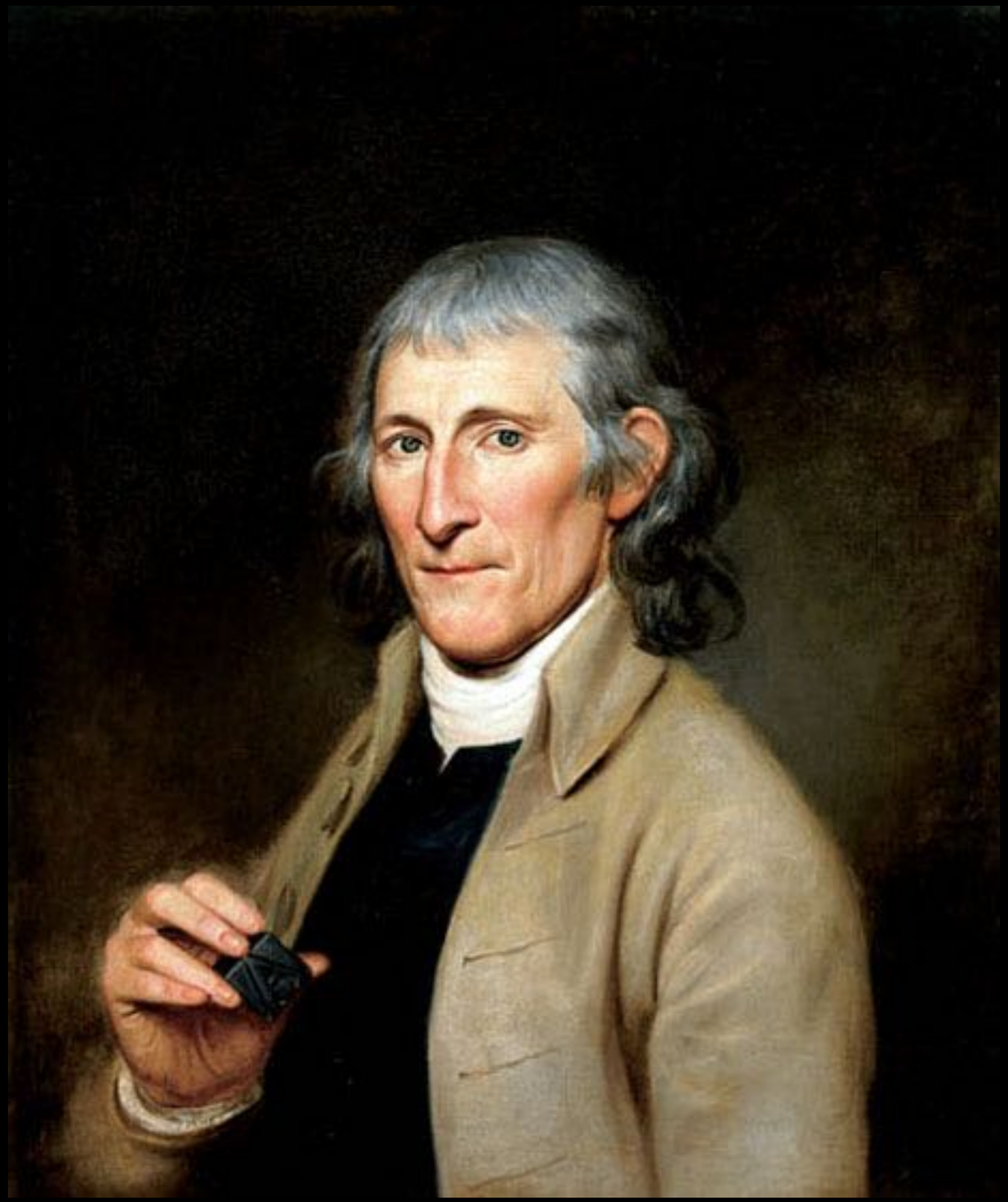
18th Century Material Culture
Printing

Printers

English Printer and Type Designer, John Baskerville
by James Millar 1774
(Birmingham Museum and Art Galleries)



Frances Bailey, Journalist and Official Printer for Congress
by Charles Wilson Peale c. 1785
(Public Domain)

"THE RIVAL PRINTERS"

A Satire on rival editions of Shakespeare set in a London street, probably the Strand 1734

(The British Museum)

Print Shops

"A View of Exeter College back gate, the Museum, the Theatre, the Printing House, &c in the UNIVERSITY of OXFORD"
by William Woollett, after John Donowell, published by John Tinney, London 1755
(The British Library)

A View of the Printing House, the Theatre, the Museum, part of the Schools, ... &c in the UNIVERSITY of OXFORD"
by William Woollett, after John Donowell, published by John Tinney, London 1755
(The British Library)

"MISS MACARONE and her GALLANT at a Print Shop"
by John Raphael 1773
(Lewis Walpole Library)

"MISS MACARONE and her GALLANT at a Print Shop"
by John Raphael 1773
(Lewis Walpole Library)

“ A real Character P___o”
A Print Shop or Auction House and Auctioneer, possibly Mr. Chriestie, by J. Lockington 1777
(Lewis Walpole Library)

THE MACARONI PRINT SHOP.

Pub.d accor.g to act by Darly Strand July 1.st 1778

"THE MACARONI PRINT SHOP."
by M. Darly 1778
(Lewis Walpole Library)

Farmyard and Printing House on the Estate of Horace Wells
by Francis Jukes 1784
(The British Library)

Inside of the PRINTING-HOUSE at Strawberry-hill.

"Inside of the PRINTING HOUSE at Strawberry Hill"
In "A Description of the Villa of Horace Walpole 1784"
(The British Library)

Inside of the PRINTING-HOUSE at Strawberry-hill.

"Inside of the PRINTING HOUSE at Strawberry Hill"
In "A Description of the Villa of Horace Walpole 1784"
(The British Library)

"Mr. Horace Walpole"
1768
(Lewis Walpole Library)

Printing Books

MECHANICK EXERCISES:

Or, the Doctrine of

Handy-works.

