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Cuppes

EARLY & MODERN



ON WARREN'S LIBRARY TEXT
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BETTER PAPER—BETTER PRINTING

WARREN'S LIBRARY TEXT



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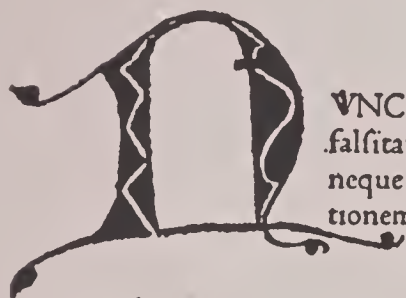
*With Examples
of Early and Modern
Type Faces*

BOSTON

S. D. WARREN COMPANY

1920

Methymnēsisbus autem perutile fore asseruisti si ligneum Dionysi caput colerēt: colunt enim certe methymnēses ligneum Dionysi caput tibi hortati persuasi: alii uero lapideis: alii æneis: nōnulli aureis: multi argenteis simulacris sacrificant. Triginta deorū milia in terra esse cēs & Hesiodus. Ego autem multo plures lapideos atque ligneos hominum creatores ac dnōs esse uideo. Sed tibi o Apollo mirabile uisum ē quod ligneū humani capitis simulacrū dum iactum traherēt methymnēses extraxerunt: colendumque illud diuinis honoribus esse respondi. O rē mirabilem ex profundo maris ita repente retibus annexum Dionysi caput profiluit. Hæc Oenomaus.



VNC In hoc sexto euāgelicæ præparatiōis uolumine falsitatē oraculorū a falsa de fati opione pfluxisse: neque aliunde q̄ cælestium motu corporum diuinationem illoꝝ cōiectura collectam fuisse ostēdemus.

Adsit ergo rursus magnus apud gētes Porphyrius: qui in libro de oraculis maifeste hoc his uerbis aperit. Quæcūq; iquit dii fatata prædicūt stellarum motu ita futura significant: quod omnes & maxie Apollo multis respōsis aperuit. Quom enim ab eo quæreretur marem ne an scēminā in utero habens mulier pareret: scēminam respōdit: idq; a conceptionis tp̄e percepisse declarat dicens: nō spato marem phœbe quum arares cypriæ radius tenebatur. Aegrotatiōes etiam stellarū cursu prædicabit. Malis enim pulmōnem agitari humoribus respōdit: quia salebris Saturnus premeret: & i alio responso: fatatus tibi adest dies quē Saturnus mauorsq; simul statuerunt. His abūde intellectū puto non diuina quadam uirtute: sed cælestium motus p̄seruatione ac ratione mathematica gētium deos futura cognouisse. Ita nihil diuinius q̄ homines afferebant.

Ovare modo attente considera: q̄ non solum exteriora: & quæ in potestate n̄a non sunt: uerum etiam uoluntates hoīum fatatas arbitrabant. Sic eim ipse Apollo quum de milite quodam īterrogatus esset quare tā piculosæ rei studeret respondit dicens. Mars eū genethliacus concitat: adeo autem generosi quidem illi dii fatum extulerūt ut



WARREN'S LIBRARY TEXT



WHEN one thinks of a library as “the treasure house of the world,” a new significance may appear in the title, LIBRARY TEXT. This name implies a paper which has admirable qualities for legibility in type and a suitable surface for such kinds of technical and reference illustrations as may be used in works on the sciences, industries and for school books. This is a distinct field for Warren's Library Text. It is not a coated paper, but its surface has been developed through certain finishing processes to the point where well prepared illustrations can be printed upon it to advantage in large editions.

Warren's Library Text folds well and has the necessary strength required in standard works. It may also be secured in lighter weights than coated papers, and is being used to an increasing extent in catalogue making. It is not intended for vignetted and brilliant illustrations, but those of certain lines of merchandise and manufactured products can be printed upon Warren's Library Text with a distinct saving in weight. An instance of this is in a recent edition of a large catalogue issued by the Murphy Chair Company, Cleveland. There are advantages in the use of Warren's Library Text for music sheets in which decorative titles, the music score and the text can all be presented with due merits.

Warren's Library Text, one of Warren's Standard Printing Papers, is used for many forms of direct advertising. Illustrated price lists, follow-up folders and broadsides are being produced in large edition work on Warren's Library Text, so that while the name, Library Text, suggests its principal field, it still offers many opportunities as an all-round paper.



CASLON I

From the original painting by Kyte, shown in the specimen book of
H. W. Caslon & Co., London.

“This new Foundery was begun in the year 1720, and finished 1763; and will (with God’s leave)
be carried on, improved and enlarged, by William Caslon and Son, Letter Founders in London.”

William Caslon began engraving punches in the year 1716.

