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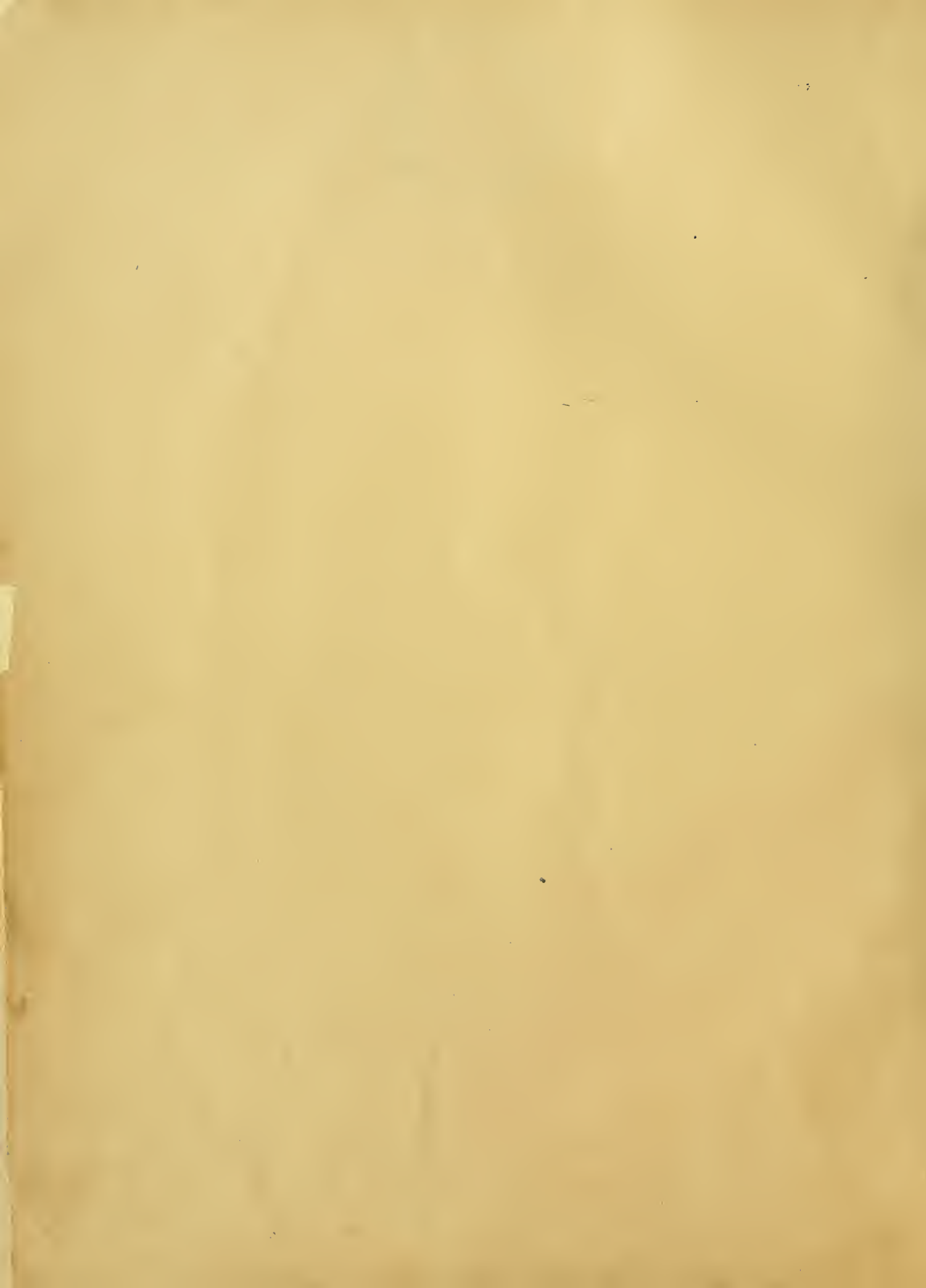




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My Remedy's
Department.



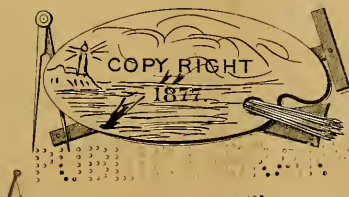
SET of ALPHABETS

Of all the various Hands in Modern Use

With Examples in each Style,

DESIGNED AS A TEXT BOOK,

By
FRED S. COPLEY.



NEW YORK.

THE AMERICAN NEWS COMPANY,

39 & 41 Chambers St.

2 105.7

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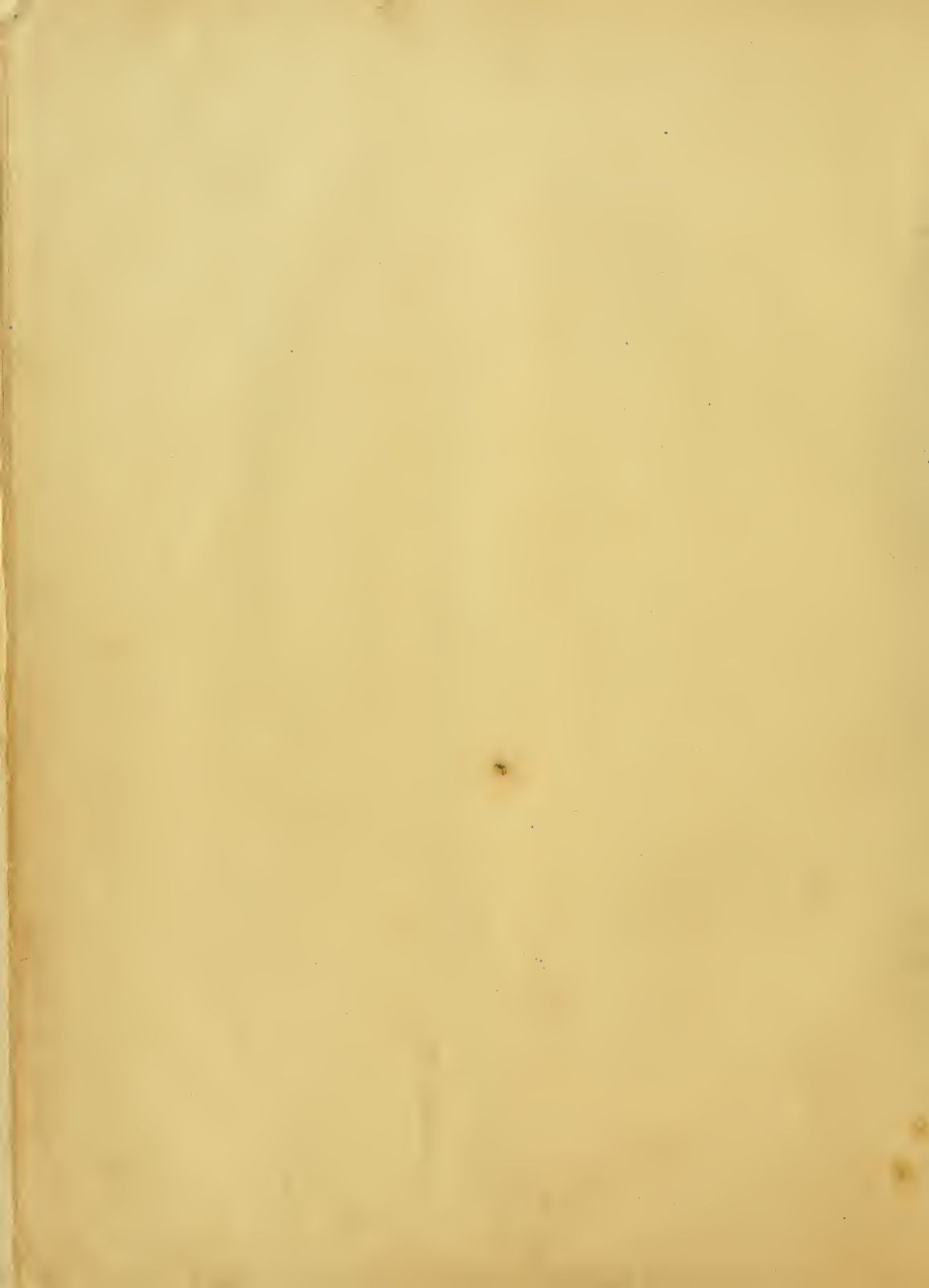
ABCDEFGHIJKLMN

