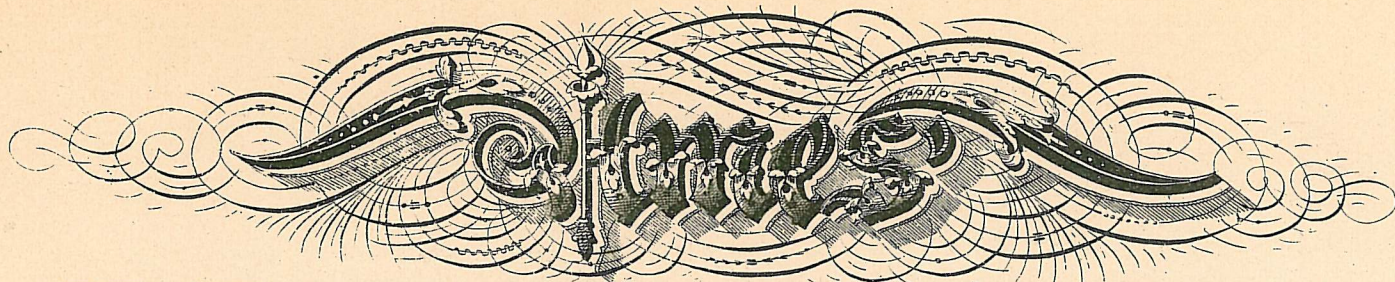


AMES'

ALPHABETS.



ALPHABETS,

ADAPTED TO THE USE

OF ARCHITECTS, ENGRAVERS, ENGINEERS,

ARTISTS, SIGN PAINTERS, DRAUGHTSMEN &c.

DANIEL T. AMES,

NEW YORK

WILLIAM T. COMSTOCK,

6TH REVISED EDITION.

USEFUL HINTS FOR DRAFTSMEN.

Tracing and Transferring.

There are numerous methods used for transferring letters, drawings, etc. The most common is by means of thin transparent tracing paper or cloth, which is placed over the design to be copied and traced over with a pencil, after which the opposite side of the tracing is penciled over with a soft black pencil, then the tracing is placed upon the paper to which the transfer is to be made, when the lines upon the tracing are retraced with a pencil or any smooth-pointed instrument which will give a distinct outline upon the paper underneath. Transfer or blackened paper is often placed under the tracing before retracing it, instead of penciling its reverse side, which is objectionable from the liability of blackening or soiling the paper upon which the drawing is to be made. Of course this method can be used only where the desired reproduction is the same size as the original. If it is to be enlarged or diminished, other methods must be sought. This may be accomplished by marking the copy to be transferred into certain sized squares, and the paper upon which the reproduction is to be made into corresponding squares enlarged or diminished according to the change desired in the size of the original copy. The same change is accomplished very readily by the use of proportional dividers with which every draftsman should be provided.

How to Prepare India Ink.

Procure a stick of fine quality ink, and a sloping tray of porcelain or slate (the latter is best), at the end of the slope should be a well to contain and give depth to the ink, put into the tray rain water sufficient to make the desired quantity of ink, and then grind the stick of ink into the water upon the sloping bottom of the tray until it becomes of the desired degree of blackness, when it is ready for use. It should be thus freshly ground each day that it is used; by standing over night it precipitates or changes, so that when dry upon the paper it crocks and is easily removed by the rubber. Many inexperienced persons seek to prepare the ink by shaking and dissolving it in water; it cannot in that manner be sufficiently pulverized to either flow readily or to give a solid black line. A very delicate and pleasing effect is imparted to lettering and drawing by first using a light shade of ink, and then retouching the shaded portions with darker ink; this will not do, however, for work designed for reproduction by either the photo-engraving or photo lithographic processes—these require clear, strong, black lines, and the pencil lines should be removed with soft sponge rubber.

ROMAN.
ORIGINAL PEN AND INK COPY FOR AMES' ALPHABETS.

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

SPECIMEN.

W X Y Z

Specimen.

I II III IV V VI VII VIII IX X XV XXX C MD

ITALIC ROMAN.

ORIGINAL PEN AND INK COPY FOR AMES' ALPHABETS.

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

Album.

X Y Z

Homes.

0 1 2 3 4 5 6 7 8 9

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 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.

GOTHIC.

ORIGINAL PEN AND INK COPY FOR AMES' ALPHABETS.

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

1 2 3 4 5 Z & 6 7 8 9 0

abcdefghijklmnopqrstuvwxyz;!?

SPURED ALPHABETS.

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 &

Old English.

A B C D E F G H I K

L M N O P Q R S T U

W X Y Z &

abcdefghijklmnopqrstuv

w x 1 2 3 4 5 6 7 8 9 0 y z

German Text.

H B C D E F G H I 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

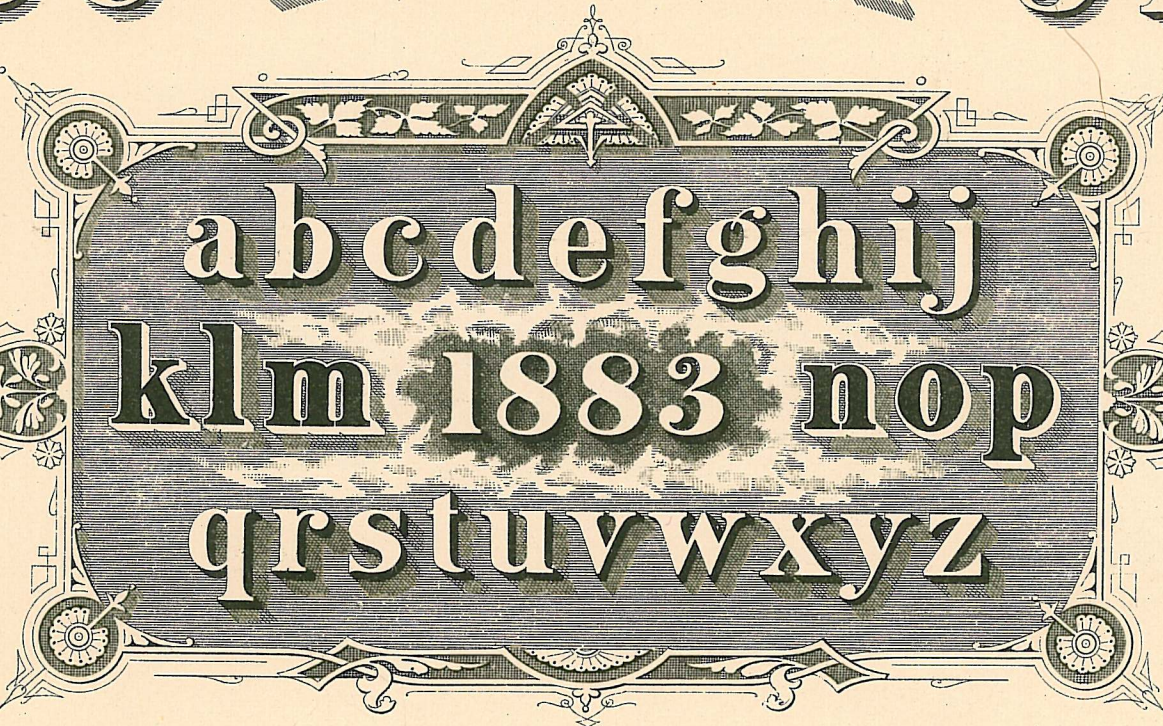
O P Q R S T U V W X Y Z

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. & 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