Among those whose names are indelibly written into the history of the Arts of
Printing and Type Founding during the last hundred and ninety years, few did more
to advance those arts than William Caslon of London, who, through his skill as a
punch-cutter and type-founder, gave to the world a face of type the use of which
has covered nearly two centuries, and the popularity of which increases rather than
diminishes with the years; and which, for beauty of form, readability and dignity,
as well as effectiveness as a display letter, when rightly used, has rarely been sur-
passed.

WALTER GILLISS

EARLY AND MODERN TYPE FACES



THE step from block printing to movable type marked the greatest single advance in the civilization of the world. Printing has meant even more than the inscription over Coster's doorway: "The art preservative of arts." It has been a world power in the dissemination of knowledge through books, in quickening the human pulse by the news and great events through the press and as the universal point of contact in industrial, commercial and social life.

The earliest types were in black letter, in imitation of manuscript. Then followed the development of Roman types under Latin and Anglo-Saxon influences. Some of the noblest of Roman lettering was inscriptions on triumphal arches and classic buildings and in type forms in the Jenson and Elzevir faces. To Aldus, we owe the introduction of what was known then as cursive and now as italic types.

Most prominent among the Anglo-Saxon types has been the general classification of modern, based on the thick and thin elements with pointed serifs. One of the most important examples of book types is of English origin, Caslon Oldstyle.

There must always be a definite adjustment between the types and papers upon which they are to be used. Roman and light faced types look thin and wiry on coated papers, while nearly all modern display faces print well on highly finished papers. Under the present day tendency toward formality in typography, bookish types are more commonly used as a part of the revival in the appreciation of antique book papers.

In previous generations, many fine volumes were issued upon the invention and history of printing, but in recent years there have been but few comprehensive works. The student of printing and those who wish to acquire ability in modern typography must turn to early work as the model for format and for the best uses in accessory features of design and display.

In connection with the commemoration of the Franklin 200th Anniversary, the Boston Public Library issued a reference list of books on the history and art of printing. Hereafter, the student of printing may find in this reference list a guide to important volumes containing a comprehensive grouping from which an intelligent basis can be obtained.

In the accompanying pages are examples of a few standard types with explanatory titles about their origin and present day use.

A S P E C I M E N

By WILLIAM CASLON, Letter-Founder, in Chifwell-Street, LONDON.

ABCD
ABCDE
ABCDEF
ABCDEFG
ABCDEFGH
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIJKLMN

French Cannon.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Great Primer.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines English.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus ABCDEFGHIJKLMNOPQRSTUVWXYZ

DOUBLE PICA ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus ABCDEFGHIJKLMNOPQRSTUVWXYZ

GREAT PRIMER ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus ABCDEFGHIJKLMNOPQRSTUVWXYZ

ENGLISH ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus ABCDEFGHIJKLMNOPQRSTUVWXYZ

PICA ROMAN.

Melum, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus supplicis civem perniciosum, quam acerbissimum hostem coercerent. Habemus enim senatusconsultum in te, Catilina, vehementer, & grave: non desit reip. consilium, neque auctoritas hujus ordinis: nos, nos, dico aperte, consules desumus. De ABCDEFGHIJKLMNOPQRSTUVWXYZ

SMALL PICA ROMAN. No 1.

At nos vigesimum jam diem patimur hebescere aciem horum autoritatis, habemus enim hujusmodi senatusconsultum, verumtamen inclusum in tabulis, tanquam gladium in vagina reconditum: quo ex senatusconsulto consilium interfectum te esse, Catilina, convenit. Vixit: & visus non ad deponendam, sed ad confirmandam audaciam. Cupio, P. C., me esse clementem: cupio in tantis reipub. periculis non dissolutum videri: sed jam ABCDEFGHIJKLMNOPQRSTUVWXYZ

SMALL PICA ROMAN. No 2.

At nos vigesimum jam diem patimur hebescere aciem horum autoritatis, habemus enim hujusmodi senatusconsultum, verumtamen inclusum in tabulis, tanquam gladium in vagina reconditum: quo ex senatusconsulto consilium interfectum te esse, Catilina, convenit. Vixit: & visus non ad deponendam, sed ad confirmandam audaciam. Cupio, P. C., me esse clementem: cupio in tantis reipub. periculis non dissolutum videri: sed jam ABCDEFGHIJKLMNOPQRSTUVWXYZ

LONG PRIMER ROMAN. No 1.

Verum ego hoc, quod jam pridem factum esse oportuit, certa de causa nondum adducor ut faciam. tum denique interficam te, cum jam nemo tam improbus, tam perditus, tam tui similis inveniri poterit, qui id non jure factum esse fateatur. Quamdiu quisquam erit qui te defendere audeat, vivis: & visus, ita ut nunc visus, multis meis & firmis praesidiis obsequis, ne commovere te contra rempub. possis. multorum te etiam oculi & aures non sentientem, sicut adhuc loquerent, speculabuntur, atque custodient. Etenim quid est, Catilina, quod jam ABCDEFGHIJKLMNOPQRSTUVWXYZ

LONG PRIMER ROMAN. No 2.