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1234567890.

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OPQRSTUVWXYZ.

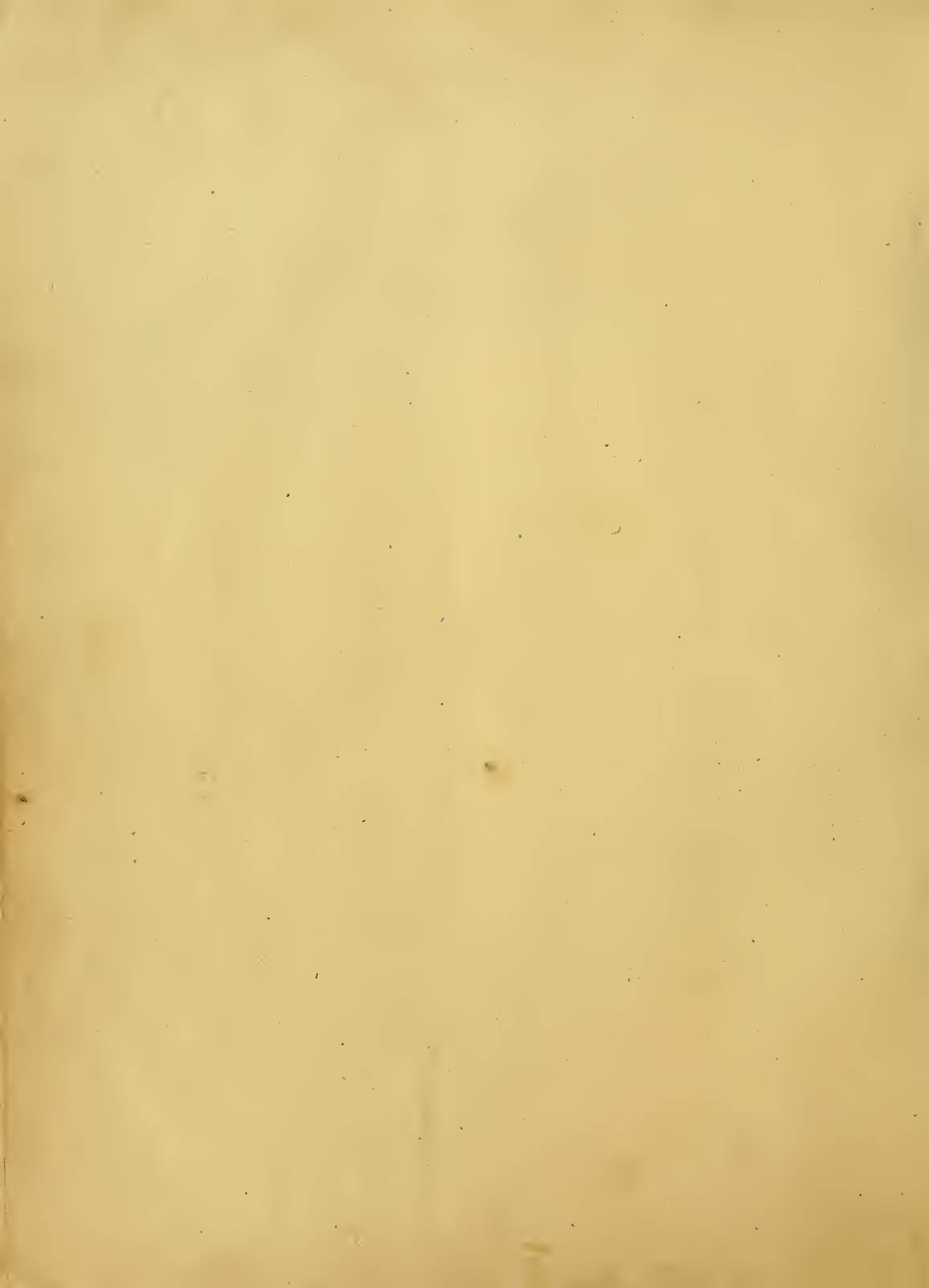


1 2 3 4 5 6 7 8 9 0.

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

1 2 3 4 5 6 7 8 9 0.

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.

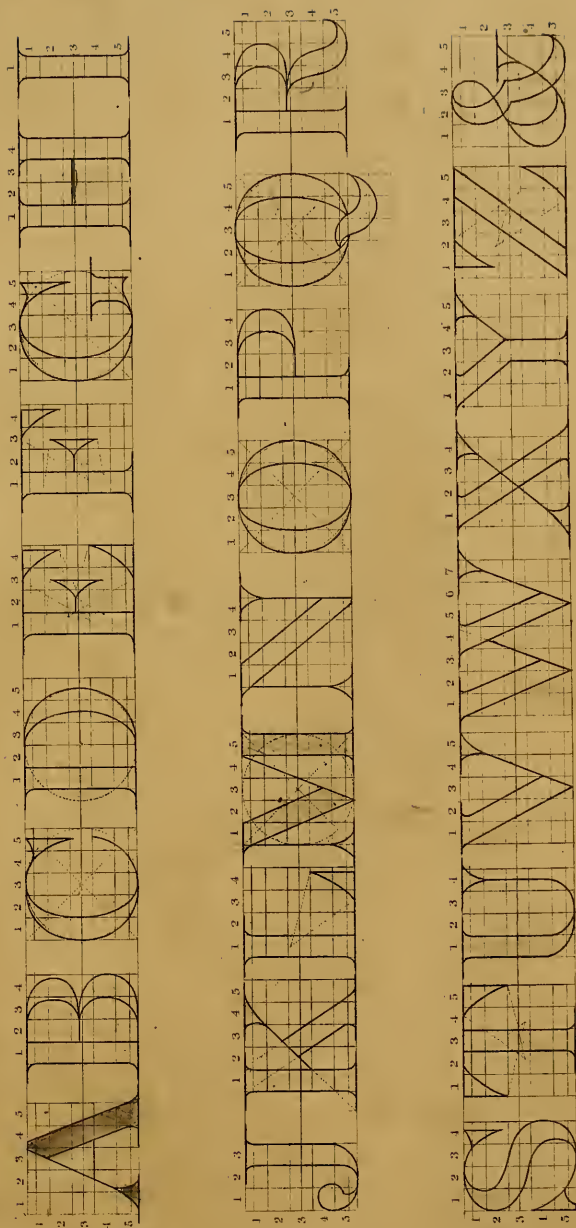
A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0.

