= Ehrhardt (typeface) =

Ehrhardt is an old @-@ style serif typeface released by British branch of the Monotype Corporation in 1938 . Ehrhardt is a modern adaptation of printing types of " stout Dutch character " from the Dutch Baroque tradition sold by the Ehrhardt foundry in Leipzig . These are believed to have been cut by the Hungarian @-@ Transylvanian priest and punchcutter Miklós (Nicholas) Tótfalusi Kis while in Amsterdam in the period from 1680 to 1689 .

From 1937 to 1938 , Monotype re @-@ cut the type for modern @-@ day usage , and it has become a popular book typeface . Ehrhardt has a slightly condensed design , giving it a strongly vertical , crisp appearance .

= = Historical background = =

Miklós Kis , a Transylvanian Protestant priest and schoolteacher , became deeply interested in printing after being sent to Amsterdam to help print a Hungarian Protestant translation of the Bible . This was a period of considerable prosperity for the Netherlands and a time when its styles of printing were very influential across Europe , making it a centre for the creation of new typefaces . He developed a second career as a punchcutter , an engraver of the punches used as a master for making moulds for metal type , working on commission for printers and governments . Kis returned to Transylvania around 1689 and may have left matrices (the moulds used to cast type) in Leipzig on his way home . The Ehrhardt type foundry of Leipzig released a surviving specimen sheet of them around 1720 .

Kis 's surviving matrices were first acquired by Stempel , and are now held in the collection of the Druckmuseum (Museum of Printing) , Darmstadt . They were earlier often called the Janson designs , after the Dutch printer Anton Janson , based in Leipzig , who it was once believed might have created them , and Linotype 's revival of the same designs in a less condensed form accordingly is named Janson . Kis 's identity as the maker of the typefaces was rediscovered by comparison with type from Hungarian archive sources (including an autobiography) on which his name was identified .

= = Modern history = =

Monotype 's development of Ehrhardt took place under the influence of executive and historian of printing Stanley Morison , not long after their successful creation of Times New Roman , which had also been (more loosely) inspired by Dutch Baroque printing . It began from a recognition that the Janson designs were well @-@ respected by fine printers of the Arts and Crafts period such as Daniel Berkeley Updike , who could print books from them using hand @-@ set type cast from surviving original matrices owned by the Stempel company of Germany . Morison had discussed what he knew of their history with Updike in their extensive correspondence from the 1920s onwards . Modernised versions of the Janson designs were being created by Linotype and Monotype 's American branch at the same time . In addition , Morison was interested in the history of printing in Leipzig , a centre of the German book trade , and would later write an article on the topic .

During the early 20th century , many companies such as Monotype worked to develop revivals of historic typefaces for the modern hot metal typesetting system , which could be made more accurately and better @-@ aligned through pantograph engraving systems , as opposed to historic typefaces which had been hand @-@ carved out of steel .

Monotype developed a revival of the Ehrhardt typefaces using a rediscovered specimen sheet as a source , while simultaneously also working on Van Dijck , a revival of the work of Christoffel van Dijck (d . 1669) , a slightly earlier Dutch Baroque punch @-@ cutter . Ehrhardt 's original working title was ' Old Holländische ' , according to veteran Monotype designer Robin Nicholas .

Developed by the Monotype drawing office team in Salfords , Surrey , led by Fritz Steltzer , the project veered away from a purely faithful revival towards a denser , more condensed design . This differentiated it from the other Janson revivals on the market . Nicholas commented " I think it was

Morison 's take on Janson - made a little heavier and narrower to give improved legibility and economy . " Typesetting expert Yannis Haralambous wrote of being told by a Monotype manager that the typeface was designed particularly for sale in Germany " to appeal to those who have a weakness for Fraktur " (blackletter or ' Gothic ' typefaces , still very popular in Germany in the 1930s) . In its dense design it may be able to compliment blackletter well , and Morison in his article on Leipzig printing suggested that this might have been a motivation behind the original 's design style .