Verum ego hoc, quod jam pridem factum esse oportuit, certa de causa nondum adducor ut faciam. tum denique interficam te, cum jam nemo tam improbus, tam perditus, tam tui similis inveniri poterit, qui id non jure factum esse fateatur. Quamdiu quisquam erit qui te defendere audeat, vivis: & visus, ita ut nunc visus, multis meis & firmis praesidiis obsequis, ne commovere te contra rempub. possis. multorum te etiam oculi & aures non sentientem, sicut adhuc loquerent, speculabuntur, atque custodient. Etenim quid est, Catilina, quod jam ABCDEFGHIJKLMNOPQRSTUVWXYZ

BREVIER ROMAN.

Novemb. C. Manlium redacta festivitatem equae admodum suae? non me scilicet, Catilina, non modo res tuae, sed etiam, tam incredibile, verum, id quod multo magis est admirandum, dies? Dixi ego idem in senatu, eadem te optatum conatibus in ante duxi & Kalend. Novemb. tum cum multi principes civitatis Romae non tam sui conservandi, quam tuorum consilium reprimendum causa proferebant. nam infelix potes, te illo ipso die sine praesidio, sine diligencia circumclusis, commovere te contra rempub. non potuisti: quod de dextera exterorum, sed tua tantum, qui remanserunt, eade commotum te esse dixerunt? Quod? cum tu ABCDEFGHIJKLMNOPQRSTUVWXYZ

MONOPIC ROMAN.

O fili hominibus! ubi non primum fecimus? quomodo habemus? In qua rebus viximus? hinc hic facti in ante duxi & Kalend. Novemb. tum cum multi principes civitatis Romae non tam sui conservandi, quam tuorum consilium reprimendum causa proferebant. nam infelix potes, te illo ipso die sine praesidio, sine diligencia circumclusis, commovere te contra rempub. non potuisti: quod de dextera exterorum, sed tua tantum, qui remanserunt, eade commotum te esse dixerunt? Quod? cum tu ABCDEFGHIJKLMNOPQRSTUVWXYZ

PORT ROMAN.

O fili hominibus! ubi non primum fecimus? quomodo habemus? In qua rebus viximus? hinc hic facti in ante duxi & Kalend. Novemb. tum cum multi principes civitatis Romae non tam sui conservandi, quam tuorum consilium reprimendum causa proferebant. nam infelix potes, te illo ipso die sine praesidio, sine diligencia circumclusis, commovere te contra rempub. non potuisti: quod de dextera exterorum, sed tua tantum, qui remanserunt, eade commotum te esse dixerunt? Quod? cum tu ABCDEFGHIJKLMNOPQRSTUVWXYZ

Double Pica Italic.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus ABCDEFGHIJKLMNOPQRSTUVWXYZ

Great Primer Italic.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus ABCDEFGHIJKLMNOPQRSTUVWXYZ

English Italic.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pica Italic.

Melum, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus supplicis civem perniciosum, quam acerbissimum hostem coercerent. Habemus enim senatusconsultum in te, Catilina, vehementer, & grave: non desit reip. consilium, neque auctoritas hujus ordinis: nos, nos, dico aperte, consules desumus. De ABCDEFGHIJKLMNOPQRSTUVWXYZ

Small Pica Italic. No 1.

At nos vigesimum jam diem patimur hebescere aciem horum autoritatis, habemus enim hujusmodi senatusconsultum, verumtamen inclusum in tabulis, tanquam gladium in vagina reconditum: quo ex senatusconsulto consilium interfectum te esse, Catilina, convenit. Vixit: & visus non ad deponendam, sed ad confirmandam audaciam. Cupio, P. C., me esse clementem: cupio in tantis reipub. periculis non dissolutum videri: sed jam ABCDEFGHIJKLMNOPQRSTUVWXYZ

Small Pica Italic. No 2.

At nos vigesimum jam diem patimur hebescere aciem horum autoritatis, habemus enim hujusmodi senatusconsultum, verumtamen inclusum in tabulis, tanquam gladium in vagina reconditum: quo ex senatusconsulto consilium interfectum te esse, Catilina, convenit. Vixit: & visus non ad deponendam, sed ad confirmandam audaciam. Cupio, P. C., me esse clementem: cupio in tantis reipub. periculis non dissolutum videri: sed jam ABCDEFGHIJKLMNOPQRSTUVWXYZ

Long Primer Italic. No 1.

Verum ego hoc, quod jam pridem factum esse oportuit, certa de causa nondum adducor ut faciam. tum denique interficam te, cum jam nemo tam improbus, tam perditus, tam tui similis inveniri poterit, qui id non jure factum esse fateatur. Quamdiu quisquam erit qui te defendere audeat, vivis: & visus, ita ut nunc visus, multis meis & firmis praesidiis obsequis, ne commovere te contra rempub. possis. multorum te etiam oculi & aures non sentientem, sicut adhuc loquerent, speculabuntur, atque custodient. Etenim quid est, Catilina, quod jam ABCDEFGHIJKLMNOPQRSTUVWXYZ

Long Primer Italic. No 2.

