

Modern Antique Condensed, No. 76

THE TYPES WE NOW CALL BY THIS NAME WERE INTRODUCED AT A TIME WHEN prevailing roman types were thin and colorless, with fine hairlines and equally frail serifs. At the time they were introduced they were called "antique" designs. They are distinguished by their narrow bodies, the serifs and hairlines almost the same weight as the stems and swells. There are innumerable forms of antique letters, the serifs playing an important part in classifying the various members. For example, this form is unbracketed and is usually called Antique; if bracketed, and depending on the size of the serif curve, the face would be called Ionic, Doric or Clarendon. If the serifs were eliminated entirely the design would resemble the letters for which the popular name is "Gothic." This series was made for the Monotype in 1909. The design blends well with lighter roman types, more particularly of the modern variety. The lowercase letters are very tall, and the ascending and descending parts short. Antique letters are durable types. They are mechanically designed and possess little or no esthetic quality. Efforts to perfect a means of setting single type by machine engaged the attention of many inventors for a period of over seventy years before the complicated problems involved were solved by Tolbert Lanston, an American. The device preceding Lanston's first application for a patent on his typesetting machine was characterized by intensive activity on the part of inventors in this field. Lanston was employed in the United States Patent Office at Washington, and had been deriving his out-of-office time to work on various mechanical contrivances. He saw the need of a machine to set type, and, after analyzing the means employed by other inventors, concluded that a typesetting machine must make its type as well as set it. He applied his inventive genius to this problem, and \$1234567890

5 Point, 76j, 53 Set - Monotype Machine Typesetting

AT THE TIME THEY WERE INTRODUCED THEY WERE CALLED "Antique" Designs. They Are Distinguished By Their Monotone Weights, the serifs and hairlines almost the same weight as the stems and swells. There are many forms of antique letters, the serifs playing an important part in classifying the various members. For example, this form is unbracketed and is usually called Antique; if bracketed, and depending on the size of the serif curve, the face would be called Ionic, Doric or Clarendon. If the serifs were eliminated entirely the design would resemble the letters for which the popular name is "Gothic." This series was made for the Monotype in 1909. The design blends well with lighter roman types, more particularly of the modern variety. The lowercase letters are very tall, and the ascending and descending parts short. Antique letters are durable types. The types we now call by this name were introduced at a time when prevailing roman types were thin and colorless, with fine hairlines and equally frail serifs. They are mechanically designed and possess little or no esthetic quality. It was a wonderful thing to conceive a revolutionary one that embodied in Lanston's first Monotype and to build it into a machine which \$1234567890

6 Point, 76j, 7 Set - Monotype Machine Typesetting

THERE ARE MANY FORMS OF ANTIQUE LETTERS, AND THE SERIFS PLAY A VERY IMPORTANT PART IN CLASSIFYING THE VARIOUS MEMBERS. FOR EXAMPLE, THIS FORM IS UNBRACKETED AND IS OFTEN CALLED ANTIQUE; IF BRACKETED, AND DEPENDING ON THE SIZE OF THE SERIF CURVE, THE FACE WOULD BE CALLED IONIC, DORIC OR CLARENDON. IF THE SERIFS WERE ELIMINATED ENTIRELY THE DESIGN WOULD RESEMBLE THE LETTERS FOR WHICH THE POPULAR NAME IS "GOTHIC." THIS SERIES WAS MADE FOR THE MONOTYPE IN 1909. THE DESIGN BLENDS WELL WITH LIGHTER ROMAN TYPES, MORE PARTICULARLY OF THE MODERN VARIETY. THE LOWERCASE LETTERS ARE VERY TALL, AND THE ASCENDING AND DESCENDING PARTS SHORT. ANTIQUE LETTERS ARE DURABLE TYPES. THE TYPES WE NOW CALL BY THIS NAME WERE INTRODUCED AT A TIME WHEN PREVAILING ROMAN TYPES WERE THIN AND COLORLESS, WITH FINE HAIRLINES AND EQUALLY FRAIL SERIFS. AT THE TIME THEY WERE INTRODUCED THEY WERE CALLED "ANTIQUÉ" DESIGNS. THEY ARE DISTINGUISHED BY THEIR WEIGHT \$1234567890