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

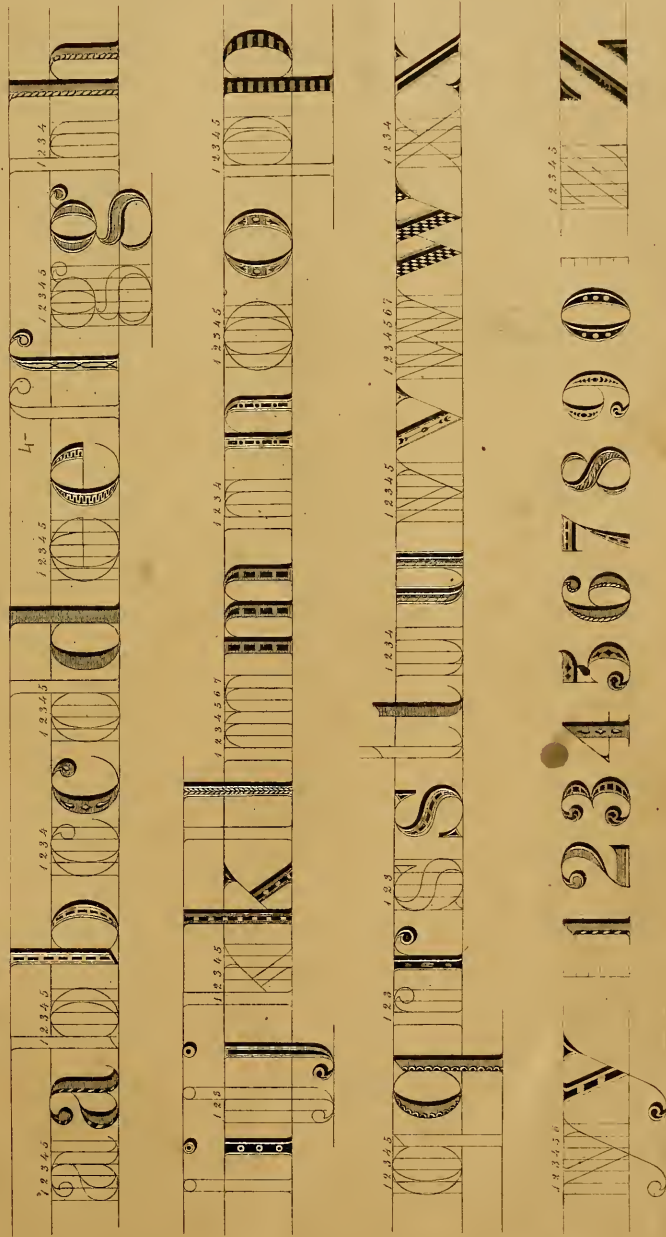
ANALYTICAL ROMAN LARGE.



In these three types of the Roman Capital the space which each letter occupies is divided into squares, showing the proportion of its width to its height, as indicated by the figures placed over each. The height of each letter is divided into 5 equal parts, as shown by the figures placed below it, and at the end of the last letter of every line the width of the body of the letter should be equal to 4.5 of its height.



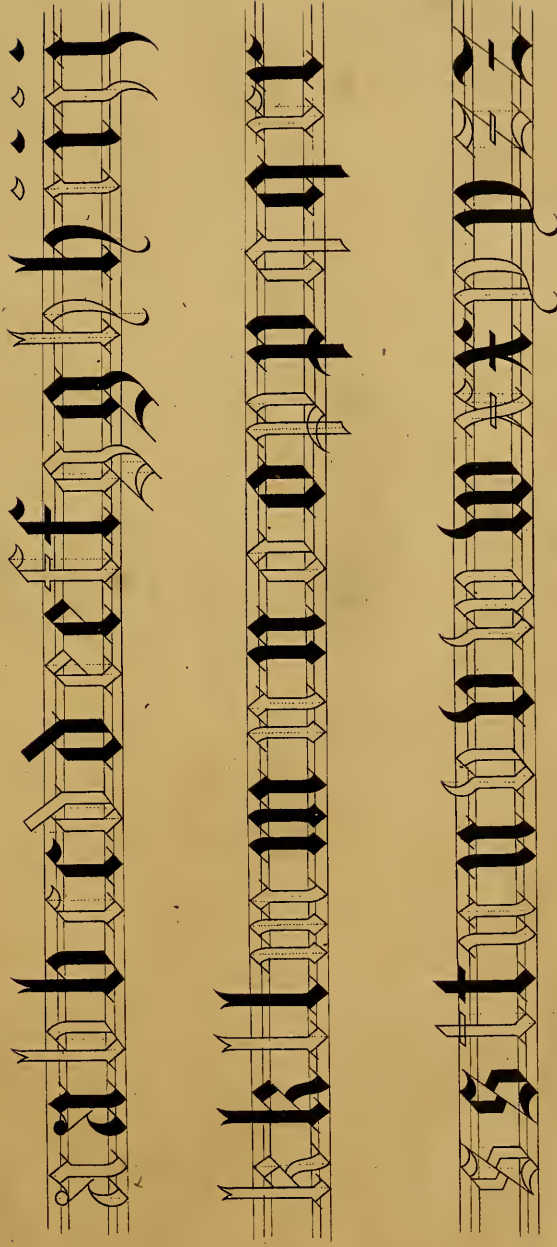
ROMAN SMALL, ANALYTICAL & VARIOUSLY SHADED.



We have here given a variety of types for shading letters, it must be understood, that in Ornamental Roman-ships, all letters on the same line should be shaded precisely alike.



OLD ENGLISH SMALL, ANALYZED.



The dotted lines of the outlined letters indicate those points which should be on the same perpendicular.

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

(The dotted marks of the outlined letters indicate those points which should be perpendicular with each other. German Text should always be ornamented with fleurons, especially about the capitals.)

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

1 2 3 4 5 s t u v w x y z 6 7 8 9 0

一
 二
 三
 四
 五
 六
 七
 八
 九
 十
 十一
 十二
 十三
 十四
 十五
 十六
 十七
 十八
 十九
 二十
 二十一
 二十二
 二十三
 二十四
 二十五
 二十六
 二十七
 二十八
 二十九
 三十
 三十一
 三十二
 三十三
 三十四
 三十五
 三十六
 三十七
 三十八
 三十九
 四十
 四十一
 四十二
 四十三
 四十四
 四十五
 四十六
 四十七
 四十八
 四十九
 五十
 五十一
 五十二
 五十三
 五十四
 五十五
 五十六
 五十七
 五十八
 五十九
 六十
 六十一
 六十二
 六十三
 六十四
 六十五
 六十六
 六十七
 六十八
 六十九
 七十
 七十一
 七十二
 七十三
 七十四
 七十五
 七十六
 七十七
 七十八
 七十九
 八十
 八十一
 八十二
 八十三
 八十四
 八十五
 八十六
 八十七
 八十八
 八十九
 九十
 九十一
 九十二
 九十三
 九十四
 九十五
 九十六
 九十七
 九十八
 九十九
 一百

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

1 2 3 4 5 6 7 8 9 0 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

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 0 1 2 3 4 5 6 7 8 9

FINISHED ROMAN LETTERS.