Verum ego hoc, quod jam pridem factum esse oportuit, certa de causa nondum adducor ut faciam. tum denique interficam te, cum jam nemo tam improbus, tam perditus, tam tui similis inveniri poterit, qui id non jure factum esse fateatur. Quamdiu quisquam erit qui te defendere audeat, vivis: & visus, ita ut nunc visus, multis meis & firmis praesidiis obsequis, ne commovere te contra rempub. possis. multorum te etiam oculi & aures non sentientem, sicut adhuc loquerent, speculabuntur, atque custodient. Etenim quid est, Catilina, quod jam ABCDEFGHIJKLMNOPQRSTUVWXYZ

BREVIER ITALIC.

Novemb. C. Manlium redacta festivitatem equae admodum suae? non me scilicet, Catilina, non modo res tuae, sed etiam, tam incredibile, verum, id quod multo magis est admirandum, dies? Dixi ego idem in senatu, eadem te optatum conatibus in ante duxi & Kalend. Novemb. tum cum multi principes civitatis Romae non tam sui conservandi, quam tuorum consilium reprimendum causa proferebant. nam infelix potes, te illo ipso die sine praesidio, sine diligencia circumclusis, commovere te contra rempub. non potuisti: quod de dextera exterorum, sed tua tantum, qui remanserunt, eade commotum te esse dixerunt? Quod? cum tu ABCDEFGHIJKLMNOPQRSTUVWXYZ

MONOPIC ITALIC.

O fili hominibus! ubi non primum fecimus? quomodo habemus? In qua rebus viximus? hinc hic facti in ante duxi & Kalend. Novemb. tum cum multi principes civitatis Romae non tam sui conservandi, quam tuorum consilium reprimendum causa proferebant. nam infelix potes, te illo ipso die sine praesidio, sine diligencia circumclusis, commovere te contra rempub. non potuisti: quod de dextera exterorum, sed tua tantum, qui remanserunt, eade commotum te esse dixerunt? Quod? cum tu ABCDEFGHIJKLMNOPQRSTUVWXYZ

Long Primer Saxon.

De he tu tuo gramum y tont
pexum pexes pex y he ealle
pex he lam man pexes pex pex
y pex pex pex pex pex pex pex

Pica Saxon.

Da he tu tuo gramum y tont
pexum pexes pex y he ealle
pex he lam man pexes pex pex
y pex pex pex pex pex pex pex

Pica Black.

And be it further enacted by the Authority aforesaid, That all and every of the said Letters should be made forth by virtue of this Act, or to many of them as shall from

Brevier Black.

And be it further enacted by the Authority aforesaid, That all and every of the said Letters should be made forth by virtue of this Act, or to many of them as shall from time to time remain unprinted and uncorrected, until the displeasing and cancelling the same pursuant to the Act.

Pica Gothic.

ΑΤΤΑ ΠΝΣΑΚ ΦΠ ΪΝ ΗΜΙΝΗΑΜ ΒΕΙΗΝΗΑΙ
ΝΑΜΡ ΦΕΙΝ ΟΙΜΑΙ ΦΙΠΝΑΙΝΑΝΝΣΦΕΙΝΣ
ΒΛΙΚΦΑΙ ΒΙΑΓΑ ΦΕΙΝΣ ΣΥΒ ΪΝ ΗΜΙΝΗΑ

Pica Coptic.

ΒΕΚ ΣΤΑΡΧΚ ΔΦΤ ΘΑΛΕΘ ΪΤΦΕ ΠΕΛΛ ΠΚ-
ΔΕΙΤ ΠΙΚΑΔΕ ΔΕ ΠΕ ΣΤΑΘΠΑΤ ΔΡΟΦ ΠΕ ΟΥΘ
ΪΑΤΟΒΤ ΟΥΧΑΚΙ ΠΑΦΧΗ ΕΧΕΠ ΦΠΟΤΠ ΟΥΘ
ΟΥΠΝΑ ΪΤΕΦΤ ΠΑΦΗΜΟΤ ΕΙΧΕΠ ΗΜΩΟΤ +

Pica Armenian.

Արարի թագաւոր երկրի և ծովու, որպէս ահա
և պատկեր որպէս և է հսկ վեր Աստուծոց
հսկ բարսի և պատշաճուհի ի վեր բար զաւր
Թագաւորաց, և մտաց լայնութի, որպէս երկրի

English Syriac.

ܘܫܬܘܢܐ ܕܥܠܡܐ ܕܥܠܡܐ ܕܥܠܡܐ ܕܥܠܡܐ
ܕܥܠܡܐ ܕܥܠܡܐ ܕܥܠܡܐ ܕܥܠܡܐ ܕܥܠܡܐ
ܕܥܠܡܐ ܕܥܠܡܐ ܕܥܠܡܐ ܕܥܠܡܐ ܕܥܠܡܐ

Pica Samaritan.

