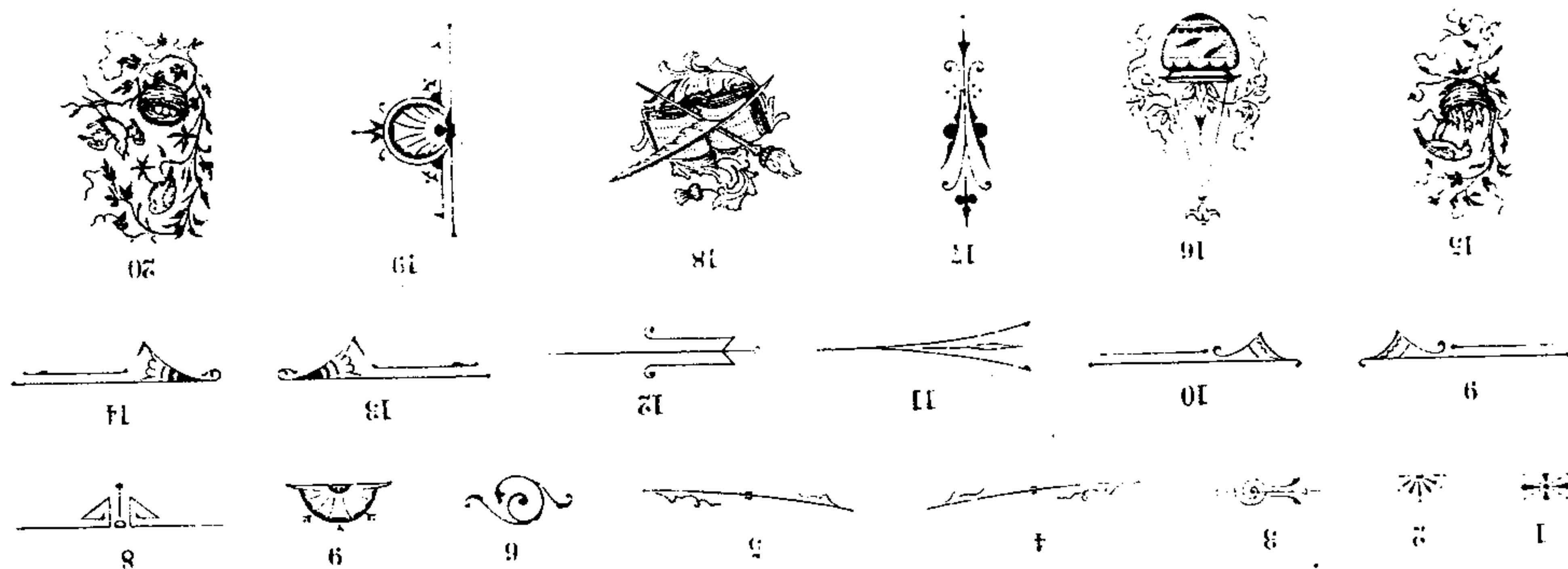


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No. 14,336

Oct 2, 1883



# UNITED STATES PATENT OFFICE.

CHARLES E. HEYER, OF CHICAGO, ILLINOIS, ASSIGNOR TO ARTHUR M. BARNHART, ALSON E. BARNHART, AND CHARLES E. SPINDLER.

## DESIGN FOR A FONT OF TYPE ORNAMENTS.

SPECIFICATION forming part of Design No. 14,336, dated October 2, 1883.

Application filed August 3, 1883. Term of patent 7 years.

*To all whom it may concern:*

Be it known that I, CHARLES E. HEYER, a citizen of the United States, residing in the city of Chicago, county of Cook, and State of Illinois, have invented and produced a new and original Design for a Font of Combination Ornaments, of which the following is a specification, reference being had to the accompanying illustration, forming a part here-  
10 of.

The character of the design consists of twenty pieces of an ornamental style, as follows: Number 1 is a light elongated cross, with two perforated hair-lines running diagonally through the center of said cross. Number 2 is a semi-rosette, having seven light strokes and several periods on the outside. Number 3 is an end piece, and has a spiral-shaped scroll in the center, with a harpoon-like ending of three strokes at one end and a hair-line with a small ring at the other. Numbers 4 and 5 are two opposite flourishes, slightly-curved long hair-lines with light flourishes at each end, with two short strokes in the center close to the line. Number 6 is a frieze scroll, with light leaf-swells at five different points. Number 7 is a large semi-rosette, having seven light parts with black edge and center, which is open, a tapering opened hair-line as basis, which runs beyond the rosette on either side, and has three small leaflets on the outside. Number 8 is a so-called "drop-line," with hair-line as a basis, and has two open hypotenuses near the center, with an open space between to allow a perpendicular hair-line drop, at the top of which drop is a small semicircle and two dots close to the bottom of the line. Numbers 9 and 10 are opposite end ornaments, with straight hair-lines as basis, at each end of which is a dot. A second hair-line, running parallel with the first, has an inverted ornamental angle on one end and a curve on the other, the inside of the angle being scalloped. Number 11 is a harpoon-like end piece of three spreading hair-lines, with an opened leaf in the center. Number 12 is an end ornament,

the center line of which is straight, ending with a scroll circle, two shorter parallel lines on each side, starting with re-entering lines at one end and terminating with a scroll pointing outward at the other. Numbers 13 and 14 are opposite end ornaments, with straight hair-lines as basis, a drop at one end, a curved scroll at the other, a shorter ornamental hair-line running parallel, an inverted angle running outward, with a short line terminus. Numbers 15 and 20 are two ornithological designs, consisting of boughs and leaves, in which nests are represented, number 15 having a bird standing on the nest's edge feeding several young ones, number 20 having two birds resting (a short distance from each other) on the branches. Number 16 represents a globe, in which are two fish suspended from a small trio-scroll, with light trailing plants down the sides of the globe. Number 17 is a drop-piece, ornamented with a center line, on which is a leaflet with a period toward one end, two curved lines with periods on ends pointing outside toward two others, and an ornamented shamrock as a terminus. At each side, close to the base-line in the center, runs a scroll, which starts with a curve at one end and terminates with an ornamented elongated semi-shamrock leaf at the other. Number 18 represents an open book resting on thistle leaves and flower. Across the open book, crossing each other, is a pen and flambeau. Number 19 is a center-piece, with straight hair-lines as a basis. Two shorter ones run parallel with the former, and they connect with the center-piece, which is formed by an elaborate nine-part shell, with a heavy spreading ornament in the center on the bottom line.

I claim—

The design for a font of combination ornaments, as described and shown in the accompanying illustration.

CHARLES E. HEYER.

Witnesses:

ALSON E. BARNHART,  
CULLEN A. RIDER.