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 &

(The proportion of height and width in these letters are very nearly the same as explained in the analytical part of the Roman Print. But the body columns should be $\frac{1}{4}$ the height of the letters)

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

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

(The student will find it advantageous to make a finished Roman letter with his pencil before making the space thus *W*, after the letter is drawn the spurs should be added with a pencil and the whole finished with ink.

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

1 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16 17 18 19 20



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

(The directions which are given upon the preceding page must be observed in copying the above letters.

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

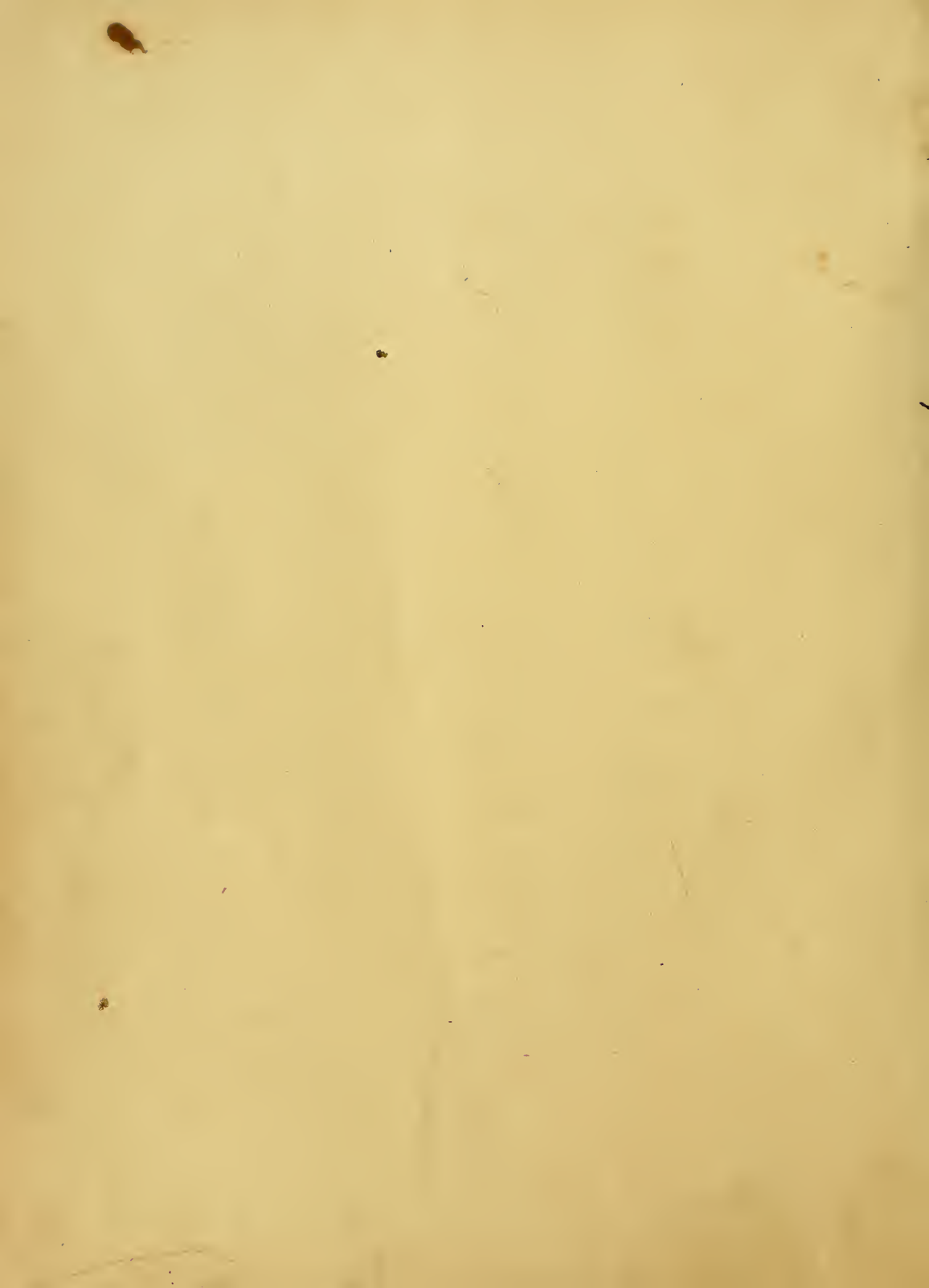


A B C D E F G H I J K L M

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 6 7 8 9 0



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.

1 2 3 4 5 6 7 8 9 0.



A B C D E F G H I J K L M
Centre Line

N O P Q R S T U V W X Y Z
Centre Line

abcdefghijklmnopqrstuvwxyz.



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 k l m n o p q r s t u v w x y z

1234567890

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

abcdefghijklmnopqrstuvwxyz

1234567890.