אאאאאא אאאא אאאא אאאא אאאא
אאאא אאאא אאאא אאאא אאאא
אאאא אאאא אאאא אאאא אאאא

English Arabic.

لا يلى لك الا آخرة في ولا تاحذلك صورة ولا تقبل كراما
في الآخرة من نور وما في الارض من اسفل ولا ما في
السماء من تحت الارض لا تجسد لهن ولا تعبدن
يا ايها الرب الهك لا تجسد لهن اجرتي ذنوب الابهاء من

Hebrew with Points.

בראשית ברא אלהים את השמים ואת הארץ והארץ
היתה תוהו ובהו והרוח על פני המים ויהי אלהים
מחפפת על פני המים: וברא אלהים את הארץ והארץ
היתה תוהו ובהו וברא אלהים את הארץ והארץ
היתה תוהו ובהו וברא אלהים את הארץ והארץ

Hebrew without Points.

בראשית ברא אלהים את השמים ואת הארץ והארץ
היתה תוהו ובהו והרוח על פני המים ויהי אלהים
מחפפת על פני המים: וברא אלהים את הארץ והארץ
היתה תוהו ובהו וברא אלהים את הארץ והארץ
היתה תוהו ובהו וברא אלהים את הארץ והארץ

Brevier Hebrew.

בראשית ברא אלהים את השמים ואת הארץ והארץ
היתה תוהו ובהו והרוח על פני המים ויהי אלהים
מחפפת על פני המים: וברא אלהים את הארץ והארץ
היתה תוהו ובהו וברא אלהים את הארץ והארץ

English Greek.

Πρόδος ὁ σοφός ἐν τῷ συνέδριον τῶν σοφῶν τῶν Ἑρακ-
λέως (ὅσοι δὲ πρὸς τὴν ἀρετὴν ἐπιποιοῦνται) ὅπως πρὸς τῆς
ἀρετῆς ἀποφασίζουσι, ὅτι πρὸς τὴν ἀρετὴν, ὅσα ἐν τῷ μέγιστον
ὄφει μὲν Ἑρακλέως, ὅτι ἐκ αὐτοῦ ἐκ τῆς ἀρετῆς ὁμοῦτος,
(ὅτι ὅτι οὐκ ἔστι ἀποφασίζουσι ἀλλ' ὁμοῦτος ὁμοῦτος, ὅτι ἐκ

Pica Greek.

Πρόδος ὁ σοφός ἐν τῷ συνέδριον τῶν σοφῶν τῶν Ἑρακ-
λέως (ὅσοι δὲ πρὸς τὴν ἀρετὴν ἐπιποιοῦνται) ὅπως πρὸς τῆς
ἀρετῆς ἀποφασίζουσι, ὅτι πρὸς τὴν ἀρετὴν, ὅσα ἐν τῷ μέγιστον
ὄφει μὲν Ἑρακλέως, ὅτι ἐκ αὐτοῦ ἐκ τῆς ἀρετῆς ὁμοῦτος,
(ὅτι ὅτι οὐκ ἔστι ἀποφασίζουσι ἀλλ' ὁμοῦτος ὁμοῦτος, ὅτι ἐκ

Long Primer Greek.

Πρόδος ὁ σοφός ἐν τῷ συνέδριον τῶν σοφῶν τῶν Ἑρακ-
λέως (ὅσοι δὲ πρὸς τὴν ἀρετὴν ἐπιποιοῦνται) ὅπως πρὸς τῆς
ἀρετῆς ἀποφασίζουσι, ὅτι πρὸς τὴν ἀρετὴν, ὅσα ἐν τῷ μέγιστον
ὄφει μὲν Ἑρακλέως, ὅτι ἐκ αὐτοῦ ἐκ τῆς ἀρετῆς ὁμοῦτος,
(ὅτι ὅτι οὐκ ἔστι ἀποφασίζουσι ἀλλ' ὁμοῦτος ὁμοῦτος, ὅτι ἐκ

Brevier Greek.

Πρόδος ὁ σοφός ἐν τῷ συνέδριον τῶν σοφῶν τῶν Ἑρακ-
λέως (ὅσοι δὲ πρὸς τὴν ἀρετὴν ἐπιποιοῦνται) ὅπως πρὸς τῆς
ἀρετῆς ἀποφασίζουσι, ὅτι πρὸς τὴν ἀρετὴν, ὅσα ἐν τῷ μέγιστον
ὄφει μὲν Ἑρακλέως, ὅτι ἐκ αὐτοῦ ἐκ τῆς ἀρετῆς ὁμοῦτος,
(ὅτι ὅτι οὐκ ἔστι ἀποφασίζουσι ἀλλ' ὁμοῦτος ὁμοῦτος, ὅτι ἐκ

This SPECIMEN to be placed in the Middle of the Sheet 5 U, Vol. II.