1 2

K L M N

6 7

3

PERSYERIE

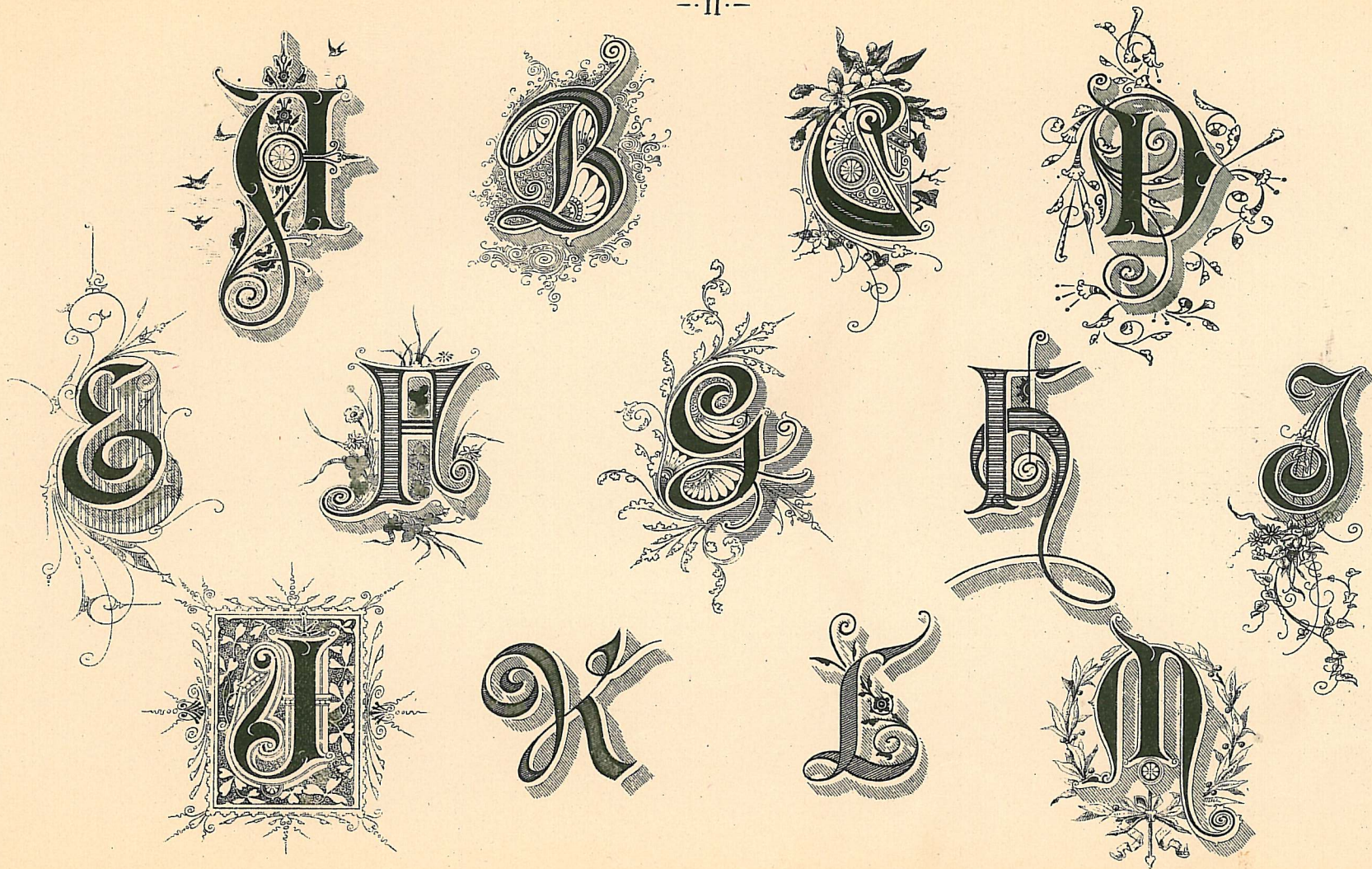
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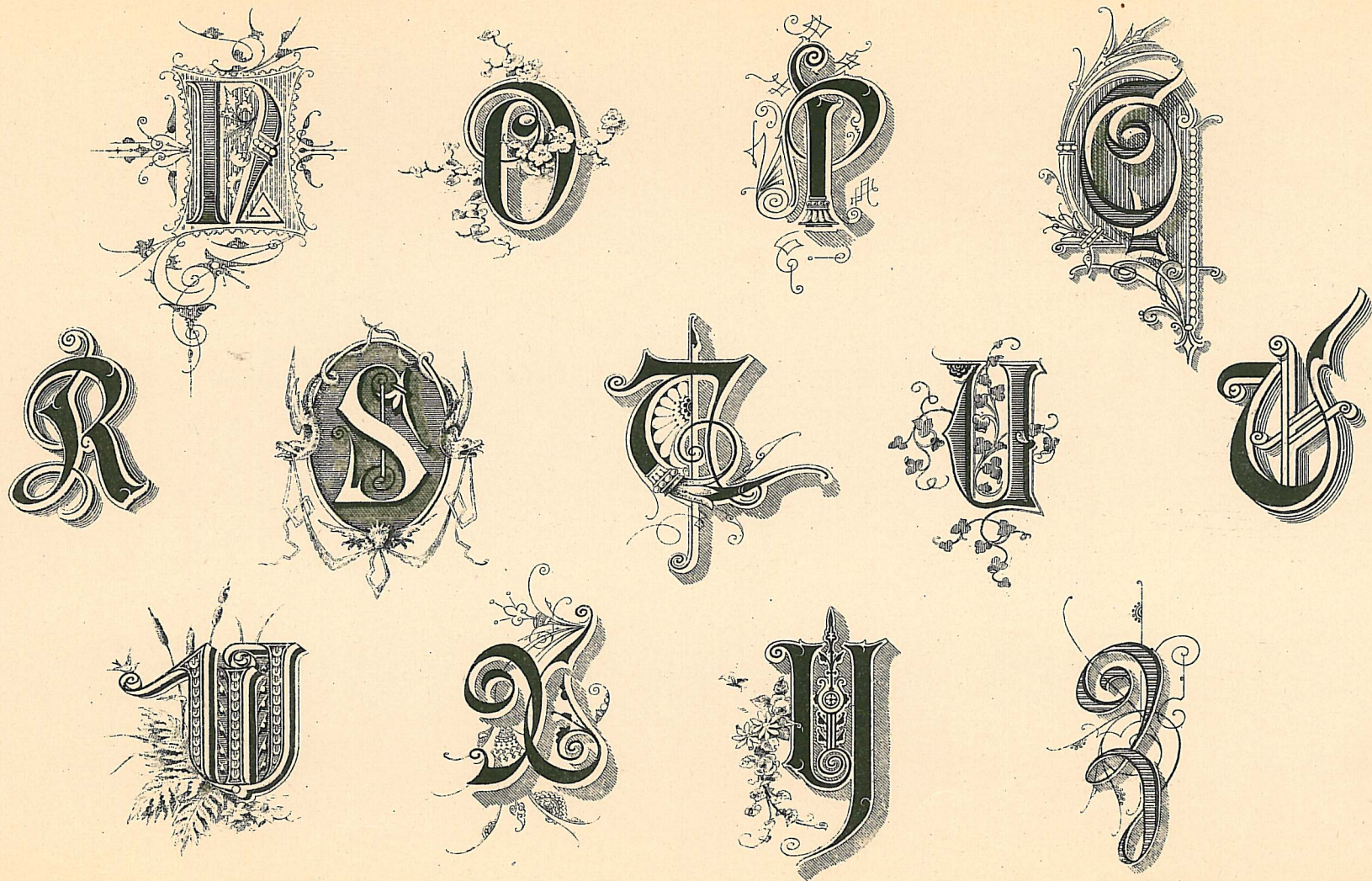
4 5