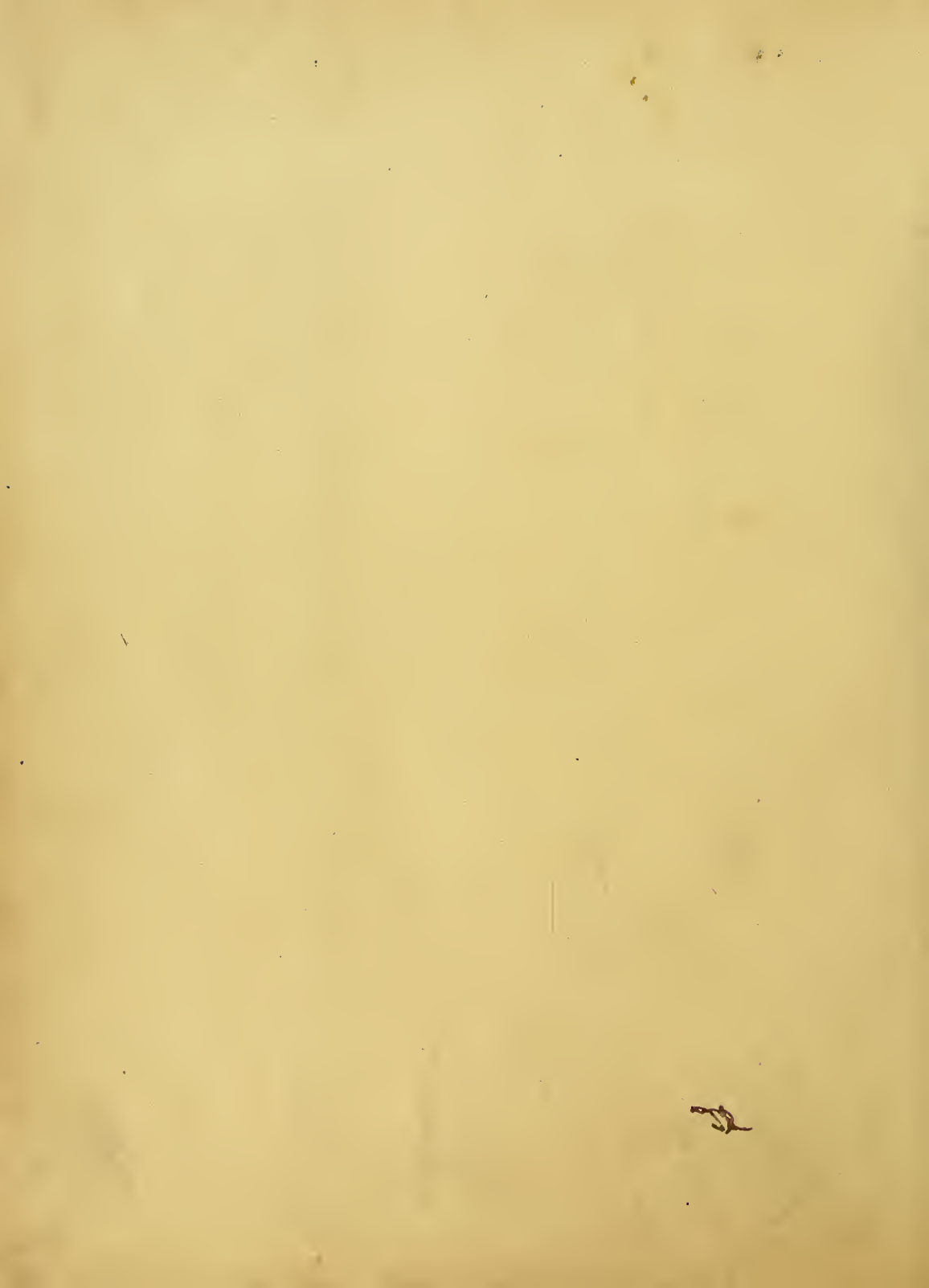
A B C D E F G H I J

K L M N O P Q R S T

V Z æ þ ð ð

ā 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

1 2 3 4 5 6 7 8 9 0.



[illegible][illegible]



(abcdefghijklmnopqrstuvwxyz)

1234567890,



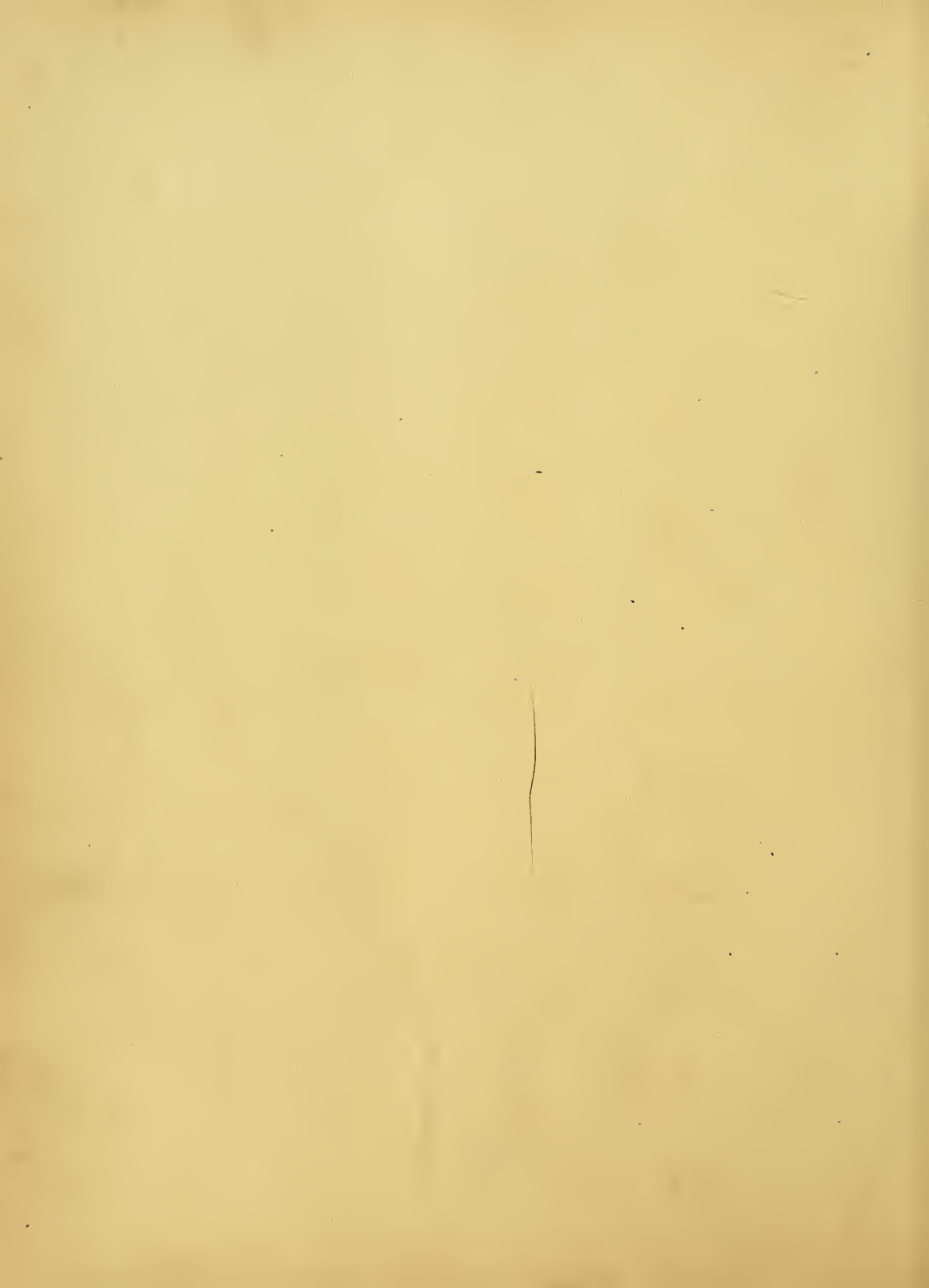
ENGROSSING.

Aa Bb Cc Dd Ee Ff Gg Hh Ii

Jj Kk Ll Mm Nn Oo Pp Qq

Rr Ss Tt Uu Vv Ww Xx Yy Zz.

1234567890.



ſt u r e ſ ſ e ſ ſ

z m n d p q r s t u

12345 6 7 8 9 0

67890

abcdefghijklmnopqrstuvwxyz

14TH CENTURY SMALL (1400)

RICHARD THE SECOND TOMB, WESTMINSTER ABBEY

Richard the Second

$\begin{matrix} + \\ \text{I} \\ + \\ \text{II} \\ + \\ \text{III} \\ + \\ \text{IV} \\ + \\ \text{V} \\ + \\ \text{VI} \\ + \\ \text{VII} \\ + \\ \text{VIII} \\ + \\ \text{IX} \\ + \\ \text{X} \end{matrix}$

Handwritten text in 16th-century Gothic script, line 1.

Handwritten text in 16th-century Gothic script, line 2.

Handwritten text in 16th-century Gothic script, line 3.

WILHELM

ERICH



12TH CENTURY.

1234567890

13TH CENTURY.

1234567890

15TH CENTURY.

123456789

1553.

1234567890

14TH CENTURY.

1234567890

16TH CENTURY.

1234567890

1234567890

1617 1673

Α α. Β β. Γ γ. Δ δ. Ε ε. Ζ ζ. Η η. Θ θ. Ι ι. Κ κ. Λ λ. Μ μ. Ν ν.
Alpha. Beta. Gamma. Delta. Epsilon. Zeta. Eta. Theta. Iota. Kappa. Lambda. Mu. Nu.
 Ξ ξ. Ο ο. Π π. Ρ ρ. Σ σ. Τ τ. Υ υ. Φ φ. Χ χ. Ψ ψ. Ω ω.
Xi. Omicron. Pi. Rho. Sigma. Tau. Upsilon. Phi. Chi. Psi. Omega.