Applied to the Art of

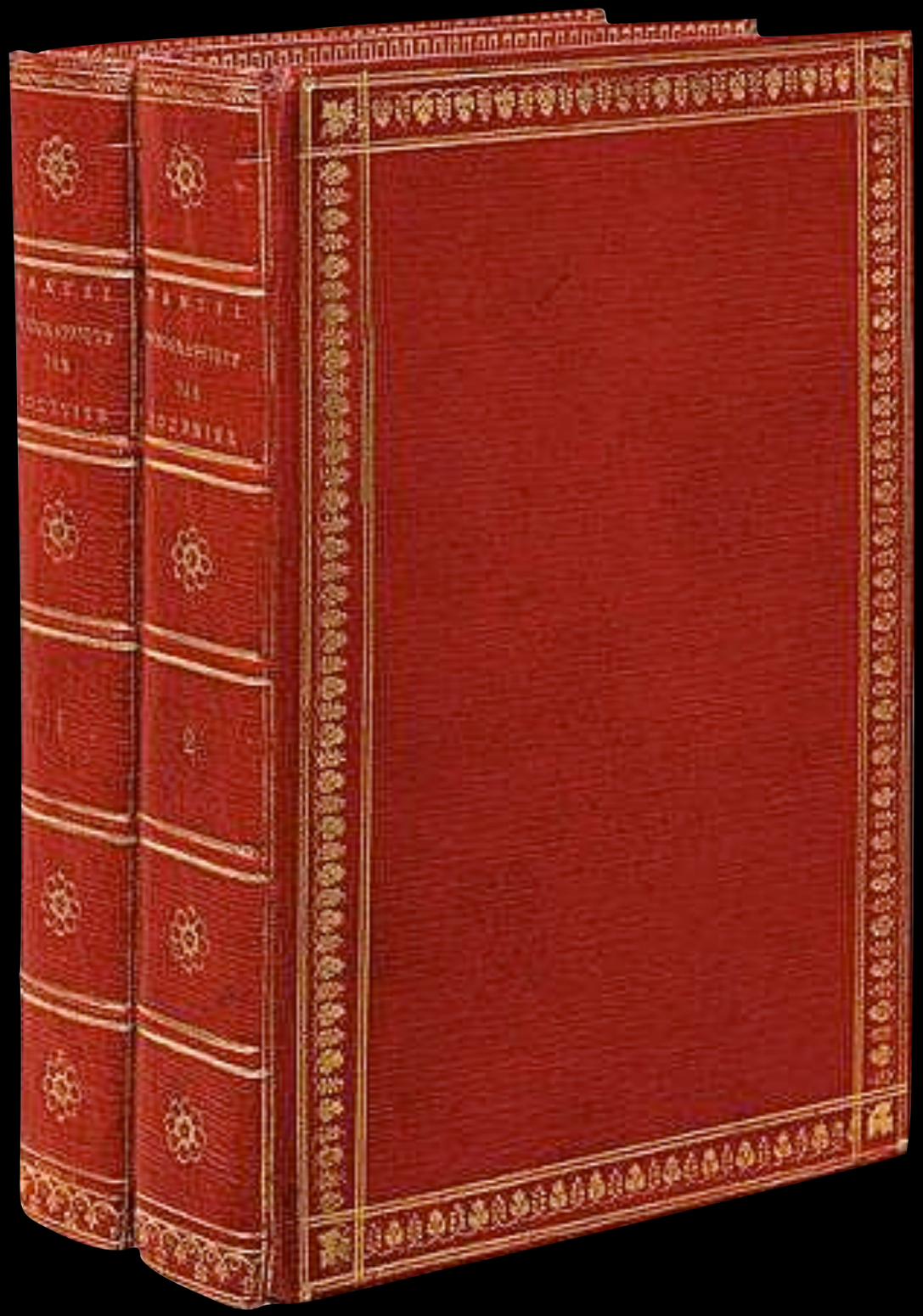
Printing.

The Second VOLUMNE.

PREFACE.

Before I begin with Typographic, *I shall say some-what of its Original Invention; I mean here in* Europe, *not of theirs in* China *and other Eastern Countries, who (by general assent) have had it for many hundreds of years, though their Invention is very different from ours; they printing their Letters upon Blocks in whole Pages or Forms, as among us our Wooden Pictures are Cut; But Printing with single Letters Cast in Mettal, as with us in* Europe, *is an Invention scarce above Two hundred fifteen years old; and yet an undecidable Controversie about the original Contriver or Contrivers remains on foot, between*

"MECHANICK EXERCIZES: Or, the Doctrine of handy books. Applied to the Art of Printing."
by Joseph Moxon 1683
(Providence Public Library



"MANUEL TYPOGRAPHIQUE, ..."
by Typographer Pierre Simon Fournier, Paris, Barbou 1764 - 1766
(Alde Maison de Ventes)

L'Art Typographique.

MANUEL TYPOGRAPHIQUE,

UTILE

AUX GENS DE LETTRES,

& à ceux qui exercent les différentes parties de l'Art de l'Imprimerie.

Par FOURNIER, le jeune.

TOME I.

A PARIS,
Imprimé par l'Auteur, rue des Postes,
& se vend
Chez BARBOU, rue S. Jacques.

M. DCC. LXIV.

"MANUEL TYPOGRAPHIQUE, ..."
by Typographer Pierre Simon Fournier, Paris, Barbou 1764 - 1766
(Alde Maison de Ventes)

Paper

"MECHANICK EXERCIZES: Or, the Doctrine of handy books. Applied to the Art of Printing."
by Joseph Moxon 1683
(Providence Public Library)