O P Q R

9 0

S T U V W X Y Z & C.





German Round Hand.

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

1 2 3 4 5

x y z.

6 7 8 9 0

Marking Alphabet.

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

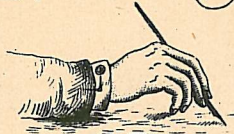
O P Q R S T U V W X Y Z &

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.

STANDARD 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 0 1 2 3 4 5 6 7 8 9

WHOLE ARM 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

TUSCAN WITH VARIATIONS.
FOR ARCHITECTS AND CIVIL ENGINEERS.

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 123456789

SPECIFICATION, VERANDAH, NORTH ELEVATION,

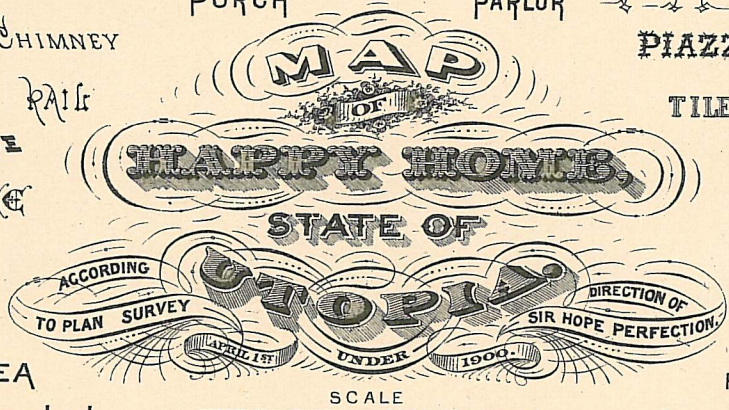
ABCDEFGHIJKLMNOPQRSTUVWXYZ & 123456789

EXTERIOR AND INTERIOR DETAILS, ARCHITECT.

ABCDEFGHIJKLMNOPQRSTUVWXYZ & HALL

PLAN OF BASEMENT PLAN OF ATTIC FLOOR

CORNICE TO PRINCIPAL ROOMS SHELF FRONT ELEVATION VERANDAH
 FRAME CORNICE TO BED ROOMS LANDING PLAN OF FIRE PLACE PORCH
 BRICK DWELLING PRINCIPAL STAIR CASE LUMBER ROOM HINGE RAFTER BALUSTRADE
 VILLA COTTAGE ARCHITRAVE BED ROOM DOOR JACK RAFTER LIVING ROOM
 VESTIBULE DOOR FARM HOUSE SECTION OF DORMER GUTTER INTERIOR DETAILS
 EXTERIOR DETAILS CHIMNEY PORCH PARLOR PIAZZA SECTION OF PLINTH
 GABLE OVER WINDOWS PAIR MAP TILE WINDOW FRAMING
 ELEVATION OF BACK ENTRANCE HARRY HOMES SIDE ELEVATION OF VERANDAH
 SUBURBAN RESIDENCE STATE OF PRINCIPAL STAIR CASE
 Elevation of Back Entrance Porch ACCORDING TO PLAN SURVEY DIRECTION OF SIR HOPE PERFECTION FRONT ELEVATION
 INTERIOR DETAILS APRIL 15 UNDER 1900 VILLA COTTAGE
 BASEMENT PLAN AREA HALL BRICK HOUSE
 Dressing Room GROUND PLAN SCALE 100 MILES TO AN INCH. WATER CLOSET FARM HOUSE
 Bed Room BATH ROOM, LINEN CLOSET, LIBRARY, CHAMBER, FURRING, STAIRCASE, LIBRARY
 CISTERN MANTEL, DOOR PANEL, Scale four feet to the inch. Scale 1/4 in. to the foot. RAIL, HAND RAIL, FRAME
 17.0 x 15.5, 18.5 x 15.5, 11 x 11, 12 x 16, 16 x 18, 8 x 8, 16 x 16, 15.5 x 15.0, 15.5 x 10.5,



EGYPTIAN



MEDIAEVAL.