HEBREW.

ט ש ק צ פ ע ס נ מ ל ח י ת ם ן ן ן ן ן ן ן ן ן ן ן
TS SH R K TZ P CN S N M L CH Y T III Z V H D G B A
 א ב ג ד ה ו ז ח ט י כ ל ם ן ן ן ן ן ן ן ן ן ן
10 9 8 7 6 5 4 3 2 1

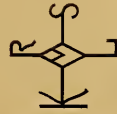
Roman Numerals.

I II III IV V VI VII VIII IX X XI XII XIII XIV XV XVI XVII XVIII XIX XX XXI XXII XXIII XXIV XXV XXVI XXVII XXVIII XXIX XXX
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 40 50 60 70 80 90 100 200 1000

DEEF AH II

RENNER

AND LEE ME LL



Chalonque
Standard of Constantine
Christ's Monogram

DESIGNS FOR FLOURISHING.





CONSTRUCTION OF TITLES.

THE TRUE METHOD of forming **TITLES** FOR MAPS, PLANS, &c.

Showing the necessity for construction lines &c.

N^o 1.

Original Title

Plan of the
Suez Canal
From the
Mediterranean to the Red Sea
by
Ferd. de Lesseps
1870

1st Line
11 Letters

2nd " 10 "

3rd " 8 "

4th " 28 "

5th " 2 "

6th " 15 "

7th " 4 "

Model or Trial Title

Fig. 1.

N. of the
S. Z. C. L
From the
M. TO THE RED SEA
BY
F. D. L. S
1870

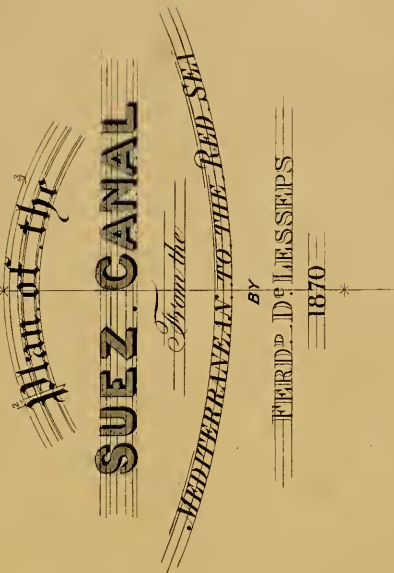
No. 2.

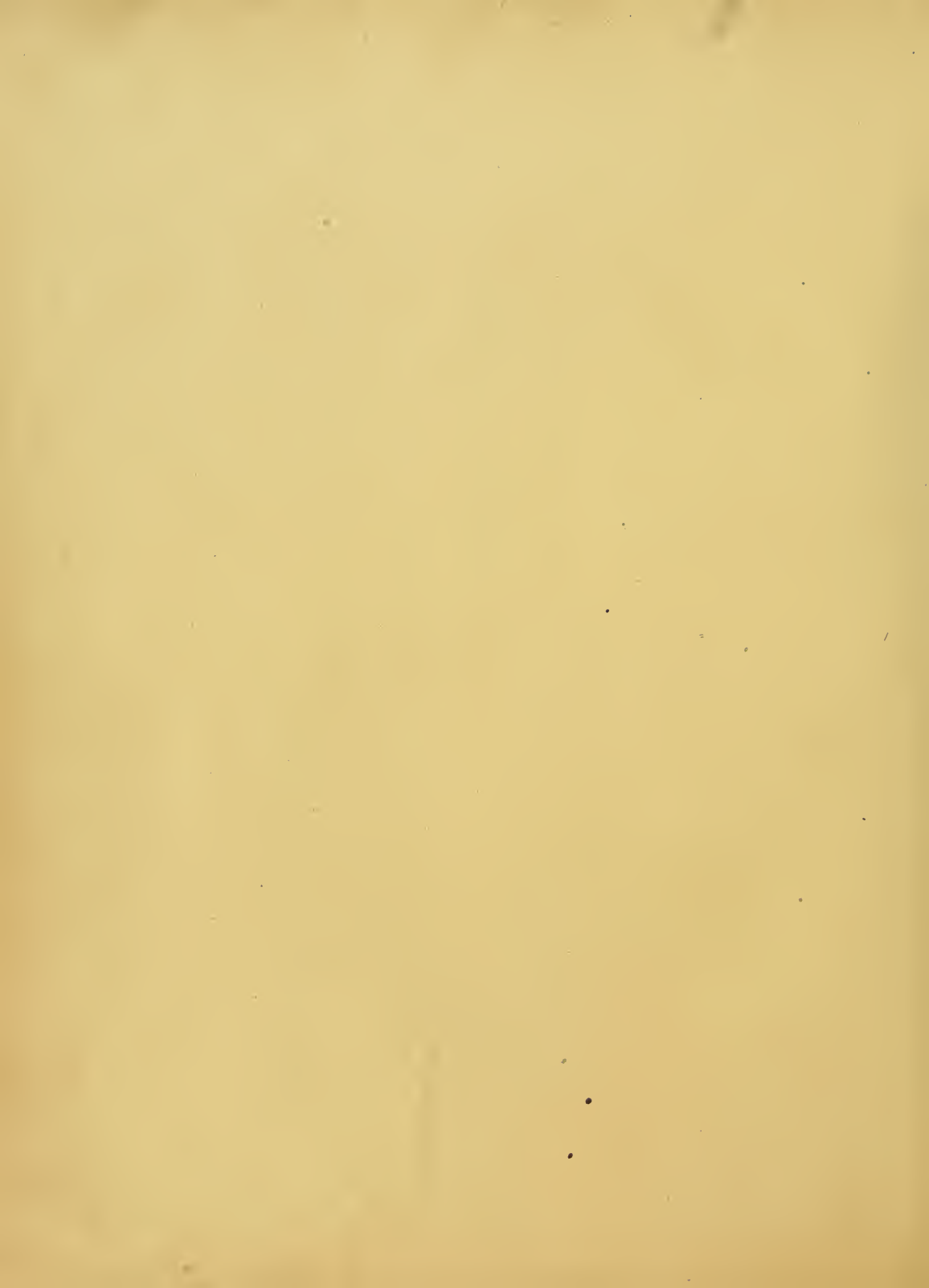
NOTE. The Lines drawn thus  represent the construction lines, these Lines should be drawn in Pencil and rubbed out when the Title is finished.

The Letter Occupying $\frac{2}{3}$ ds less space and the Letters M & W $\frac{1}{3}$ rd more than any other Letter will necessarily throw the middle Letter of a line out of the centre.