The broadside, of which the above is a reduced facsimile, is the earliest specimen of types issued by William Caslon I. Only one copy of this important specimen is known to be in existence. It is in the possession of the American Type Founders Company, and is exhibited in the Typographic Library and Museum in Jersey City. Until the year 1909 a broadside specimen with the Chiswell Street address (also in the same library) was supposed to be the earliest.

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DEDICATION,

TO

*All, and Every one of the LADIES
of Great-Britain, who are either
Beautiful, Witty, Well-shap'd,
Agreeable, or Young.*

LADIES,

VARIOUS are the Species of Poetry,
various the Topics which em-
ploy the Muse: but though all have an
undoubted Right to implore the Protec-
tion of the Fair, the Great, and Wife;
yet nothing is more ridiculous than when
this Claim is ill adapted. When a Poem
treating only on the *Art of War*, is laid
at the Feet of a fine Lady, or *Modern
Beau*; or an Eulogium on the Charms
of *Youth*, and *first Enjoyments of the
Hymeneal State*, is presented to a Sena-
tor of ninety-five: what Recompence
can the Authors expect, besides the Con-
tempt

A 2

Title and text page of eighteenth century chap book, showing the letter spacing and frequent uses made of small capitals and italics characteristic of the period. Modern adaptations of this style still serve effectively in booklet, circular and programme typography.

Men may be pure as alabaster and Parian marble, elegant as a Tuscan villa, sublime as Niagara, and yet if there is no milk mingled with the wine at their entertainments, better is the hospitality of Goths and Vandals. My Friend is not of some other race or family of men, but flesh of my flesh, bone of my bone. He is my real brother. I see his nature groping yonder so like mine. We do not live far apart. Have not the fates associated us in many ways? Is it of no significance that we have so long partaken of the same loaf, drunk at the same fountain, breathed the same air, summer and winter, felt the same heat and cold; that the same fruits have been pleased to refresh us both, and we have never had a thought of different fiber the one from the other!

A—An example of uniform spacing with three-em spaces and leaded with two-point leads

*Nature doth haue her dawn each day,
But mine are far between;
Content, I cry, forsooth to say,
Mine brightest are I ween.*

*For when my sun doth deign to rise
Though it be her noontide,
Her fairest field in shadow lies,
Nor can my light abide.*

*Sometimes I bask me in her day,
Conversing with my mate,
But if we interchange one ray,
Forthwith her heats abate.*

*Through his discourse I climb and see,
As from some eastern hill,
A brighter morrow rise to me
Than lieth in her skill.*

*As 'twere two summer days in one,
Two Sundays come together,
Our rays united make one sun,
With fairest summer weather.*

B—The proper spacing with four-em spaces and leaded with two two-point leads

As surely as the sunset in my latest November shall translate me to the ethereal world, and remind me of the ruddy morning of youth; as surely as the last strain of music which falls on my decaying ear shall make age to be forgotten, or, in short, the manifold influences of nature survive during the term of our natural life, so surely my Friend shall forever be my Friend, and reflect a ray of God to me, and time shall foster and adorn and consecrate our Friendship, no less than the ruins of temples. As I love nature, as I love singing birds, and gleaming stubble, and flowing rivers, and morning and evening, and summer and winter, I

C—An excellent standard of spacing in widely leaded matter

As surely as the sunset in my latest November shall translate me to the ethereal world, and remind me of the ruddy morning of youth; as surely as the last strain of music which falls on my decaying ear shall make age to be forgotten, or, in short, the manifold influences of nature survive during the term of our natural life, so surely my Friend shall forever be my Friend, and reflect a ray of God to me, and time shall foster and adorn and consecrate our Friendship, no less than the ruins of temples. As I love nature, as I love singing birds, and gleaming stubble, and flowing rivers, and morning and

D—The same matter as "C" but too widely spaced producing the common fault of rivers in text matter

Comparative displays in leading and spacing in which the example "A" shows many advantages over "C" and "D"

In the final analysis there is but one thing to do if you want to broaden yourself along these lines. Go to your printer, your engraver, your paper-maker, or jobber, and admit your ignorance. Throw yourself upon his good graces. He will welcome the opportunity to inform you, for by so doing you will be able to work more intelligently with him and it will show in the results for both of you. Then, when you order a job of printing, you will speak as one having authority and not as an incompetent and amateur. The blunders you will avoid, the efficiency you will secure, the better work all along the line, will save thousands of dollars for your department in a year and increase your value to your concern. And, what is more, you will find the subject, in all its ramifications,

E—Correct spacing in which several hyphens are necessary

In the final analysis there is but one thing to do if you want to broaden yourself along these lines. Go to your printer, your engraver, your paper-maker, or jobber, and admit your ignorance. Throw yourself upon his good graces. He will welcome the opportunity to inform you, for by so doing you will be able to work more intelligently with him and it will show in the results for both of you. Then, when you order a job of printing, you will speak as one having authority and not as an incompetent and amateur. The blunders you will avoid, the efficiency you will secure, the better work all along the line, will save thousands of dollars for your department in a year and increase your value to your concern. And, what is more, you will