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

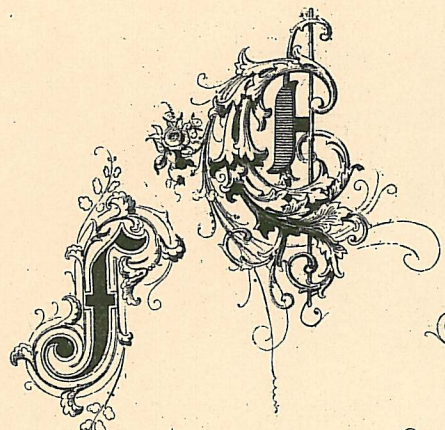
A B C D E F G H I

K L M N O P Q R S

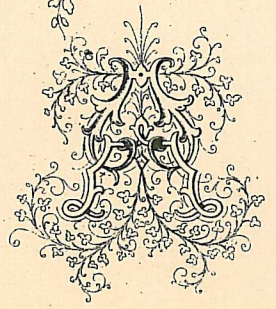
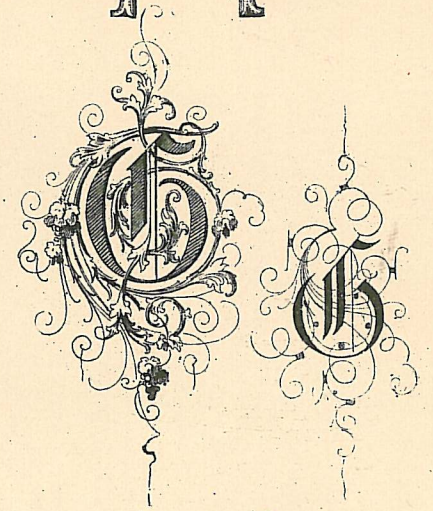
T U V W X Z

