BY SOL HESS FROM A FACE CALLED BRUCE OLD STYLE, SERIES NO. 20. THIS FACE WAS ORIGINALLY CUT BY THE GEORGE BRUCE'S SON & COMPANY, WHICH WAS LATER ABSORBED BY THE MACKELLAR, SMITHS & JORDAN FOUNDRY (THE DESIGN IS SHOWN IN THE 1866 SPECIMEN BOOK OF THE BRUCE FOUNDRY). LIKE A NUMBER OF OTHER OLD STYLE AND TRANSITIONAL LETTERS, THE ORIGINAL INSPIRATION COULD, NO DOUBT, BE TRACED BACK TO EARLY TYPES OF SCOTCH AND ENGLISH ORIGIN. MONOTYPE NO. 31 IS A COMPACT, CLOSE FITTING LETTER AND WILL PERMIT OF MORE COPY TO A GIVEN SPACE THAN THE AVERAGE TRANSITIONAL OR OLD STYLE TYPE. THE LOWERCASE LETTERS ARE RATHER TALL FOR THEIR POINT SIZE. ALTHOUGH INCLINED TO CONDENSATION, THERE IS SUFFICIENT OPENING INSIDE AND BETWEEN THE LETTERS TO MAKE A LEGIBLE AND COMPACT PAGE. THE FACE IS ONE OF A PLEASING COLOR AND SHOWS TO ITS BEST ADVANTAGE WHEN PRINTED ON SOFT STOCK. HOWEVER, IT HAS SUFFICIENT WEIGHT TO CARRY IT WHEN USED ON COATED PAPER. THE FACE IS INTENDED TO BE USED AS A BODY LETTER AS IT HAS NEVER \$1234567890**

**LIKE A NUMBER OF OLD STYLE AND TRANSITIONAL CHARACTERS, THE ORIGINAL INSPIRATION COULD, NO DOUBT, BE TRACED BACK TO EARLY TYPES OF SCOTCH AND ENGLISH ORIGIN. THE MONOTYPE NO. 31 IS A COMPACT, CLOSE FITTING LETTER AND WILL PERMIT OF MORE COPY TO A GIVEN SPACE THAN THE AVERAGE TRANSITIONAL OR OLD STYLE TYPE. THE LOWERCASE LETTERS ARE RATHER TALL FOR THEIR POINT SIZE. ALTHOUGH INCLINED TO CONDENSATION, THERE IS SUFFICIENT OPENING INSIDE AND BETWEEN THE LETTERS TO MAKE A LEGIBLE AND COMPACT PAGE. THE FACE IS ONE OF A PLEASING COLOR AND SHOWS TO ITS BEST ADVANTAGE WHEN PRINTED ON SOFT STOCK. HOWEVER, IT HAS SUFFICIENT WEIGHT TO CARRY IT WHEN USED ON COATED PAPER. THE FACE IS INTENDED TO BE USED AS A BODY LETTER AS IT HAS NEVER \$1234567890**

**HOWEVER, IT HAS SUFFICIENT WEIGHT TO CARRY IT WHEN USED ON COATED PAPER. THE FACE IS INTENDED TO BE USED AS A BODY LETTER AS IT HAS NEVER BEEN CUT ABOVE 12 POINT SIZE. THIS DESIGN, ALTHOUGH CALLED "OLD STYLE," LEANS TO THE TRANSITIONAL KIND OF LETTER. LIKE A NUMBER OF OTHER OLD STYLE AND TRANSITIONAL LETTERS, \$1234567890**

**THE FACE WAS ADAPTED BY MR. SOL HESS FROM A FACE CALLED BRUCE OLD STYLE, SERIES NO. 20. THIS FACE WAS ORIGINALLY CUT BY GEORGE BRUCE'S SON & COMPANY, WHICH WAS LATER ABSORBED BY MACKELLAR, SMITHS & JORDAN (THE DESIGN IS SHOWN IN THE 1866 SPECIMEN BOOK OF THE BRUCE FOUNDRY). LIKE A NUMBER OF OTHER OLD STYLE AND TRANSITIONAL LETTERS, THE ORIGINAL INSPIRATION COULD, NO DOUBT, BE TRACED BACK TO EARLY TYPES OF SCOTCH AND ENGLISH ORIGIN. MONOTYPE NO. 31 IS A COMPACT, CLOSE FITTING LETTER AND WILL PERMIT OF MORE COPY TO A GIVEN SPACE THAN THE AVERAGE TRANSITIONAL OR OLD STYLE TYPE. THE LOWERCASE LETTERS \$1234567890**