"MECHANICK EXERCIZES: Or, the Doctrine of handy books. Applied to the Art of Printing."
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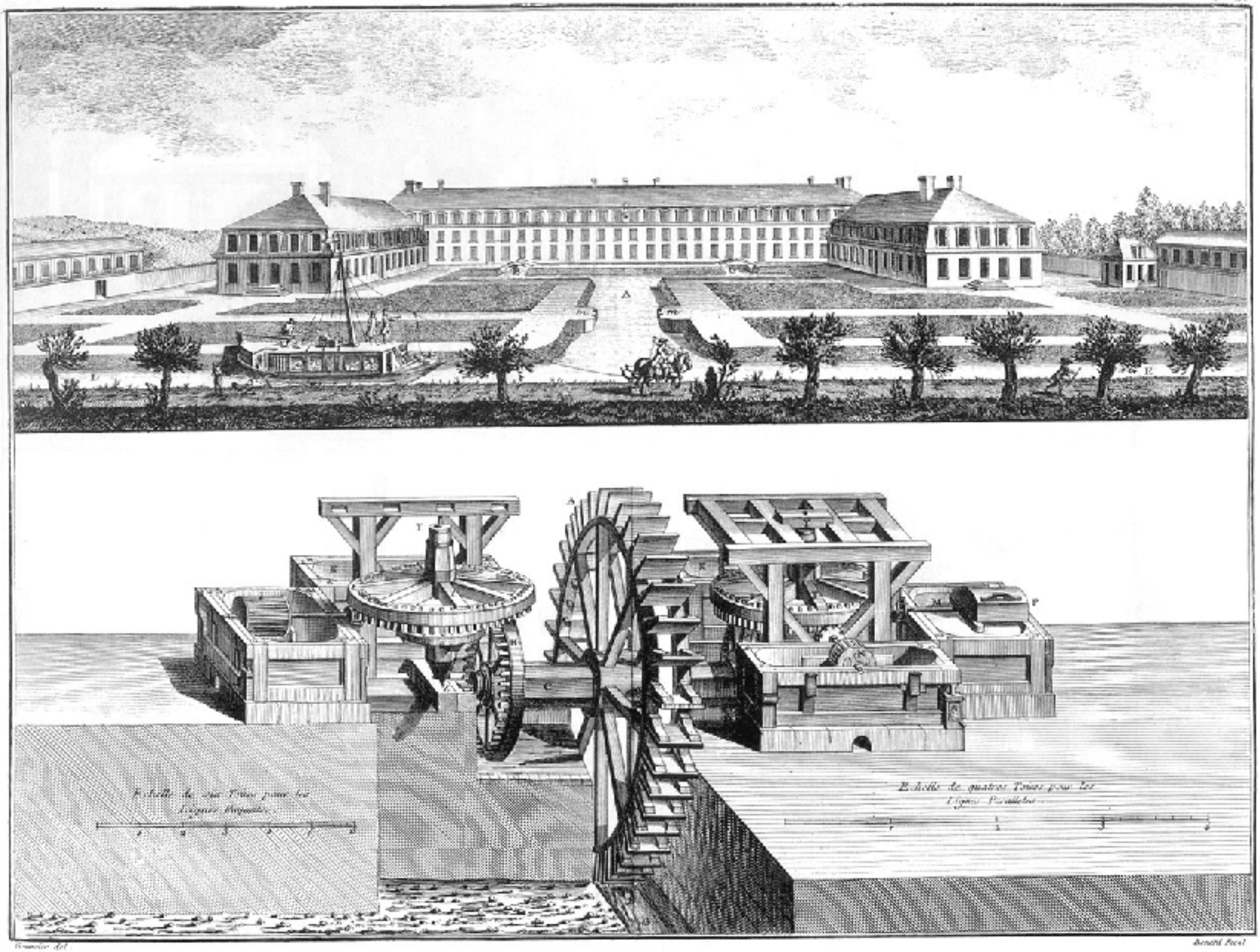
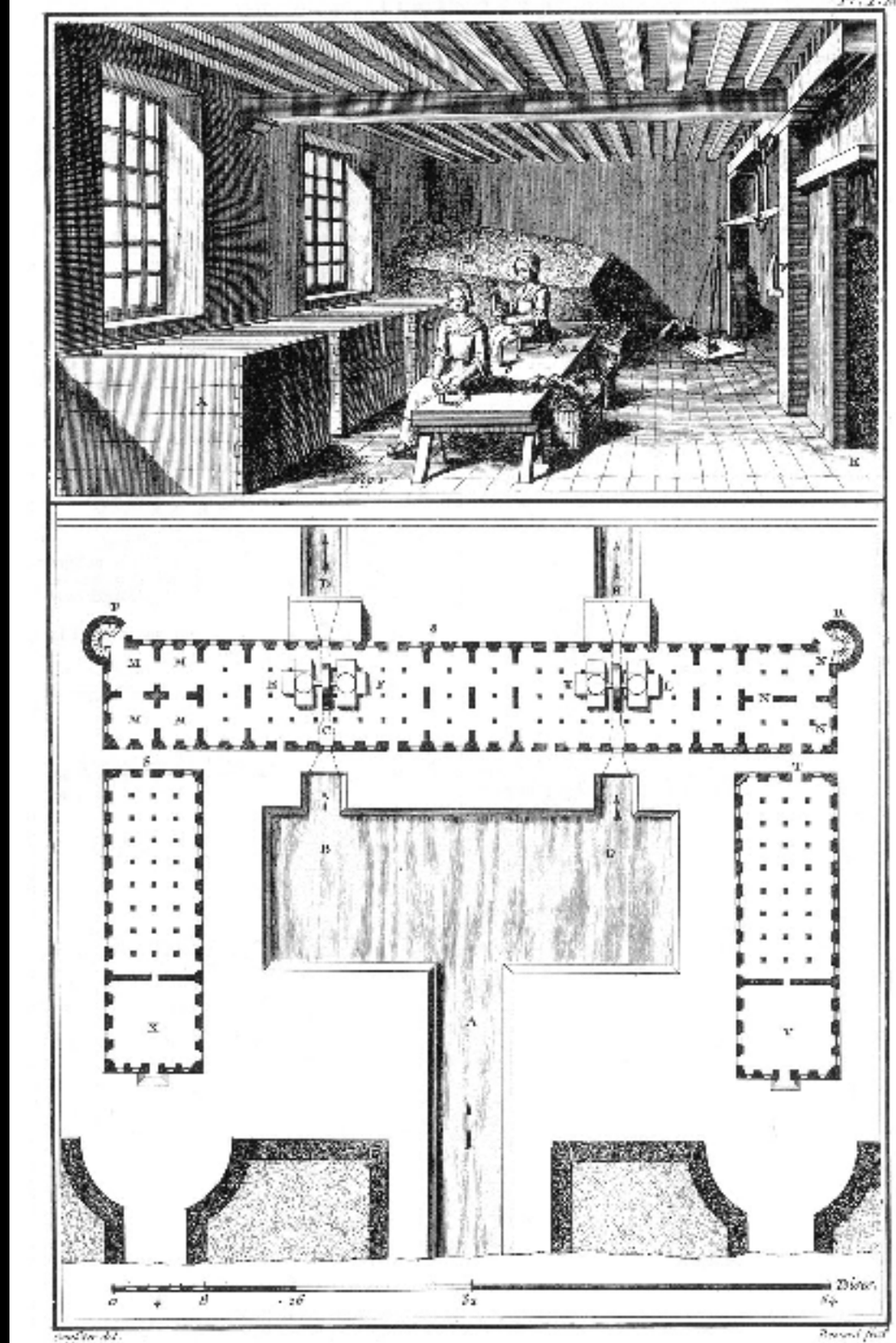
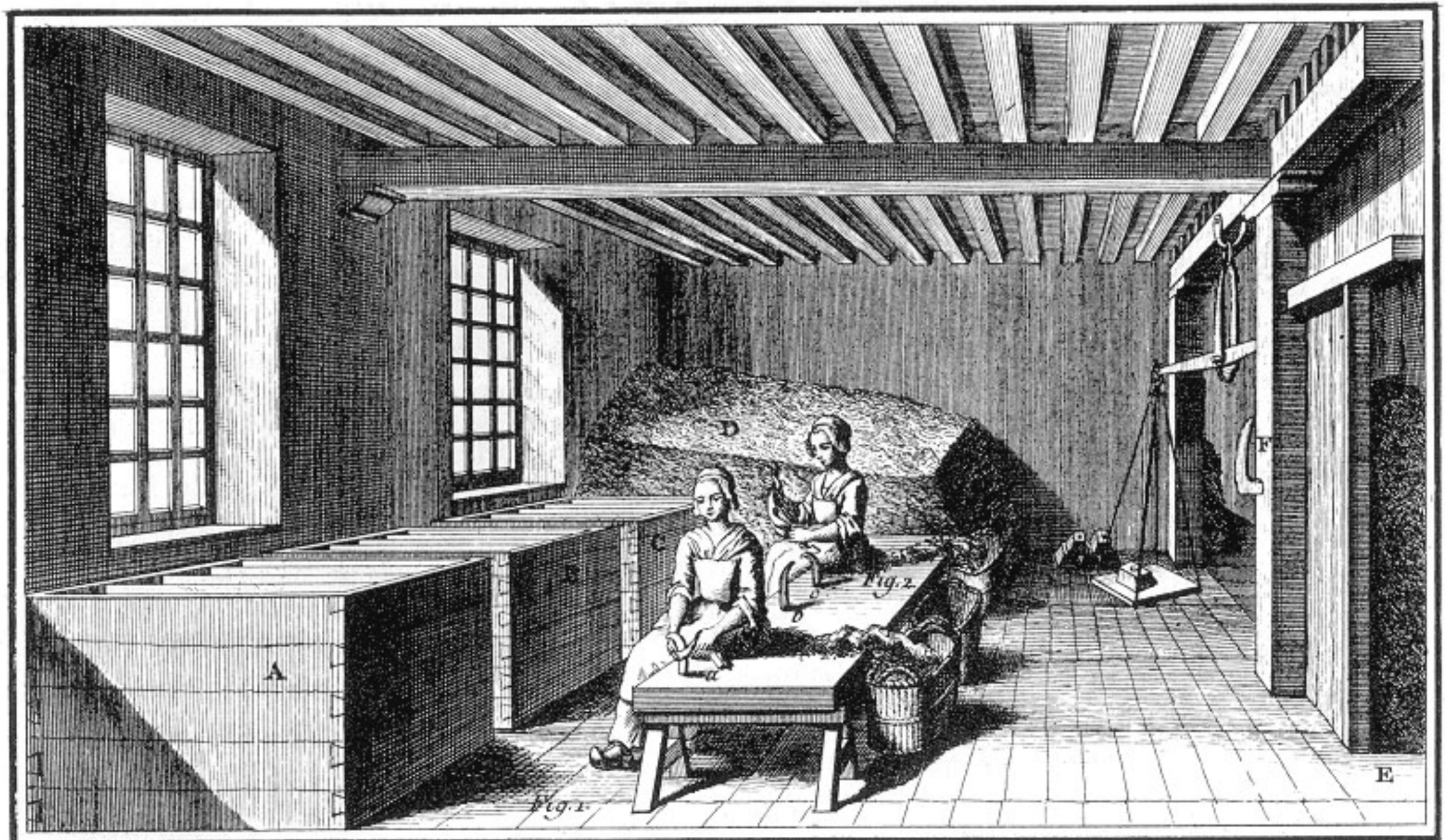