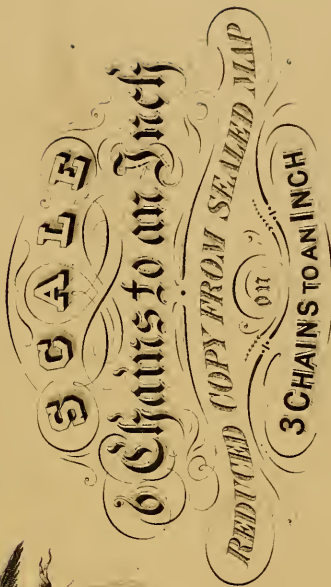
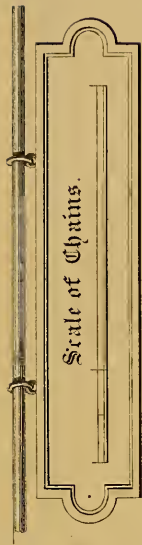
WYOMING

Fig. 2





DESIGNS FOR PORTIONS OF TITLES FOR MAPS & PLANS.



Section
OF AN
ESCAMBIE
RAILWAY
In the County of
WASHINGTON
SURVEYED

Plan
OF THE TOWN OF
FRANKLIN
FULTON COUNTY
Showing the Proposed Extension of the Road
Through that Part of the

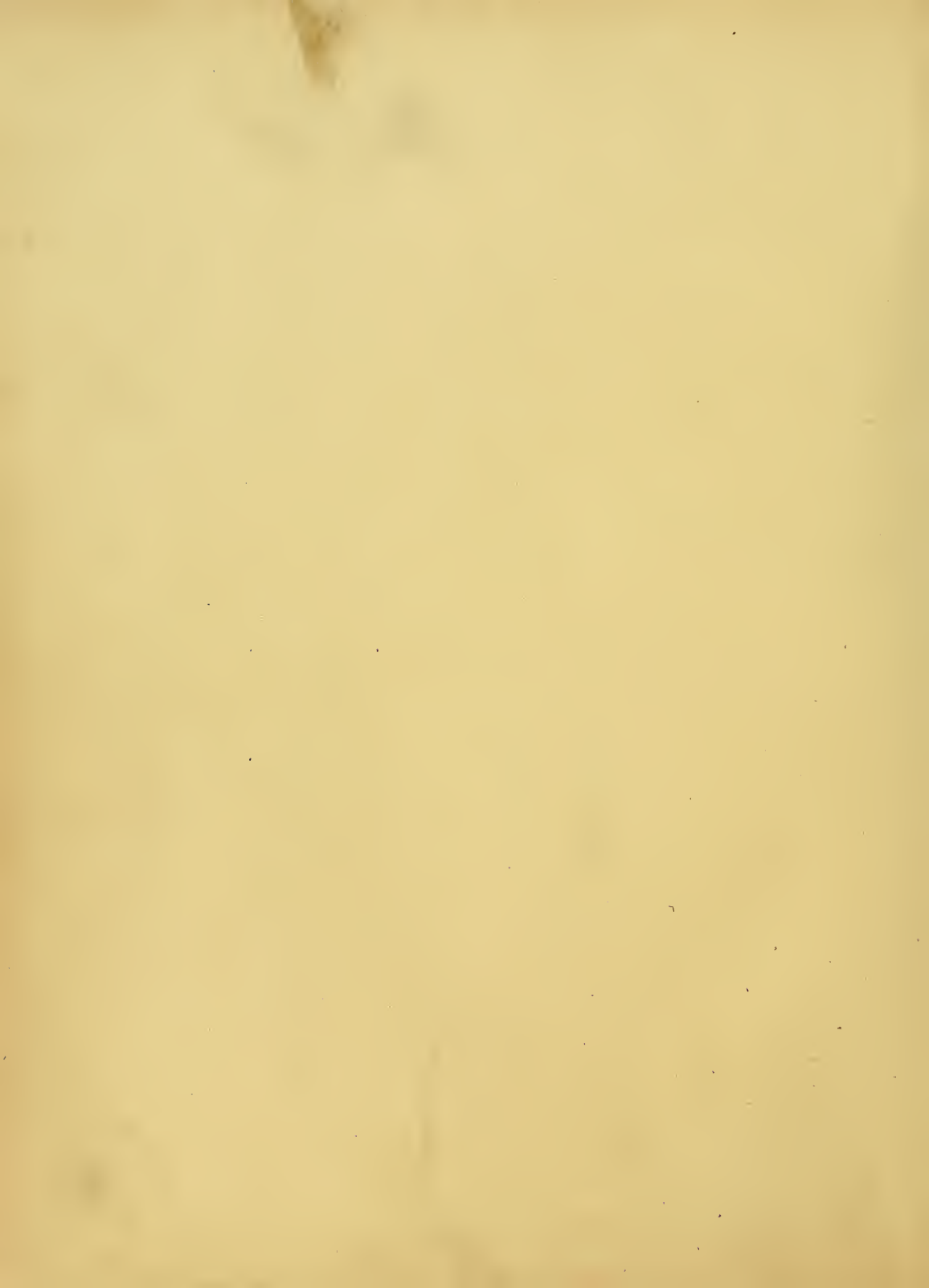
Map of
Buildings
FOR SALE
at
Rutherford Park N. J.

LYING NEAR THE DEPOTS
 of the
 Delaware Lackawanna & Western Railroad,
 and the ERIE RAILWAY. 30 Minutes from
 NEW YORK.

MAP
 OF
 VILLA STILES
 OFFERED FOR SALE

by the
 Rutherford Heights Association
 RUTHERFORD PARK

N. J.



PLAN OF THE
 LOT OF GROUNDS AND
 Approaches to the
 RUTHERFORD PARK STATION
 (on the)
 Delaware-Lackawanna Western
 RAILROAD

Plan of
 OPEN GROUNDS
 AT SANTIAGO PARK STATION
 ON the Erie Railroad
 AT
 Rutherford Park
 (N.J.)







STENCIL PLATES.

Showing the Method of using them.

Fig 3.

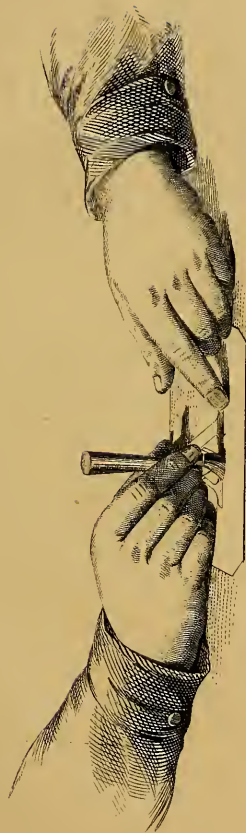


Fig 1.