**ALTHOUGH CALLED "OLD STYLE," THIS FACE LEANS TO THE TRANSITIONAL KIND OF LETTER. IT IS NOT AN ARTISTIC TYPE, HAVING NO OUTSTANDING CHARACTERISTICS. NEVERTHELESS, IT IS WELL UP IN THE FOREFRONT OF TYPES IN COMMON USAGE TODAY. IT IS A WORKER, A COMMON GARDEN VARIETY OF LETTER, THAT HAS SEEN CONTINUOUS USAGE \$1234567890**

PRINTED IN U.S.A.

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Standard C Arrangement

Roman, Italic and Small Caps are combined for Machine Typesetting in all sizes up to and including 12 Point. (See other side of this sheet for 10, 11 and 12 Point Composition sizes.)

(Lining Figures supplied with all Fonts unless Hanging Figures are specified.)

## LONG DESCENDERS

Roman—6, 8 and 10 Point

110-31EF

Roman—12 Point—12H9-31E

J g j p q y 3 4 5 7 9 J

g j p q y

Italic—6, 8 and 10 Point

110-31G

Italic—12 Point—12H9-31G

J g j p q y 3 4 5 7 9 J

J g j p q y J J J J

J g j p q y ð ð ð ð ð 3 4 5 7 9

12H9-31G ð ð ð

**ALL THE LOWERCASE CHARACTERS ARE RATHER TALL FOR THEIR POINT SIZES, ALTHOUGH INCLINED TO BE CONDENSED, THERE IS SUFFICIENT OPENING INSIDE AND BETWEEN THE LETTERS TO MAKE A LEGIBLE AND COMPACT PAGE. THE FACE IS ONE OF A PLEASING COLOR AND SHOWS TO ITS BEST ADVANTAGE WHEN PRINTED ON SOFT STOCK. HOWEVER, IT HAS SUFFICIENT WEIGHT TO CARRY IT WHEN USED ON COATED PAPER. THE FACE IS INTENDED TO BE USED AS A BODY LETTER AS IT HAS NEVER BEEN CUT ABOVE 12 POINT SIZE. THIS DESIGN, ALTHOUGH CALLED "OLD STYLE," LEANS TO THE TRANSITIONAL KIND OF LETTER. IT IS NOT AN ARTISTIC TYPE HAVING NO OUTSTANDING CHARACTERISTICS. NEVERTHELESS, IT IS WELL UP IN THE FOREFRONT OF TYPES IN COMMON USAGE TODAY. IT IS A WORKER, A COMMON GARDEN VARIETY OF LETTER, THAT HAS SEEN CONTINUOUS USAGE SINCE IT WAS FIRST MADE AVAILABLE FOR CASTING ON THE MONOTYPE IN 1909. THE DESIGN WAS ADAPTED BY SOL HESS FROM A FACE CALLED BRUCE OLD STYLE, SERIES NO. 20. BRUCE WAS ORIGINALLY CUT BY GEORGE BRUCE'S SON & COMPANY \$1234567890**

**FROM THE VERY START THE MONOTYPE COMPANY HAD ENDEAVORED TO PLACE AT THE DISPOSAL OF MONOTYPE USERS EVERY FACILITY NECESSARY TO COMPOSE BOTH MACHINE AND HAND-SET TYPE. TODAY A COMPOSING ROOM EQUIPPED WITH MONOTYPES MAY NOT ONLY BE ENTIRELY INDEPENDENT OF ALL OTHER MEANS OF PRODUCING MACHINE-SET TYPE AND OF OTHER SOURCES FOR NEW TYPE AND MATERIAL USED IN HAND COMPOSITION, BUT IT MAY ALSO ENJOY THE \$1234567890**