Papetterie, Vue des Bâtimens de la Manufacture de l'Anglée, près Montargis. Vue du Rouage d'un des Moulins de cette Manufacture.

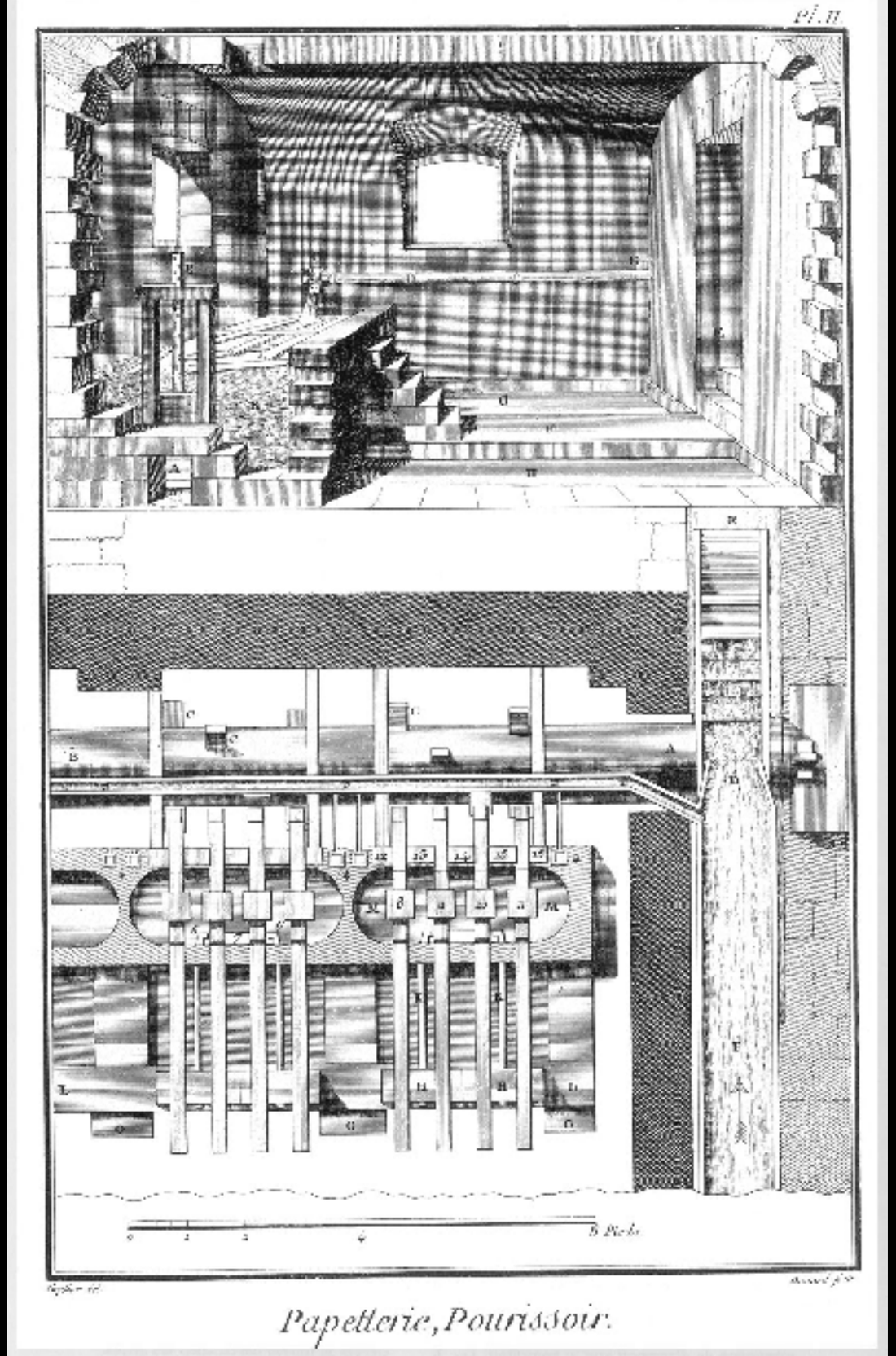
Paper Making - View of the Buildings of the Anglée Manufacture, near Montargis...
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



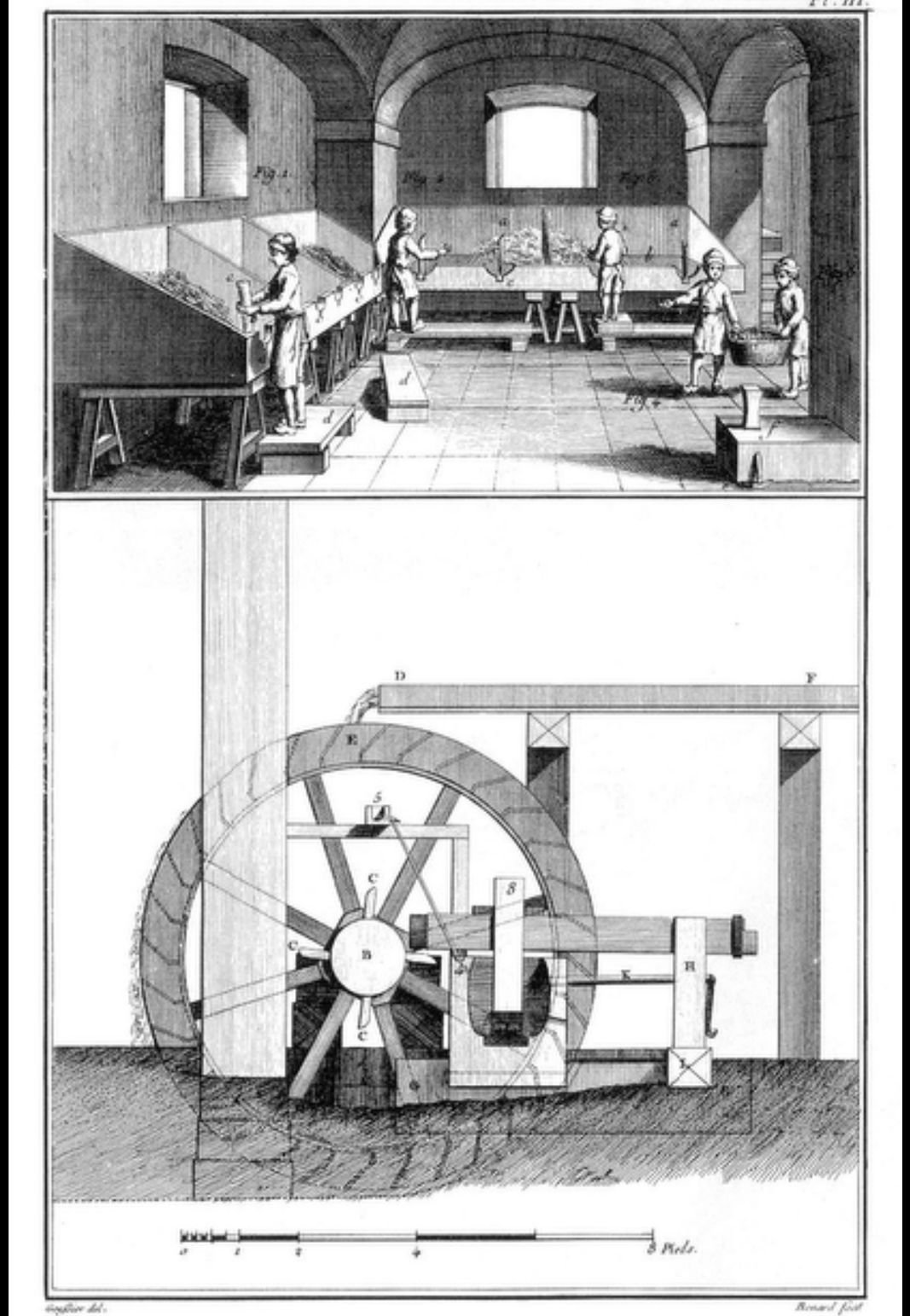
Paper Making - Cutng
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