a b c d e f g h i k l m n o p q r

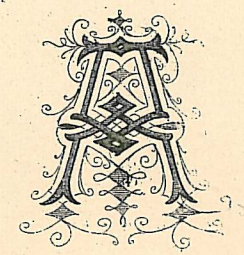
s t u v w x z



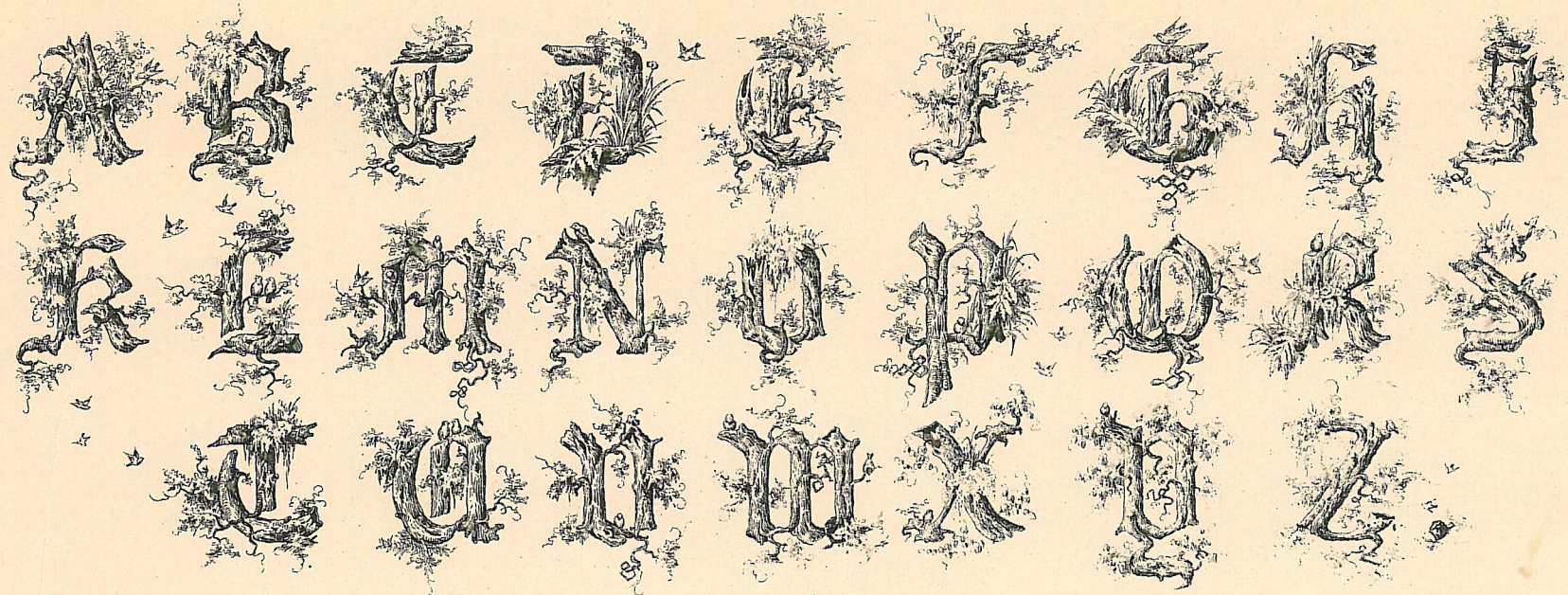
Choral



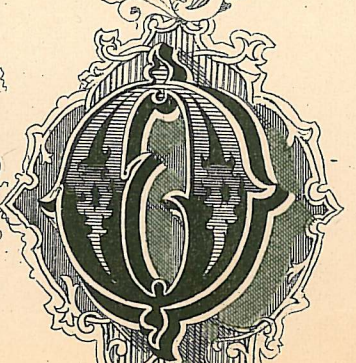
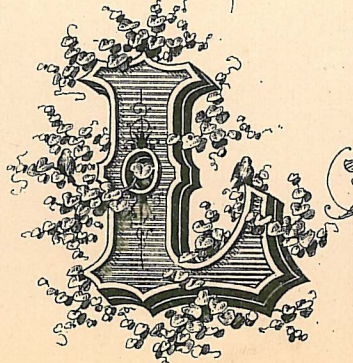
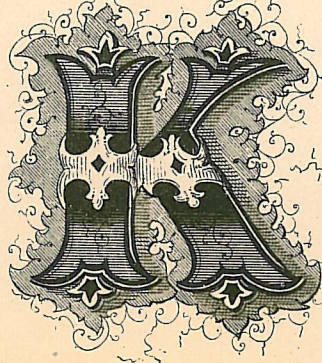
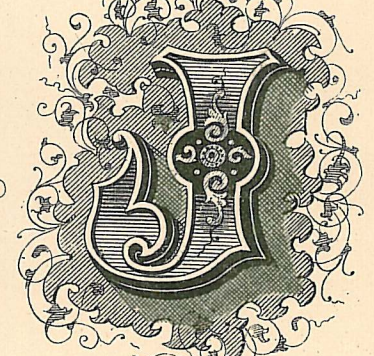
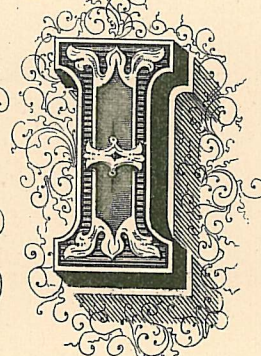
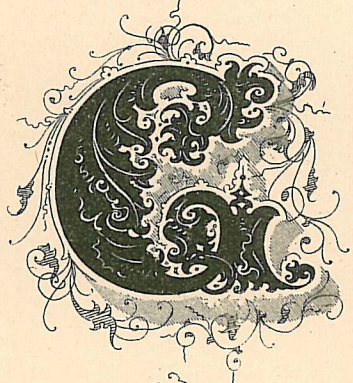
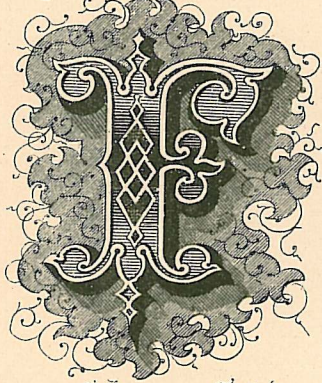
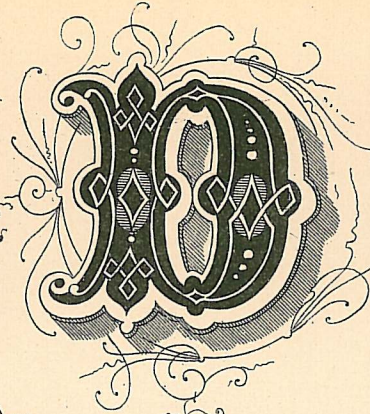
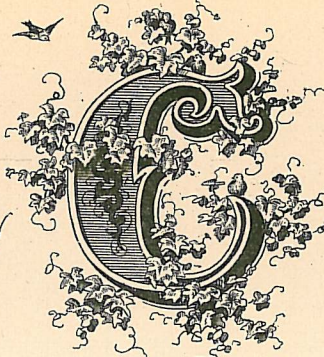
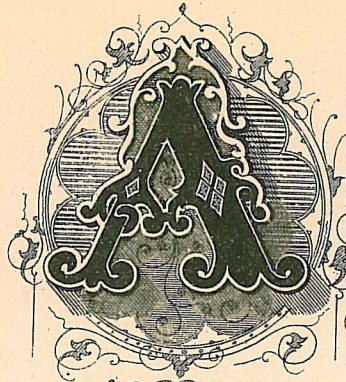
Allouma

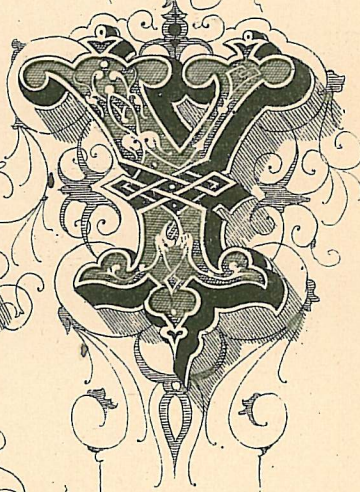
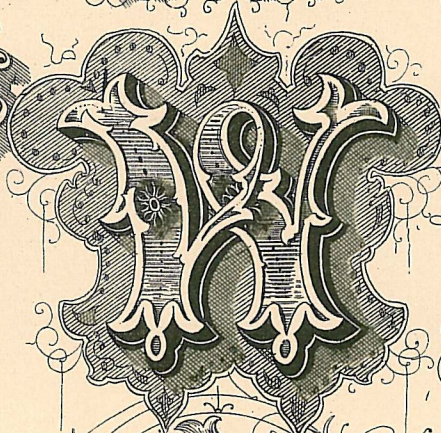
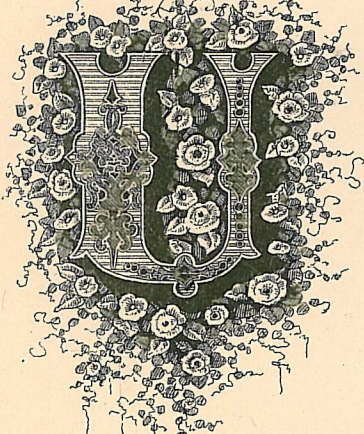
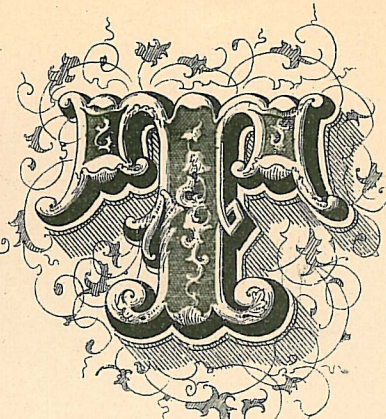
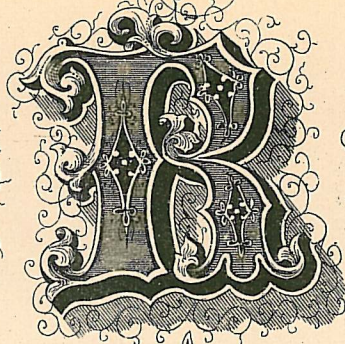
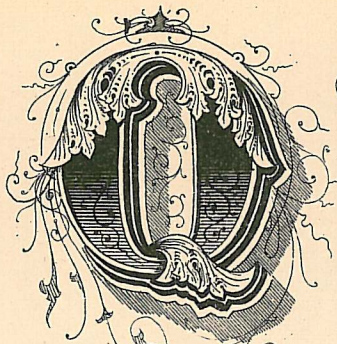
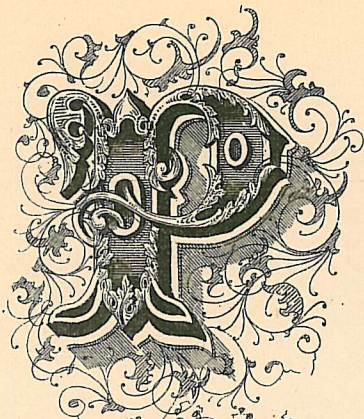




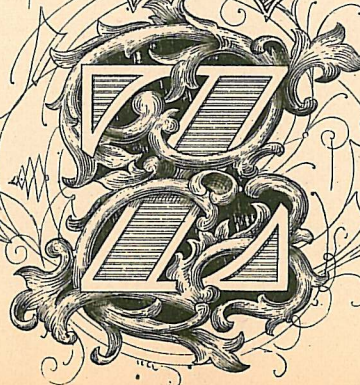


abcdefghijklmnopqrstuvwxyz





INITIAL LETTERS



BY D. T. AMES.