**7 POINT, 31EFG, 734 Set—Monotype Machine Typesetting**

**MR. LANSTON THOUGHT OF THE MONOTYPE AS A MACHINE TO COMPOSE TYPE MERELY, NOT REALIZING THAT ITS RUDIMENTARY FEATURES WERE FINALLY TO FORM THE BASIS OF AN ENTIRELY NEW AND REVOLUTIONARY SYSTEM OF OPERATION, MONOTYPE NON-DISTRIBUTION, THROUGH WHICH THE DRUDGERY AND COST OF DISTRIBUTING TYPE AND MATERIAL ARE ELIMINATED AND NEW TYPE IS ALWAYS AVAILABLE. THE FIRST STEP TOWARD NON-DISTRIBUTION OF HAND-SET TYPE WAS THE DISPLAY-TYPE ATTACHMENT, BY WHICH TYPE FROM 14 TO 36 POINT FOR HAND COMPOSITION WAS CAST ON THE MONOTYPE. LATER MATERIAL MAKING \$1234567890**

**NON-DISTRIBUTION WAS EXTENDED TO RULES, LEADS AND SLUGS WITH THE DEVELOPMENT OF THE LEAD-AND-RULE MOLD. THE MATERIAL MAKING MACHINE STILL FURTHER INCREASED THE SPEED OF CASTING STRIP MATERIAL. AND WHEN THE MONOTYPE GIANT CASTER WAS BROUGHT OUT IN 1926, COMPLETE NON-DISTRIBUTION UP TO 72 POINT BECAME A FACT ACCOMPLISHED. MONOTYPE \$1234567890**

9 POINT, 31EFG, 834 Set—Monotype Machine Typesetting

# Bruce Old Style, No. 31

THE FACE IS OF AN EVEN COLOR AND SHOWS TO ITS BEST ADVANTAGE WHEN IT IS PRINTED ON SOFT STOCK. THE FACE IS INTENDED TO BE USED AS A BODY LETTER AS IT HAS NEVER BEEN CUT IN SIZES ABOVE 12 POINT. THIS DESIGN, ALTHOUGH CALLED "OLD STYLE," LEANS TO THE TRANSITIONAL KIND OF LETTER. IT IS NOT AN ARTISTIC TYPE, HAVING NO OUTSTANDING CHARACTERISTICS. NEVERTHELESS, IT IS WELL UP IN THE FOREFRONT OF TYPES IN COMMON USAGE TODAY. IT IS A WORKER, A COMMON GARDEN VARIETY OF LETTER, THAT HAS SEEN CONTINUOUS USAGE SINCE IT WAS FIRST MADE AVAILABLE FOR CASTING ON THE MONOTYPE. THE DESIGN WAS ADAPTED BY SOL HESS FROM A FACE CALLED BRUCE OLD STYLE \$1234567890 THIS FACE WAS FIRST CUT BY THE GEORGE BRUCE'S SON AND COMPANY, WHICH WAS LATER ABSORBED BY MACKELLAR, SMITHS & JORDAN FOUNDRY (THE DESIGN IS SHOWN IN THE 1869 SPECIMEN BOOK OF THE BRUCE FOUNDRY). LIKE A NUMBER OF OTHER OLD STYLE TYPE FACES THIS \$1234567890 10 POINT, 31EFG, 9½ SET (REGULAR) - Monotype Machine Typesetting

A METHOD OF COMPOSING SINGLE TYPES BY MACHINE AS A SUBSTITUTE FOR HAND TYPESETTING HAD AT LAST BEEN PERFECTED! MONOTYPE NOW GIVES TO THE PRINTING INDUSTRY A METHOD OF MACHINE TYPESETTING IN TYPE SIZES FROM 4 TO 18 POINT WHICH IS MUCH FASTER THAN HAND COMPOSITION, EMBODYING MANY EXCLUSIVE FEATURES OF INCALCULABLE VALUE TO PRINTERS AND ENABLING THEM TO RETAIN ALL THE RECOGNIZED ADVANTAGES OF PRINTING FROM NEW SINGLE TYPES. WHEREVER MACHINE TYPESETTING IS USED PREFERENCE IS GIVEN TO THE MONOTYPE WHEN PRINTING OF THE HIGHEST QUALITY IS DESIRED. LIKE MANY OTHER INVENTORS, LANSTON DID NOT VISUALIZE THE FULL APPLICATION \$1234567890 THE MONOTYPE OF TOLBERT LANSTON, WAS AT ITS BEST A CRUDE DEVICE AS COMPARED TO THE PRESENT MACHINE. IT SET TYPE IN 6, 8, 10 AND 12 POINT SIZES ONLY. ITS CAPACITY WAS LIMITED TO 120 CHARACTERS OF ONE SIZE OF TYPE, THE CAP AND LOWERCASE ALPHABETS, FIGURES AND \$1234567890 10 POINT, 31EFG, 9½ SET (LONG DESC.) - Monotype Machine Typesetting