Paper Making - Cutng
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)

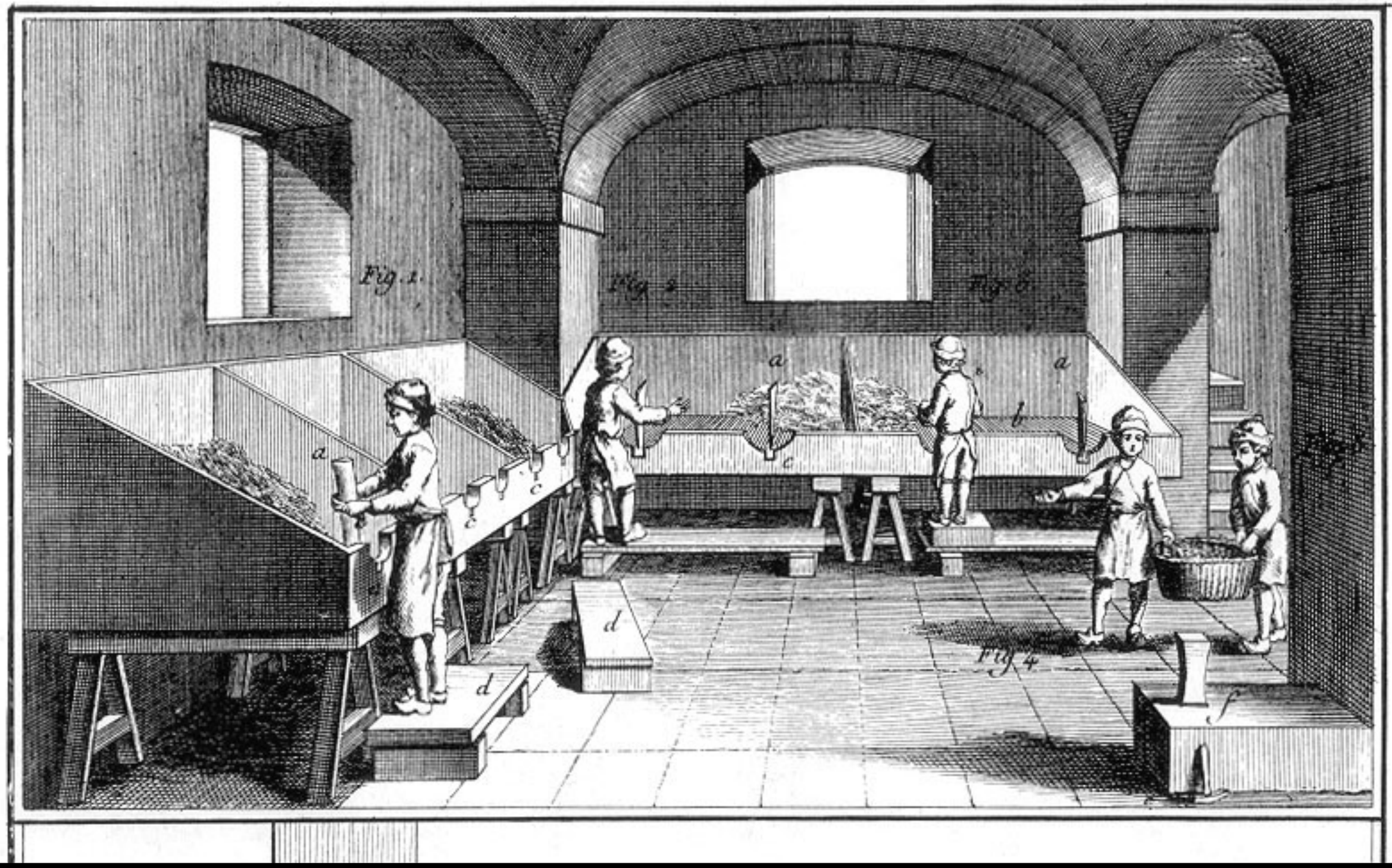


Paper Making - Fermentation
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)