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

Geni

L

R

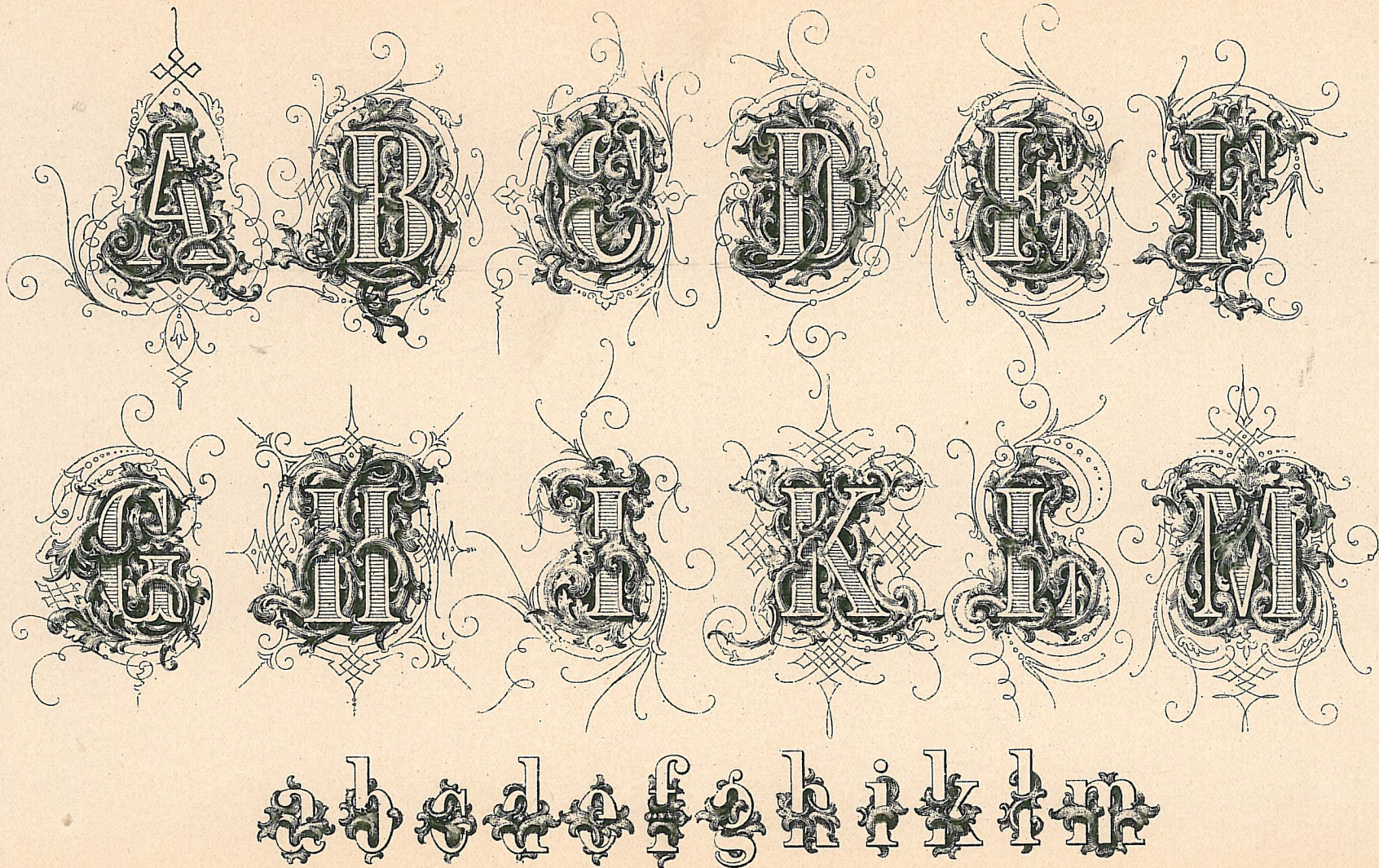
D

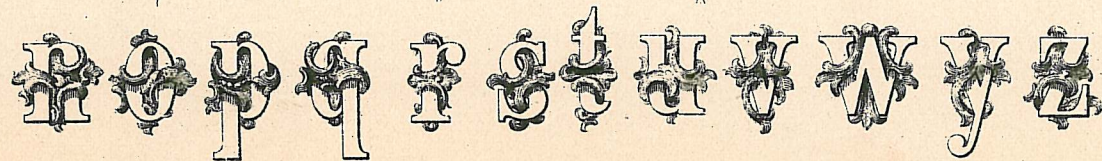
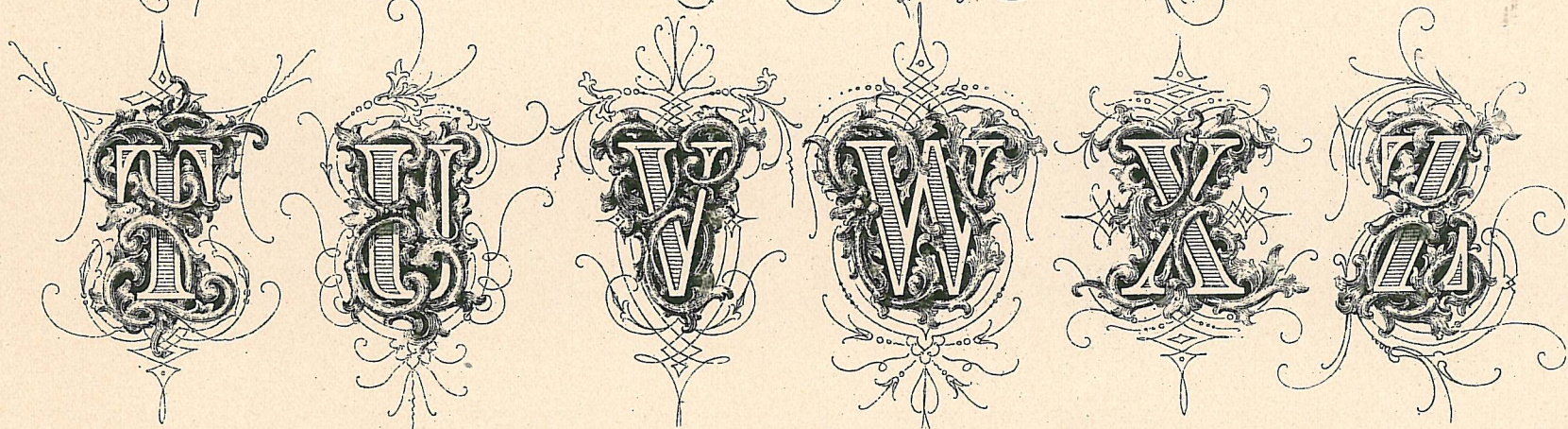
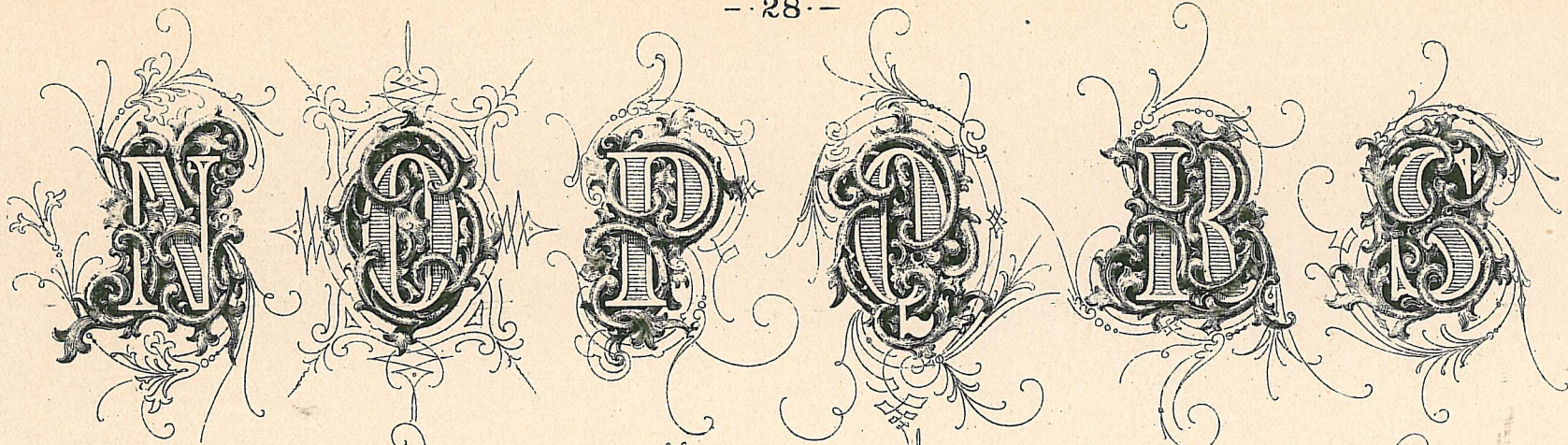
A