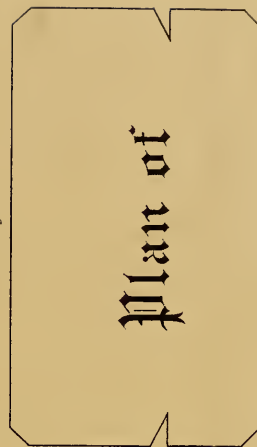


Fig 2.
Impression from

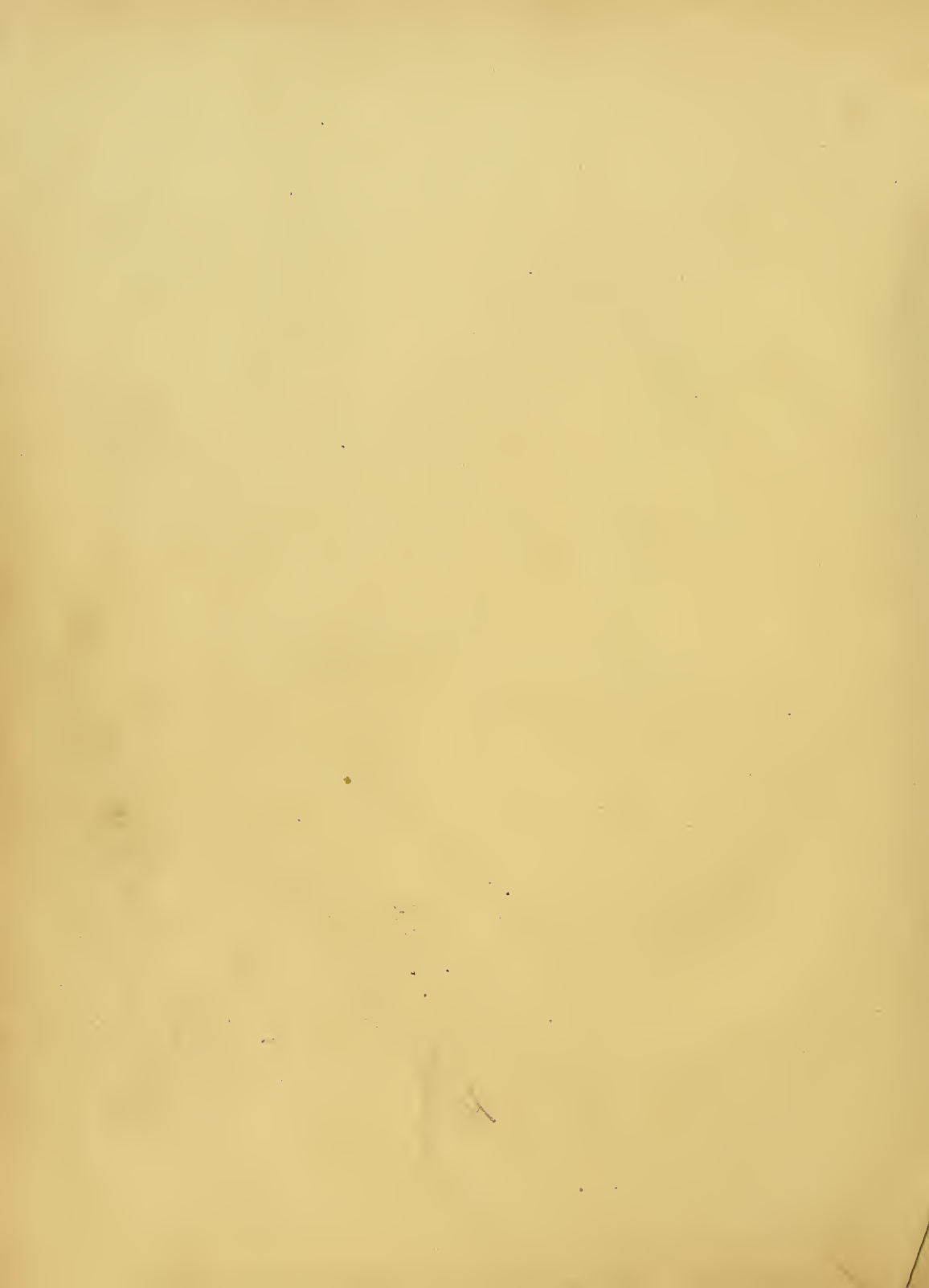
W

Stencil Plate.

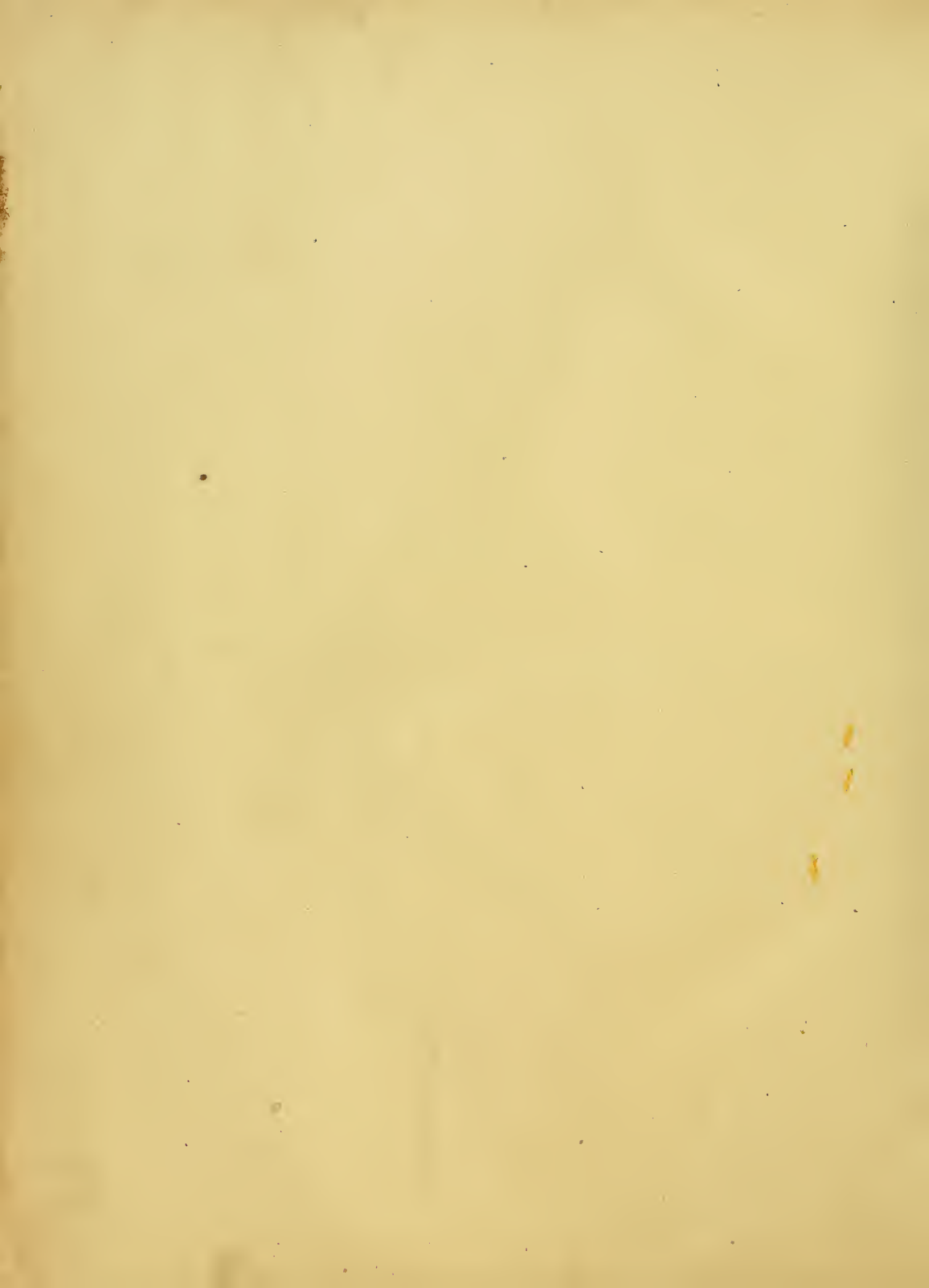
Fig 4.



Stencil Plate
Brush.











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