F—Spaced to overcome the hyphens, but not as good composition

THE FEATURES OF A PRINTED BOOK

SHOWING EXAMPLES
OF THE TYPOGRAPHY OF MODERN
BOOK-PAGES COMPOSED IN
THE USUAL FORMS WITH
SOME TECHNICAL
INFORMATION



THE SCHOOL OF PRINTING
NORTH END UNION
BOSTON

G—An example of grouping display lines

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INFORMATION



THE SCHOOL OF PRINTING
NORTH END UNION
BOSTON

H—A less pleasing effect due to monotony in leading

OUR LEADERS

FROM the beginning, two great instinctive forces have worked in man impelling him to expression. These are the demands of necessity leading to invention, and the demands of his emotional nature to satisfy his longings. Some one has reminded us that "the art of infancy is the infancy of art."

In the crude, often grotesque art of the past we read man's attempt to supply his simple needs and satisfy his primitive tastes, and we see a people in process of evolution as they applied nature's forms and forces to their inventions and sought to beautify them in accordance with the principles of order, unity, balance, rhythm, and harmony. When these people passed away, their art was all that remained, and in it we largely read the history of their civilization, a book of art that records, not alone their thoughts, but their deepest and best feelings as well.

Art has ever been a medium for liberal education, for it has been the vehicle for its propagation and dissemination. As our education opens the door to the world of art, the world that man has created, and we contemplate the mighty works of architecture, sculpture, painting, music, and literature, we are so impressed by characters and scenes, bearing in turn the mighty impress of the artists who created them, that we follow where they have led, hoping by so doing to reach the same heights.

C. VALENTINE KIRBY



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This type may be used for books to be read by children from seven to eight years old.

This type is suitable in size for books to be read by children from eight to nine years old. The size of the letters is slightly larger

This type is the smallest suitable in size for books intended for readers over nine years old. The size of the letters is equal to the minimum given

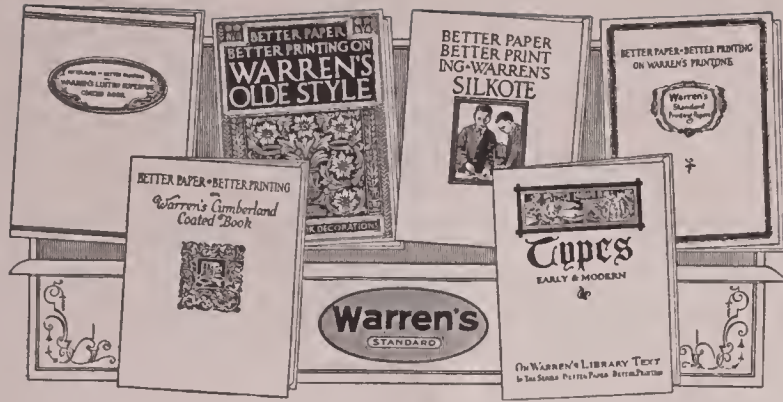
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A series of type sizes adapted for varying ages of readers, as stated in the subject matter, and recommended for general use by an English educational conference. The type sizes, in the order shown, are 30, 18, 12, 11 and 9 point.

PROOF MARKS

MARGINAL MARK	CORRESPONDING MARK IN PROOF	MEANING
<i>l</i>	He made his mar ck	<i>take out</i>
<i>()</i>	He ma de his mark	<i>close up</i>
<i>o</i>	He m g de his mark	<i>invert</i>
<i>L</i>	<i>L</i> He made his mark.	<i>bring to mark</i>
<i>tr</i>	He <i>his</i> made mark	<i>transpose</i>
<i>stet</i>	He made his mark	<i>let stand</i>
<i>(t?)</i>	He made [^] his mark	<i>query to author</i>
<i>#</i>	Therefore, be it [^] Resolved	<i>make paragraph</i>
<i>□</i>	[^] He made his mark	<i>indent em-quad</i>
<i>w. f.</i>	He ma de his mark	<i>wrong font letter</i>
<i>l. c.</i>	He made his M ark	<i>lower case letter</i>
<i>sm. c.</i>	He u made his mark	<i>small capital</i>
<i>caps</i>	He made <u>his</u> mark	<i>capitals</i>
<i>italic</i>	He made <u>his</u> mark	<i>put in italic</i>
<i>roman</i>	He made <u>his</u> mark	<i>put in roman</i>
<i>o</i>	He made his mark [^]	<i>period</i>
<i>✓</i>	He made Johns mark	<i>apostrophe</i>
<i>“ ”</i>	He made his [^] mark [^]	<i>quotation marks</i>
<i>-</i>	This is a trademark	<i>hyphen</i>
<i>#</i>	He made his [^] mark	<i>space</i>
<i>✓</i> <i>^</i>	He [✓] made [^] his [✓] mark	<i>even spacing</i>
<i>!</i>	He [!] made his mark	<i>push down space</i>
<i>x</i>	He <u>made</u> his mark	<i>broken letter</i>

THE above marks are the ones most generally used in proofreading. There are many others that are required in different classes of work, but these are in the main self-explanatory. This display of proof marks and their meanings was prepared from standardized practice and endorsed by the Boston Proofreaders Association.



