

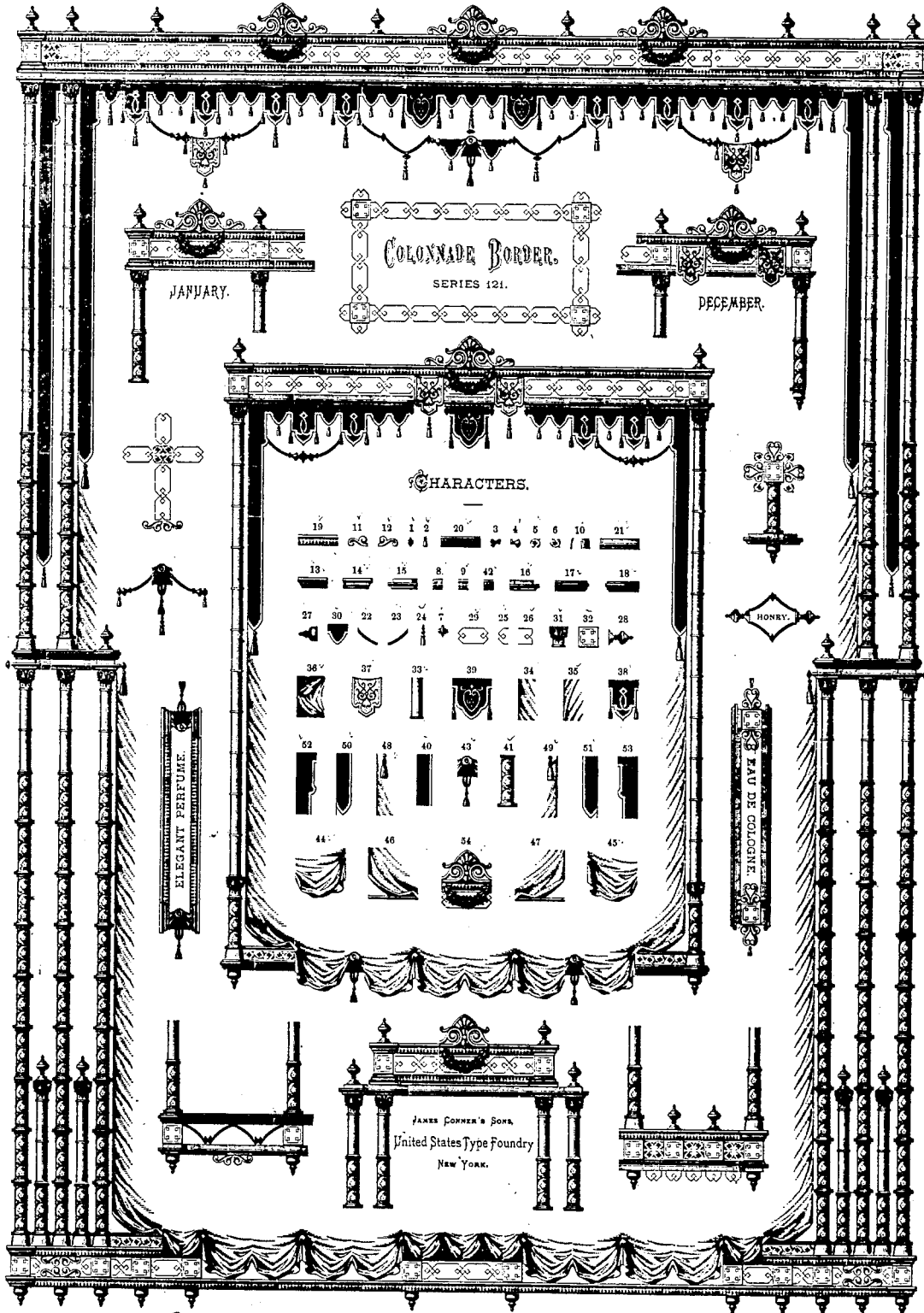
AMERICAN TYPE CO.

# DESIGN.

## H. EHLERT. Font of Printing Types.

No. 10,745.

Patented July 9, 1878.



*Henry J. Stone,  
William P. H. Hicks*

*Heinrich Ehlerst by Adolphus Bruneau*

# UNITED STATES PATENT OFFICE.

HEINRICH EHLERT, OF BERLIN, PRUSSIA, ASSIGNOR TO JAMES CONNER'S  
SONS, OF NEW YORK, N. Y.

## DESIGN FOR A FONT OF PRINTING-TYPES.

Specification forming part of Design No. **10,745**, dated July 9, 1878; application filed June 15, 1878.  
[Term of patent 7 years.]

### *To all whom it may concern:*

Be it known that I, HEINRICH EHLERT, of Berlin, Brandenburg, Prussia, (assignor to JAMES CONNER'S SONS, of the city, county, and State of New York,) have invented and produced a new Design for a Font of Printing-Types, of which the following is a specification:

The nature of my design is clearly shown in the accompanying typographic impression, to which reference is made.

My design is particularly intended for a font of types from which borders and ornamental surroundings for cards and other printed matter may be formed, and I will describe the various types of which it is composed.

No. 8, a compound molding, the lower section of which is adorned by a dot, upon each side of which are shade-lines. Below are placed two vertical lines, with an open space between, and open spaces on each side. The upper section consists of a molding shaded on its face by a series of short vertical lines.