ONE OF THE IMPRESSIVE FACTS IN THE PRINTING INDUSTRY IS THE LEADERSHIP IN PRINTING OF HIGH QUALITY WHICH GOES WITH THE USE OF MONOTYPES AND MONOTYPE TYPE FACES. FREDERIC W. GOUDY, WHOSE POSITION AS THE FOREMOST TYPE DESIGNER OF THE PRESENT DAY IS ALMOST UNIVERSALLY RECOGNIZED, IS THE ART DIRECTOR OF THE MONOTYPE COMPANY. MANY OF MR. GOUDY'S TYPE FACES ARE AVAILABLE TO MONOTYPE USERS; SOME OF THESE WERE DRAWN FOR THE MONOTYPE EXCLUSIVELY. MR. SOL HESS, TYPOGRAPHIC MANAGER OF THE MONOTYPE HAS ALSO CONTRIBUTED A \$1234567890 TODAY THE MONOTYPE IS KNOWN TO BE AN INTEGRAL PART OF THE PRINTING INDUSTRY THROUGHOUT THE WORLD. IT IS USED IN EVERY COUNTRY WHERE PRINTING IS DONE BY MODERN METHODS. ITS PRODUCTS \$1234567890 11 POINT, 31EFG, 10¼ SET - Monotype Machine Typesetting

## CHARACTERS IN FONTS

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## Standard C Arrangement

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## LONG DESCENDERS

Roman - 6, 8 and 10 Point H9-31EFG	Roman - 12 Point - 12H9-31E
J g j p q y f ß ff ff ff 3 4 5 7 9 J	g j p q y Italic - 12 Point - 12H9-31G
Italic - 6, 8 and 10 Point H9-31G	f g j p q y f ß ff ff ff 12H9-31G fi ff ff

f g j p q y f ß ff ff ff 3 4 5 7 9 12H9-31G fi ff ff  
 (The composition of 12 point Bruce O. S. with Long Descenders requires special equipment. Full information on request.)

THE EFFORTS TO PERFECT A WAY OF SETTING SINGLE TYPES BY MACHINE ENGAGED THE ATTENTION OF MANY INVENTORS FOR A PERIOD OF OVER SEVENTY YEARS BEFORE THESE COMPLICATED PROBLEMS WERE SOLVED BY MR. TOLBERT LANSTON, AN AMERICAN. THE DECADE PRECEDING MR. LANSTON'S FIRST APPLICATION FOR A PATENT ON HIS TYPESETTING MACHINE WAS CHARACTERIZED BY THE \$1234567890 HE GAVE THE NAME "MONOTYPE" TO THIS MACHINE. LANSTON'S EFFORTS TO PERFECT HIS ORIGINAL TYPESETTING MACHINE CONVINCED HIM OF ITS IMPRACTICABILITY AS A TYPE MAKER, AND \$1234567890 12 POINT, 31EFG, 11 SET (REGULAR) - Monotype Machine Typesetting

IT WAS A THING OF WONDER TO HAVE AN IDEA AS REVOLUTIONARY AS THAT EMBODIED IN MR. LANSTON'S FIRST MONOTYPE AND TO BUILD IT INTO A MACHINE WHICH PERFORMED SUCCESSFULLY UNDER STRESS OF PRACTICAL OPERATION. IT HAD BEEN NO LESS PRAISEWORTHY TO EVOLVE FROM LANSTON'S ORIGINAL CONCEPT A MACHINE FOR TYPESETTING WHICH MEETS EVERY NEED OF THE PRINTER AND \$1234567890 TOLBERT LANSTON THOUGHT OF THE MONOTYPE AS MERELY A MACHINE TO SET TYPE, NOT REALIZING THAT ITS RUDIMENTARY FEATURES WERE EVENTUALLY TO FORM THE BASIS OF AN ENTIRELY NEW SYSTEM OF COMPOSING ROOM OPERATION, MONOTYPE \$1234567890 12 POINT, 31EFG, 11 SET (LONG DESC.) - Monotype Machine Typesetting