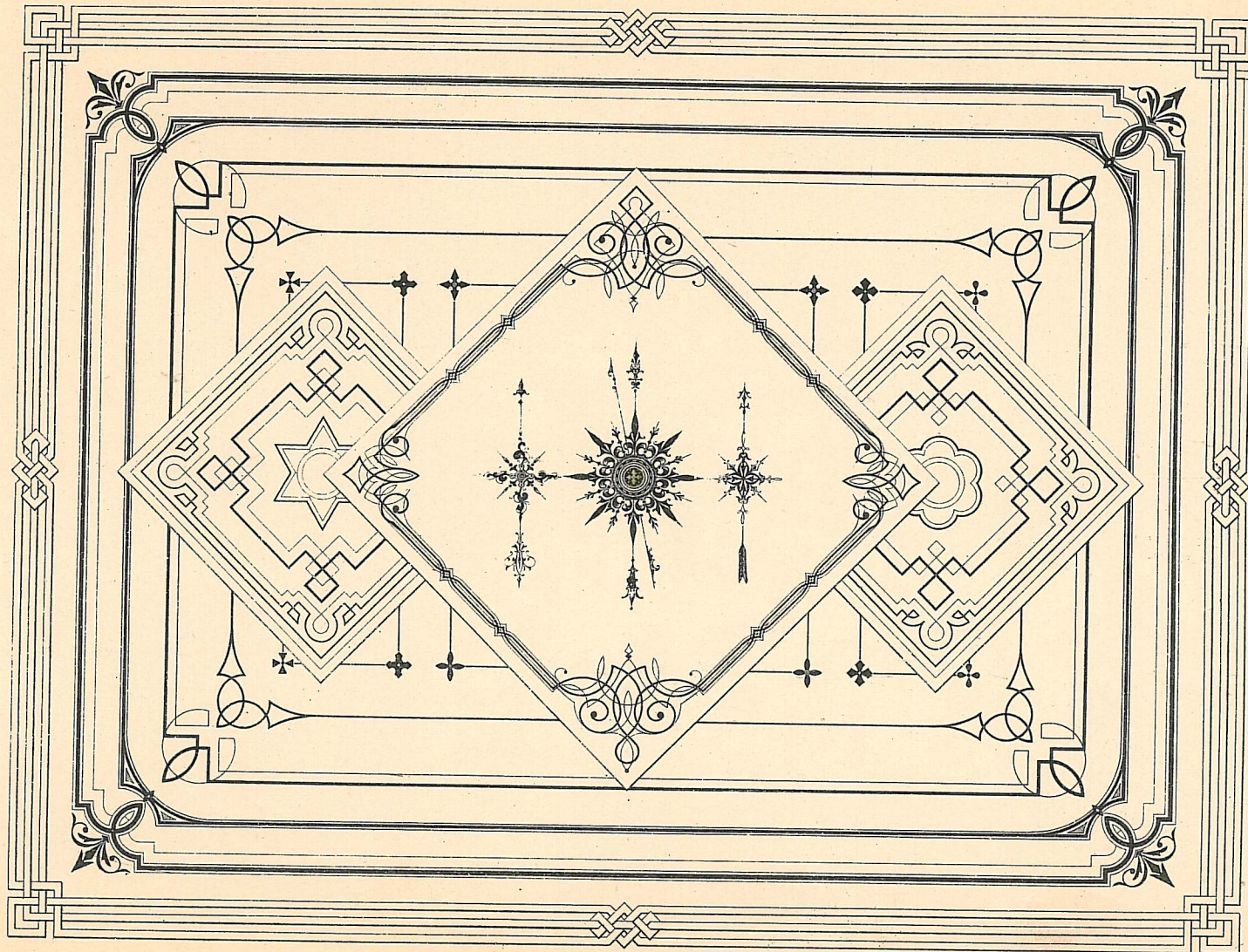
B

B

Game







Tribune Association

TREASURY DEPARTMENT

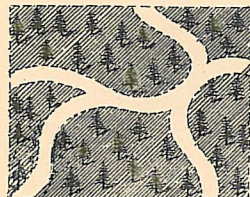
CHAMBER OF COMMERCE

Benjamin Shipley

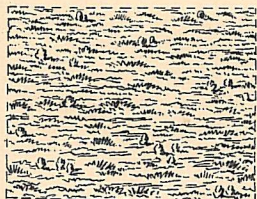
THIS IS TO CERTIFY

1870

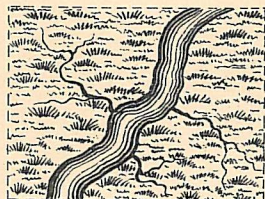
TOPOGRAPHICAL SIGNS.