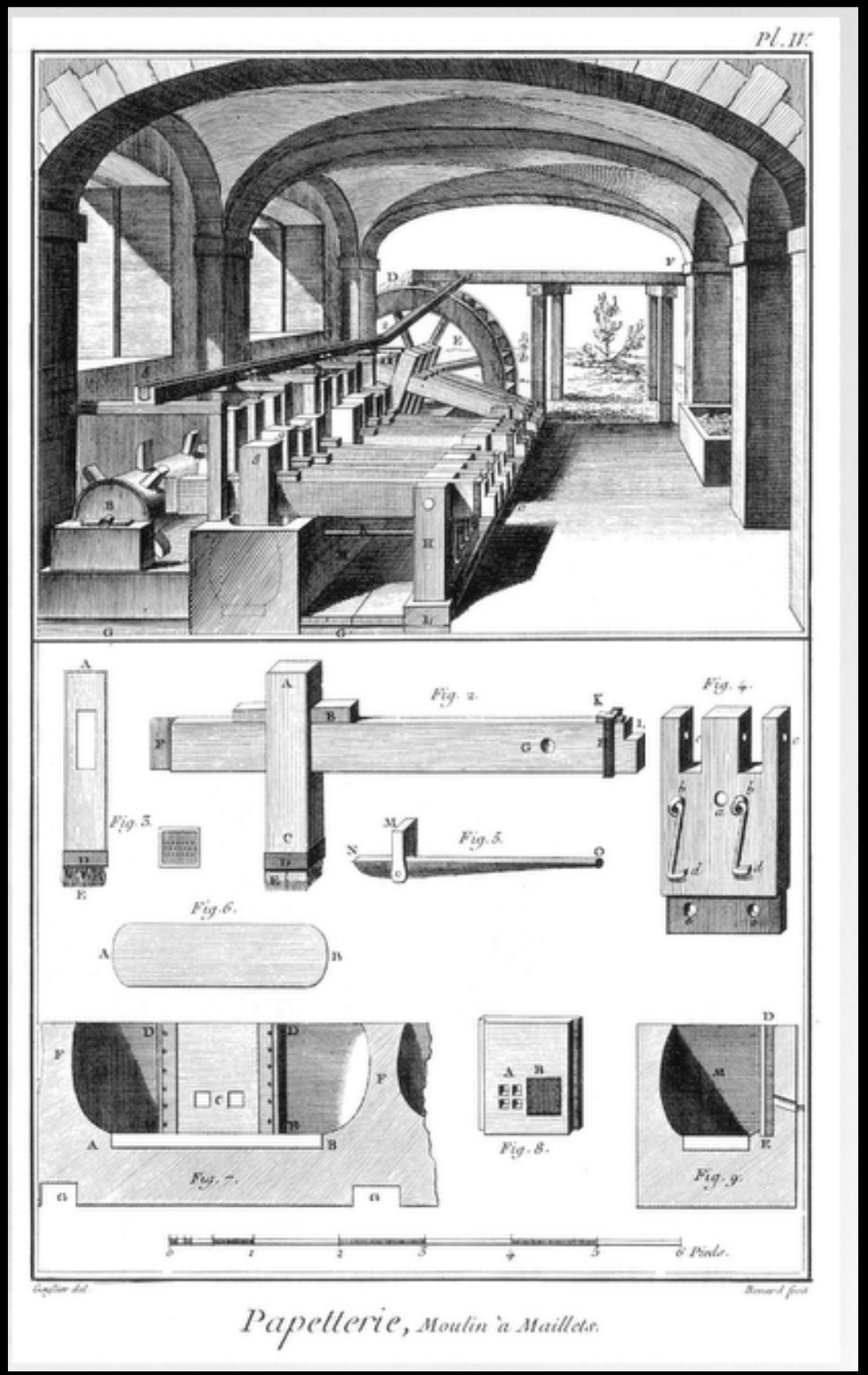


Papetterie, Dérompoir.

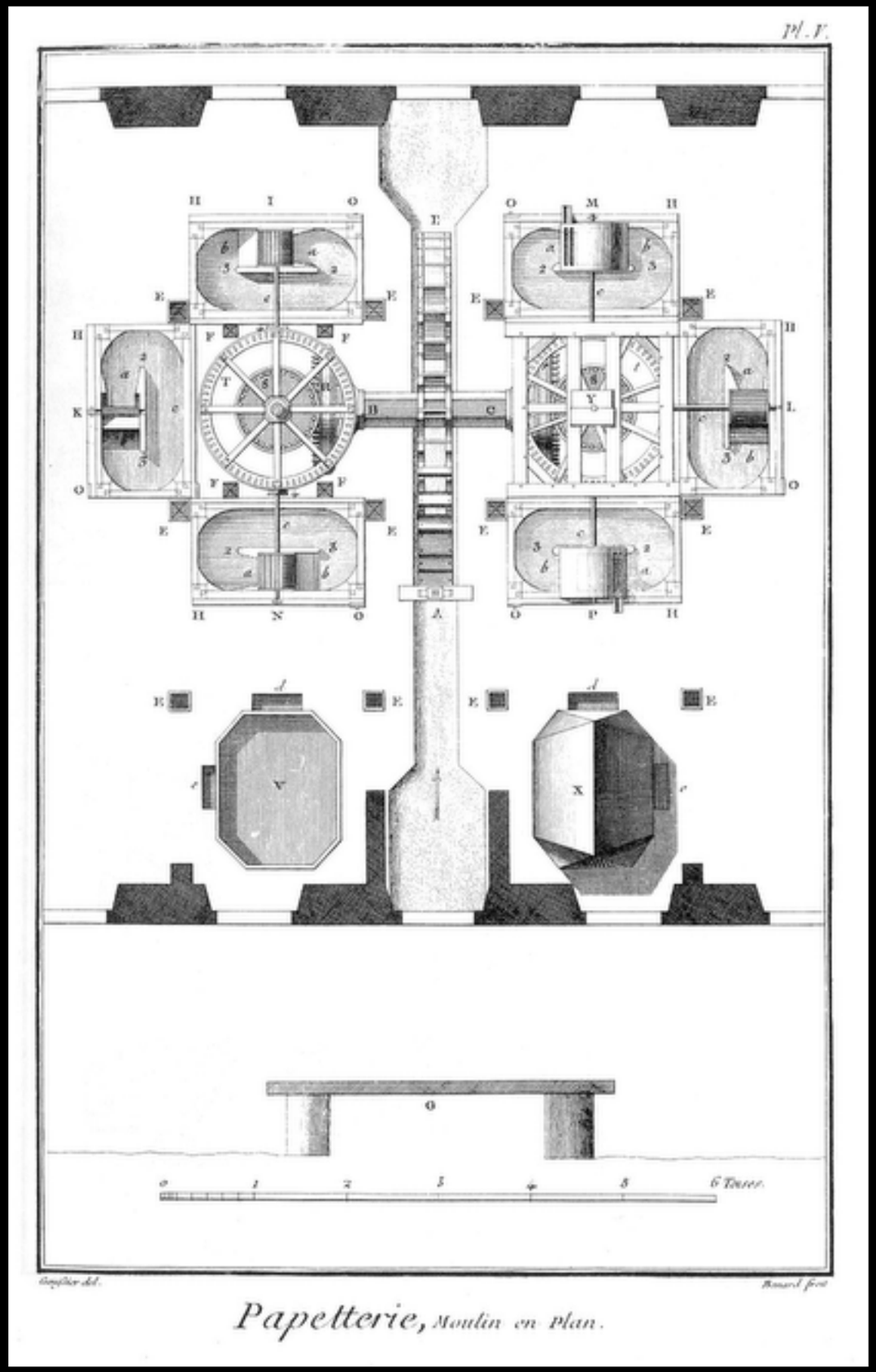
Paper Making - Beater Roll
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