7 Point, 76j, 8 Set - Monotype Machine Typesetting

FOR EXAMPLE, THIS FORM IS UNBRACKETED AND IS USUALLY CALLED ANTIQUE; IF BRACKETED, AND DEPENDING ON THE SIZE OF THE SERIF CURVE, THE FACE WOULD BE CALLED IONIC, DORIC OR CLARENDON. IF THE SERIFS WERE ELIMINATED ENTIRELY THE DESIGN WOULD RESEMBLE THE TYPE FACE FOR WHICH THE POPULAR NAME IS "GOTHIC." THIS SERIES WAS MADE FOR THE MONOTYPE IN 1909. THE DESIGN BLENDS WELL WITH LIGHTER ROMAN TYPES, MORE PARTICULARLY OF THE MODERN VARIETY. THE LOWERCASE LETTERS ARE VERY TALL, AND THE ASCENDING AND DESCENDING PARTS SHORT. ANTIQUE LETTERS ARE DURABLE TYPES. THEY ARE MECHANICALLY DESIGNED AND POSSESS LITTLE OR NO ESTHETIC QUALITY. THE TYPES WE NOW CALL BY THIS NAME WERE INTRODUCED AT A TIME WHEN PREVAILING ROMAN TYPES WERE THIN AND COLORLESS, WITH FINE HAIRLINES AND EQUALLY FRAIL SERIFS. AT THE TIME THEY WERE IN \$1234567890

8 Point, 76j, 8½ Set - Monotype Machine Typesetting

CHARACTERS IN FONTS

ABCDEFGHIJKLMN O PQRSTU VWXY Z & Æ

abcdefghijklmnopqrstuvwxyzæ ðíññíññ

\$1234567890 .,:;:;!?

Standard CI Arrangement
Composition - 5 to 12 Póin, 82 Characters

THEY ARE DISTINGUISHED BY THEIR MONOTONE WEIGHT, THE SERIFS AND HAIRLINES ALMOST THE SAME WEIGHT AS THE STEMS AND SWELLS. THERE ARE INNUMERABLE FORMS OF ANTIQUE TYPE FACES, THE SERIFS PLAYING AN IMPORTANT PART IN CLASSIFYING THE VARIOUS MEMBERS. FOR EXAMPLE, THIS FORM IS UNBRACKETED AND IS USUALLY CALLED ANTIQUE; IF BRACKETED, AND DEPENDING ON THE SIZE OF THE SERIF CURVE, THE FACE WOULD BE CALLED IONIC, DORIC OR CLARENDON. IF THE SERIFS WERE ENTIRELY ELIMINATED THE DESIGN WOULD RESEMBLE THE LETTERS FOR WHICH THE POPULAR NAME IS "GOTHIC." THIS SERIES WAS MADE FOR THE MONOTYPE IN THE YEAR OF 1909. THE DESIGN BLENDS WELL WITH LIGHTER ROMAN TYPES, MORE PARTICULARLY OF THE MODERN VARIETY. THE LOWERCASE LETTERS ARE VERY TALL, AND THE ASCENDING AND DESCENDING PARTS SHORT. ANTIQUE LETTERS ARE DURABLE TYPES. THEY ARE MECHANICALLY DESIGNED AND POSSESS \$1234567890

9 Point, 76j, 9 Set - Monotype Machine Typesetting

IF THE SERIFS WERE ELIMINATED ENTIRELY THE DESIGN WOULD RESEMBLE THE LETTERS FOR WHICH THE POPULAR NAME IS "GOTHIC." THIS SERIES WAS MADE FOR THE MONOTYPE IN 1909. THE DESIGN BLENDS WELL WITH LIGHTER ROMAN TYPES, MORE PARTICULARLY OF THE MODERN VARIETY. THE LOWERCASE LETTERS ARE VERY TALL, AND THE ASCENDING AND DESCENDING PARTS SHORT. ANTIQUE LETTERS ARE DURABLE TYPES. THEY ARE MECHANICALLY DESIGNED AND POSSESS LITTLE OR NO ESTHETIC QUALITY. THE TYPES WE NOW CALL BY THIS NAME WERE INTRODUCED AT A TIME WHEN PREVAILING ROMAN TYPES WERE THIN AND COLORLESS, WITH FINE HAIRLINES AND EQUALLY FRAIL SERIFS. AT THE TIME THEY WERE INTRODUCED THEY WERE CALLED "ANTIQUÉ" DESIGNS. THEY ARE DISTINGUISHED BY THEIR WEIGHT \$1234567890

10 Point, 76j, 10 Set - Monotype Machine Typesetting

THIS ANTIQUE WAS MADE FOR THE MONOTYPE IN 1909. THIS DESIGN BLENDS WELL WITH LIGHTER ROMAN TYPES, MORE PARTICULARLY OF THE MODERN VARIETY. THE LOWERCASE LETTERS ARE VERY TALL, AND THE ASCENDING AND DESCENDING PARTS SHORT. ANTIQUE LETTERS ARE DURABLE TYPES. THEY ARE MECHANICALLY DESIGNED AND POSSESS LITTLE OR NO ESTHETIC QUALITY. THE TYPES WE NOW CALL BY THIS NAME WERE INTRODUCED AT A TIME WHEN PREVAILING ROMAN TYPES WERE THIN AND COLORLESS, WITH FINE HAIRLINES AND EQUALLY FRAIL SERIFS. AT THE TIME THEY WERE IN \$1234567890

12 Point, 76j, 12 Set - Monotype Machine Typesetting