The finished design was first displayed in Monotype 's journal , the Monotype Recorder , in 1938 with an unsigned blurb in what Carter would later call " the accents of Morison " . Morison 's article on the history of printing in Leipzig would later be typeset in it and it was also used to set a festschrift on his work after his death .

= = Distinctive features = =

Distinctive features of Ehrhardt include an ' A ' with gently curving bar matching the centre @-@ link of the ' B ' , a wide ' T ' with spreadeagled serifs on either side and a ' b ' with no foot on the left . In italic the ' J ' has a crossbar , the ' w ' has sharp reverse curves towards the top and left , and the ' v ' has a flourish on the left . The face has high stroke contrast (difference between thick and thin strokes) by the standards of most old @-@ style serif fonts . In order to allow compact line spacing , descenders were kept reasonably short .

= = Reception = =

Ehrhardt attracted considerable attention on its initial release ; Monotype 's publicity material blurbed it as " in the opinion of some authorities , the most important new book face since Times New Roman " . However Ehrhardt remains considerably less well @-@ known than many of Monotype 's other classic serif designs of the interwar period , such as Times , Perpetua , Garamond or Bembo .

Harry Carter (who with George Buday made the modern attribution to Kis) wrote that " the letters of Monotype Ehrhardt are like those of the Janson , but the appearance of a page set in it is different . The Janson is more rotund and has greater contrast of thick and thin . " Writing in the 1970s , Carter had misgivings about the condensation , saying that it came close to turning Kis 's work into an " accurate drudge " but that " it is a successful type @-@ face " . He also noted the irony that , unknown to the Monotype drawing office , Kis had designed himself a set of more condensed typefaces for use in Florence which they might have used as a more authentic model . Printing historian James Mosley 's review of Morison 's memoir , A Tally of Types , described the original metal type as " crudely drawn " compared with some earlier Monotype designs , and suggested that this was due to a change in works management at Monotype with the retirement of head engineer Frank Pierpont .

Notable books set in Ehrhardt include the Oxford World 's Classics series , the New English Bible , the Pelican Shakespeare and the Penguin 60s . It has also been used by Faber and Faber and The Iconic magazine . An extremely rare infant variant of the typeface also exists , which can be seen in the American edition of the book Hey ! Get off Our Train by John Burningham .

= = Extensions = =

Monotype later created a bold and bold italic (called a semi @-@ bold in some digitisations) to match the roman and italic of the original release . (True bold type did not exist in Kis 's time .) Released in 1967 , Fleet Titling was a capitals @-@ only alphabet intended to serve as a companion for titling use . It was created by Monotype 's occasional collaborator John Peters , a Cambridge University Press designer who also worked as a private printer . Monotype used it for their logo and letterhead . More oddly , Monotype in the 1960s used Ehrhardt as a base for printing in the Initial Teaching Alphabet . This alphabet system , intended to be used to teach children to

read , used alternative characters for different sounds spelled with the same letter , like t 's and c 's dropped below the baseline of the text .

= = Digitisations and alternative versions = =

Monotype has digitised Ehrhardt into the TrueType and OpenType font formats . It is sold in standard and professional releases , some releases including text figures and small caps (in the roman style only) . Like several other Monotype typefaces digitised in the early period of computerised publishing , it is sold under two releases credited both to Monotype itself and to Adobe , the latter only in the standard version without small caps . Fleet Titling and the Initial Teaching Alphabet version have not been digitised .

Inspired by Ehrhardt , designer and lawyer Matthew Butterick created a revival called Equity , praising its " satisfying heft and authority " . This design was inspired by his experiences of office needs from working as a lawyer ; it was created for sale with separate grades designed to suit different types of paper and printers , and separate small caps fonts (in regular and bold) intended for use in Word . Font Bureau also created the very large revival family Kis . Unlike other digitisations , this has been released in optical sizes , with a separate display @-@ size font intended for headlines . It is used by the Los Angeles Times but (as of 2015) has not been released for online sale .