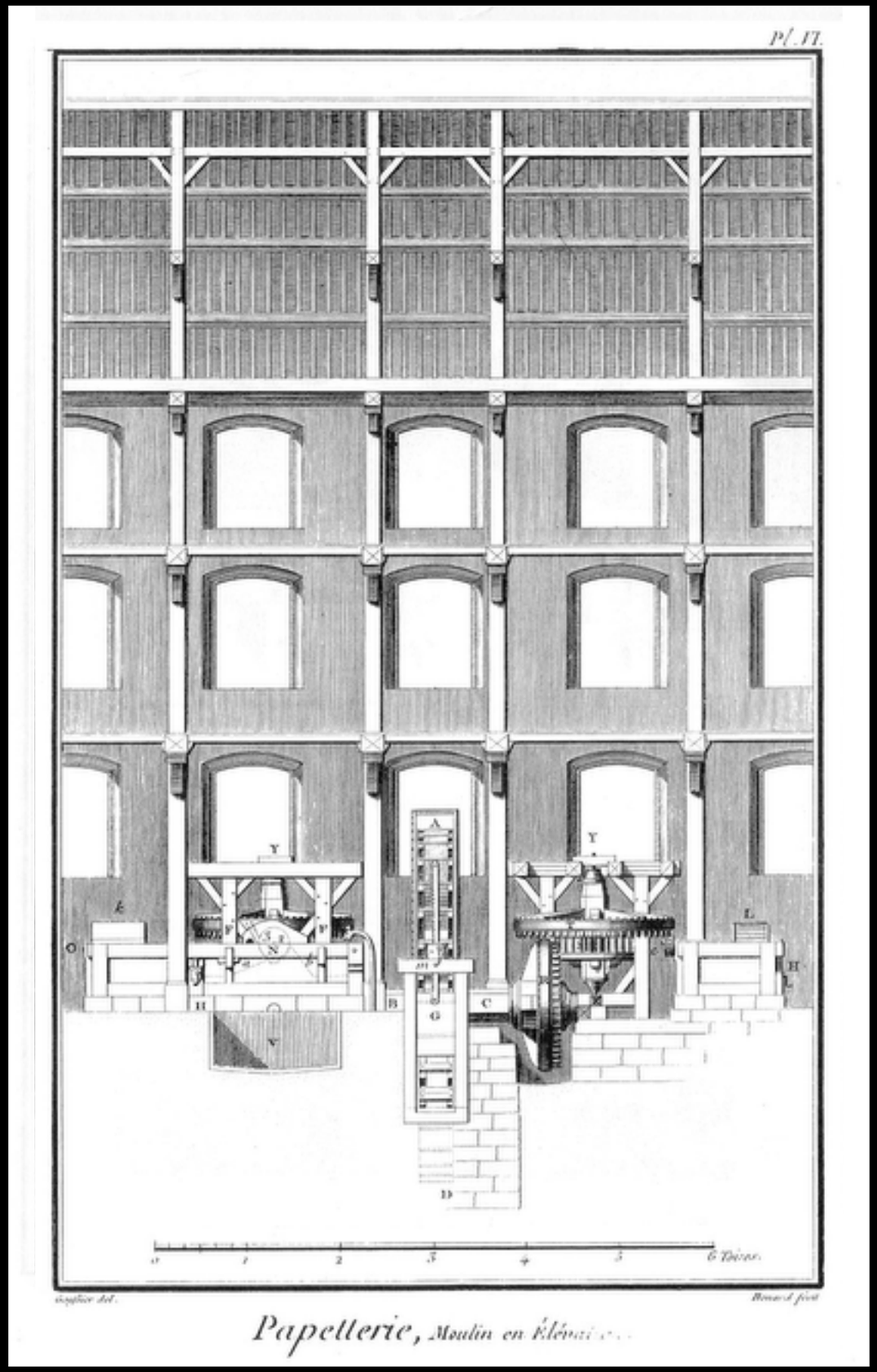
Paper Making - Beater Roll
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



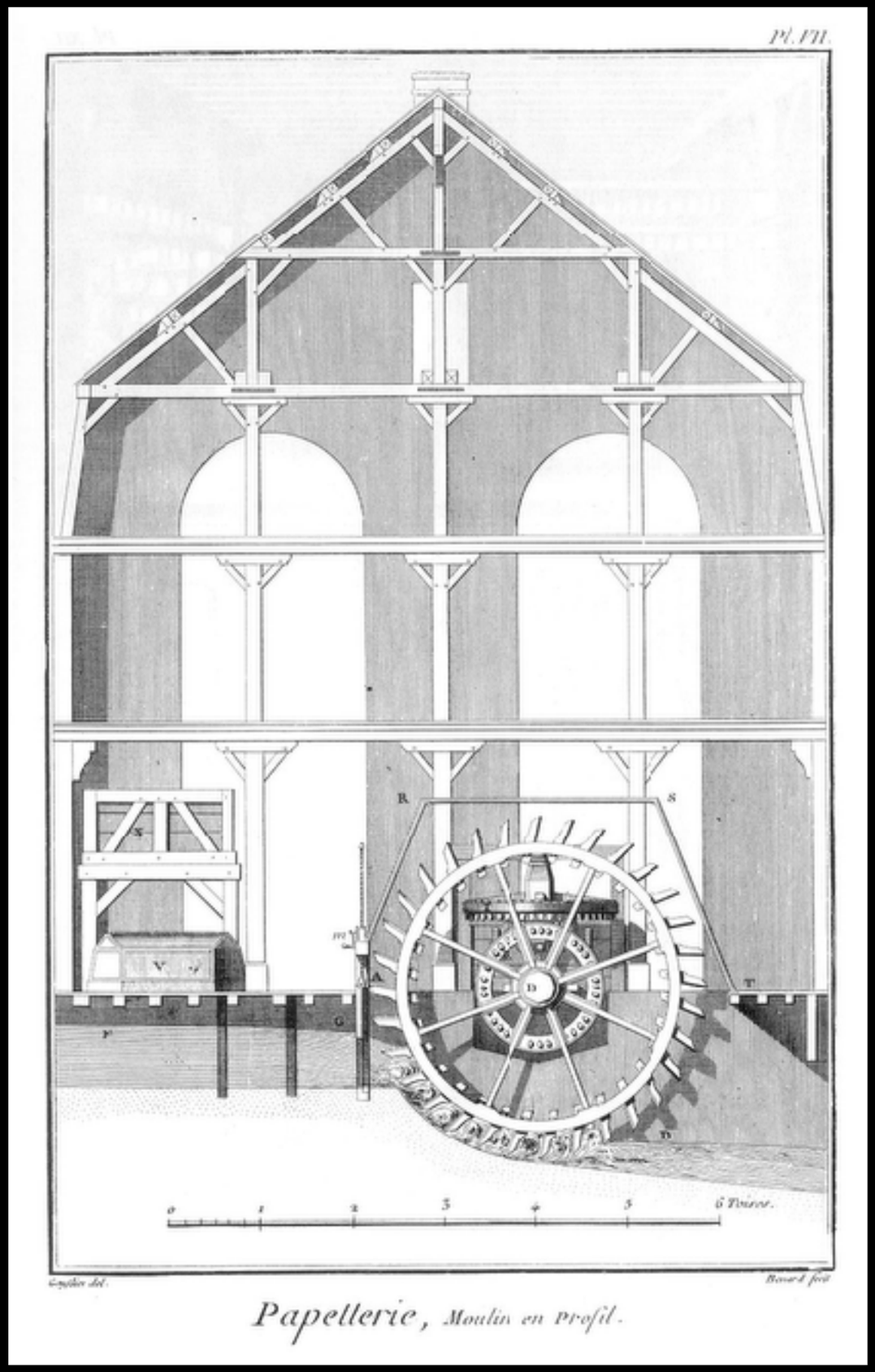
Paper Making - Hammer Mill
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