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Cameo Plate Post Card	Artogravure
Cameo Cover	Library Text
Lustro Superfine Coated Book	Olde Style (watermarked)
Warrentown Coated Book	Cumberland Super Book
Cumberland Coated Book	Cumberland Machine Book
Silkote Dullo-Enamel	Warren's India

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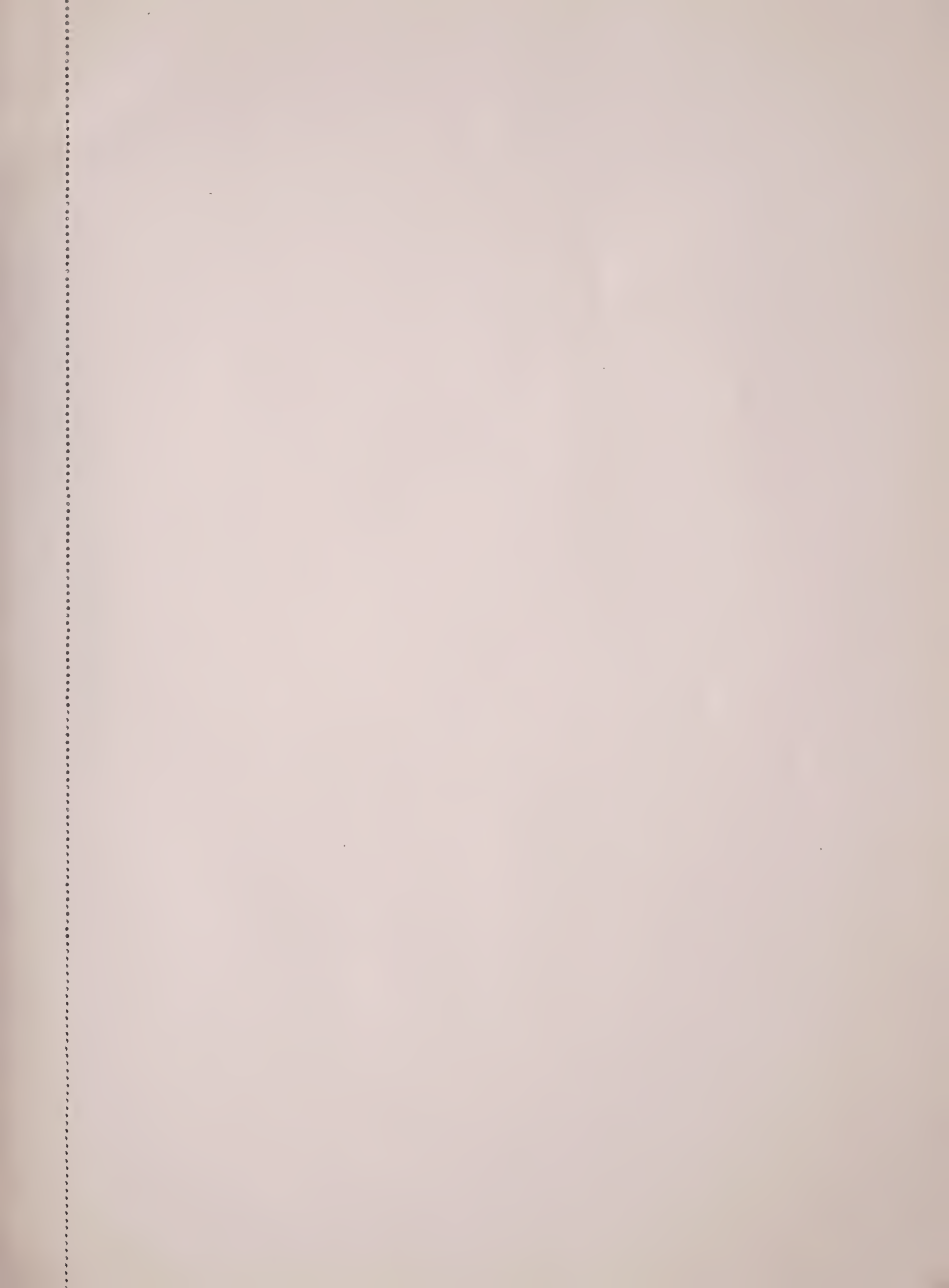
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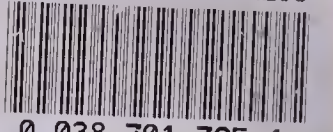


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