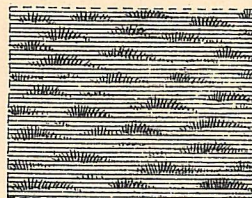
PINE WOODS.



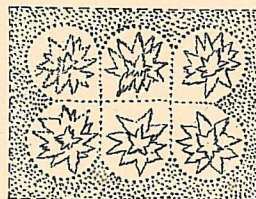
HEATH.



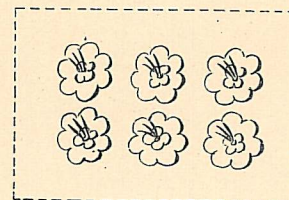
MEADOWS.



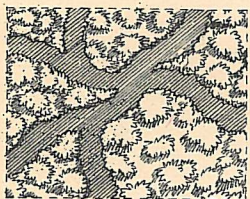
SALT MARSH.



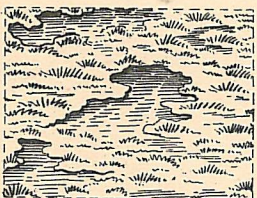
RICE PLANT'N.



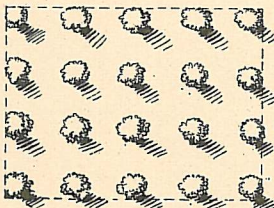
COTTON PLANT'N.



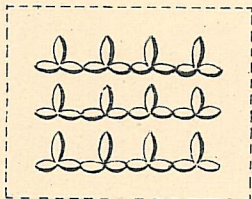
OAK WOODS.



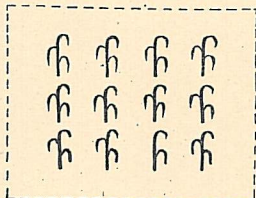
FRESH MARSH.



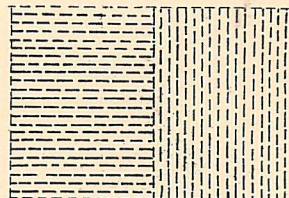
ORCHARDS.



TOBACCO PLANT'N.

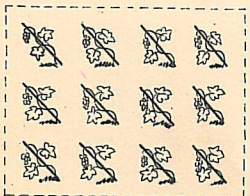


SUGAR PLANT'N.

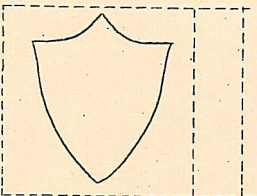


PLOUGHED LAND.

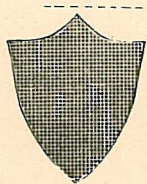
COLORS.



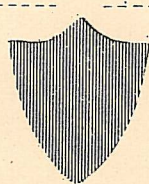
VINEYARD.



WHITE.



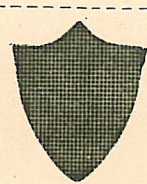
YELLOW.



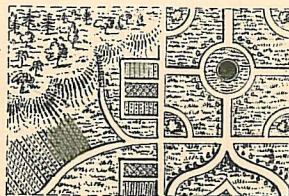
RED.



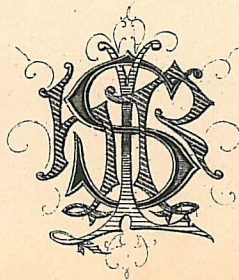
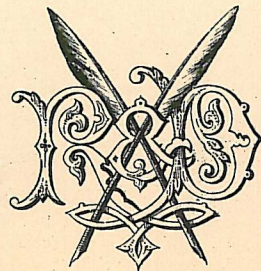
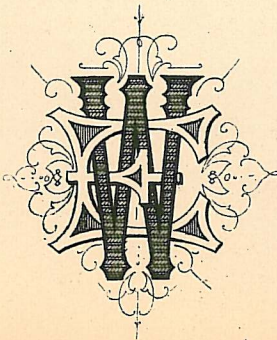
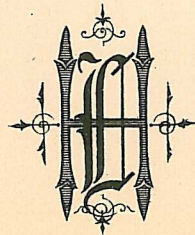
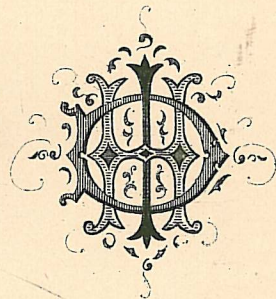
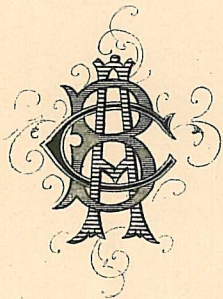
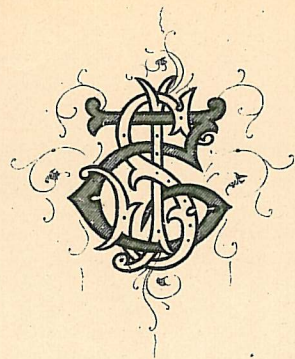
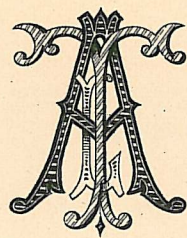
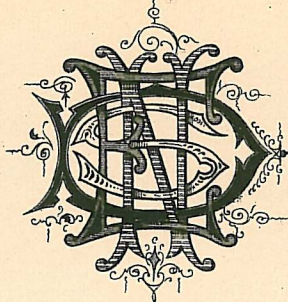
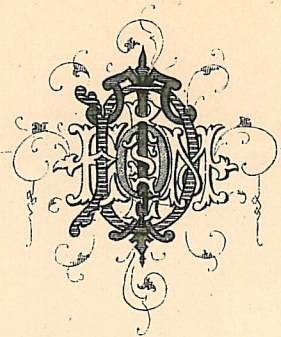
BLUE.



BLACK.



GARDENS.



TRANSVERSE
MUSEUM

ELEVATION.

IRON BRIDGES.

ACADE

STONE

CHURCHES

G. T. POWELL
ARCHT

FOREIGN

CAPITOL

The central diagram shows a vertical gnomon with a triangular top, casting a shadow on a semi-circular sundial face. The entire composition is enclosed in a decorative border with various geometric and floral motifs.

SIGN PAINTERS LETTERS.