No. 4, a representation of an ornament used at one end of a banner cross-bar.

No. 3, a representation of an ornament used at the opposite end of a banner cross-bar.

No. 2, a representation of a tassel used in connection with a banner.

No. 1, a representation of a figure or ornament used in connection with the banner cross-bar, usually placed centrally upon the same.

No. 7, a representation of an ornament used upon the upper end of the banner pole or staff.

Nos. 5 and 6 are figures having center flower-like ornaments, from which proceed curved branches.

No. 42, a section of molding, the face of which is adorned by a series of bars, and above the molding proper a fillet.

No. 9, a section of molding of the Doric order, surmounted by a fillet.

No. 18, a capital of the Doric order, to the right of which is placed a section of molding, the face of which is adorned with bars.

No. 13, the upper portion of a capital somewhat similar to the Greek Corinthian.

No. 15, a base for the column shown in No. 33.

No. 19, a section of molding, the face of which is shaded by a series of short lines running horizontally, and adorned by a series of spear-like ornaments, the lower molding being surmounted by a fillet.

No. 20, a section of molding, the face of which is shaded by a series of horizontal lines, and adorned by a series of short vertical lines, the whole surmounted by a fillet.

No. 21, a section of molding, the lower section of which is shaded on its face by a series of short horizontal lines, and adorned by pellets placed at intervals, surmounted by a fillet, the face of which is shaded by a series of short vertical lines.

No. 16, the reverse of No. 15.

No. 14, the reverse of No. 13.

No. 17, the reverse of No. 18.

No. 26, a section of molding, the ends of which are composed of lines which rise a short distance from the base horizontal line, incline inward, and form the square, as shown, incline outward, and then become vertical, and so continue until they reach the upper horizontal line of which the molding is composed, in connection with the base horizontal line.

No. 31, a capital resembling the Corinthian order of architecture.

No. 22, a figure intended to represent a section of twisted cord.

No. 10, a figure intended to represent a section of drapery, and below the same a representation of a twisted cord.

No. 25, a figure composed of a short horizontal line at the base, which inclines outward and angularly to the left, then curves inward and forms the square, as shown, then inclines outward to the left, and, curving, terminates, in the horizontal line upon the right.

No. 12, a volute of the Ionic order, surmounted by lines terminating upon the right in a volute.

No. 24, a representation of a tassel.

No. 11, the reverse of No. 12.

No. 27, a representation of a newel.

No. 23, the reverse of No. 22.

No. 30, a representation of a banner.

*over*

No. 32, a tile, the interior of which is ornamented with a cruciform figure. The lines of which the cruciform figure is composed form the small squares at the points shown, which form, as it were, continuations inward of the upper and lower portions of the cruciform figure.

No. 40, a section of a molding, composed of a series of vertical lines placed closely together, upon the right of which is placed a lighter vertical line.

No. 39, a representation of a banner, ornamented as shown. Upon each side depends a tassel.

No. 36, a representation of drapery partially folded.

No. 33, a representation of a column.

No. 29, a representation of an escutcheon, the lines forming which incline inward at top and bottom, and unite to form the squares, as shown.

No. 28 are representations of urns or vases.

No. 43 may be defined as sections of drapery surmounted about centrally by rosettes, from which depend cords and tassels.

Nos. 35 and 34 represent sections of drapery partially folded.

Nos. 37 and 38 are representations of banners. No. 38 is adorned with the cord-and-tassel pendant on each side.

No. 41, a representation of an ornamented column.

Nos. 45 and 44 are representations of drapery partially folded.

Nos. 50 and 51 are sections of molding composed of a series of fine vertical lines of different lengths, so that an inclined end is produced, the inclined sides uniting in a point. Outside are lighter lines, which incline at or near the bottom, and meet in a point.

No. 48, a representation of a section of drapery, and upon the right, near the upper portion, is placed a tassel.

No. 54, a center-piece, so to speak, composed of a section of molding, the face of which is

shaded by a series of short horizontal lines, and adorned by pellets. From this depends a wreath composed of leaves and flowers. Above the molding are placed two scrolls, one terminating at the right and the other at the left. Between the scrolls is placed a pellet, and above and below it the lines inclined and meeting at a central point. The left-hand scroll is surmounted by the curved lines extending outward and to the left, and the right-hand scroll by similar curved lines extending outward and to the right. Above these rise the curved lines, and the face of the figure above the pellet and the inclined lines is adorned by a series of flower-like ornaments. The molding is supported upon a base with inclined sides, and in front of this base the wreath, already described, is hung.

No. 49, the reverse of No. 48.

No. 53, a section of molding composed of a series of fine vertical lines. The molding at the top is made wider than elsewhere, and continues so for about one-eighth the length of the molding. The molding is then made narrower, and continues so until it reaches, say, three-quarters the length of the molding, when the bounding-line rounds and turns inward, and continues at the width shown. Upon the left is placed a shade-line, which follows the configuration of the molding described.

No. 52, the reverse of No. 53.

No. 46, a representation of drapery partially folded, supported upon a base, as shown.

No. 47, the reverse of No. 46.

Having now set forth my invention, what I claim as new is—

The design for a font of printing-types, as shown and described.

HEINRICH EHLERT.

In presence of—

HERMANN KREISMANN,

HERMANN EHLERT,

EDUARD LAHAYN.