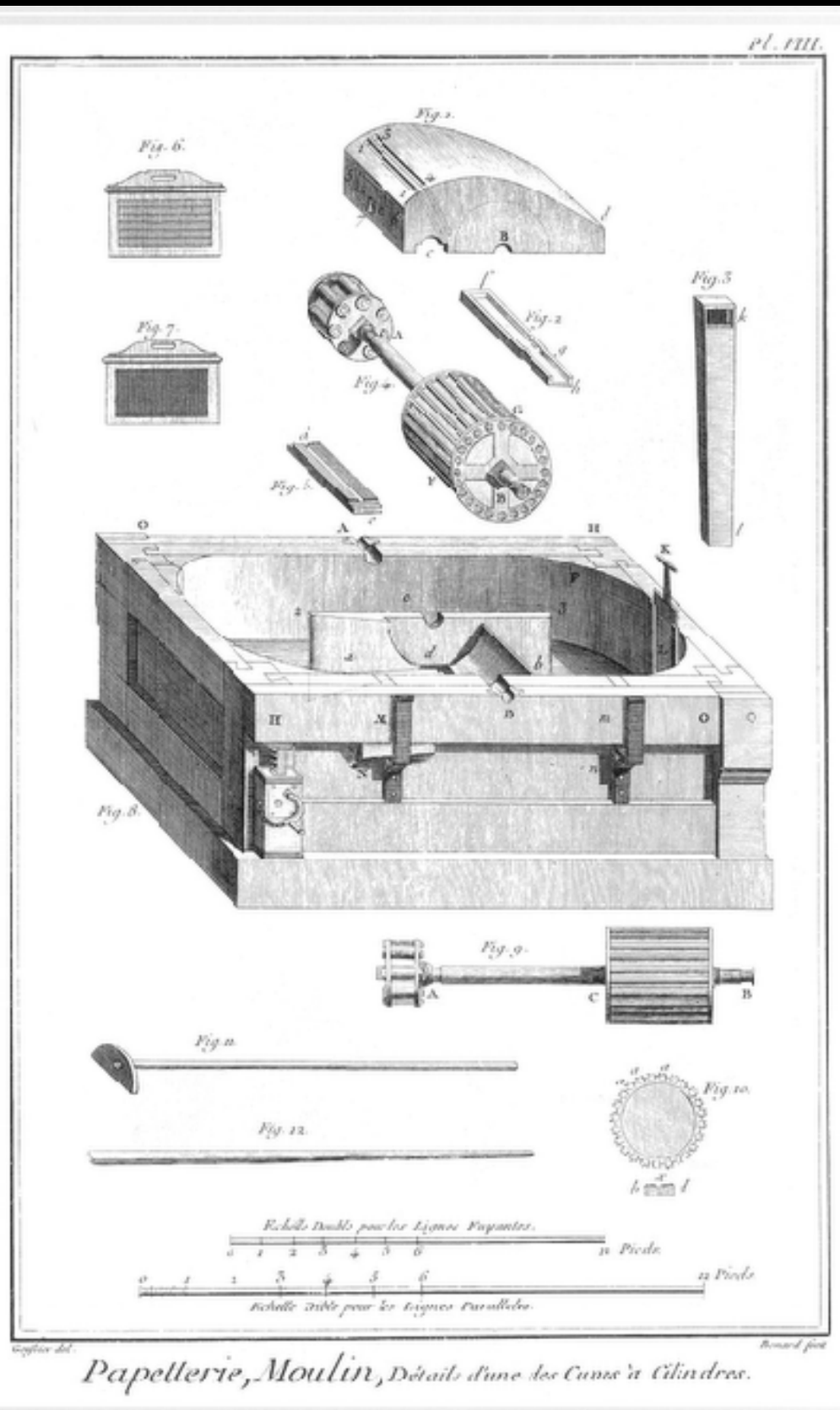
Paper Making - Plan of the Hammer Mill
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



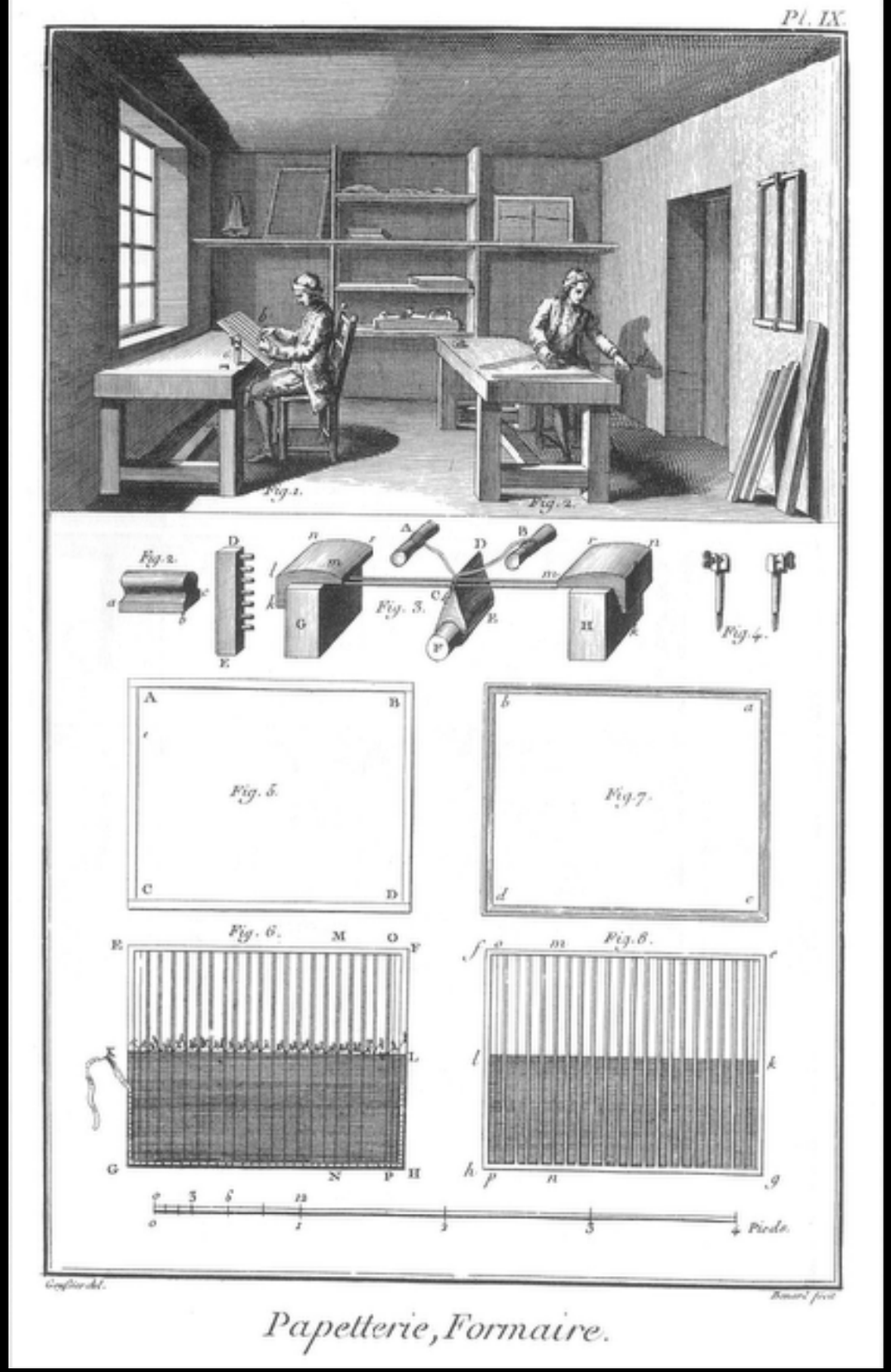
Paper Making - Elevation of the Hammer Mill
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



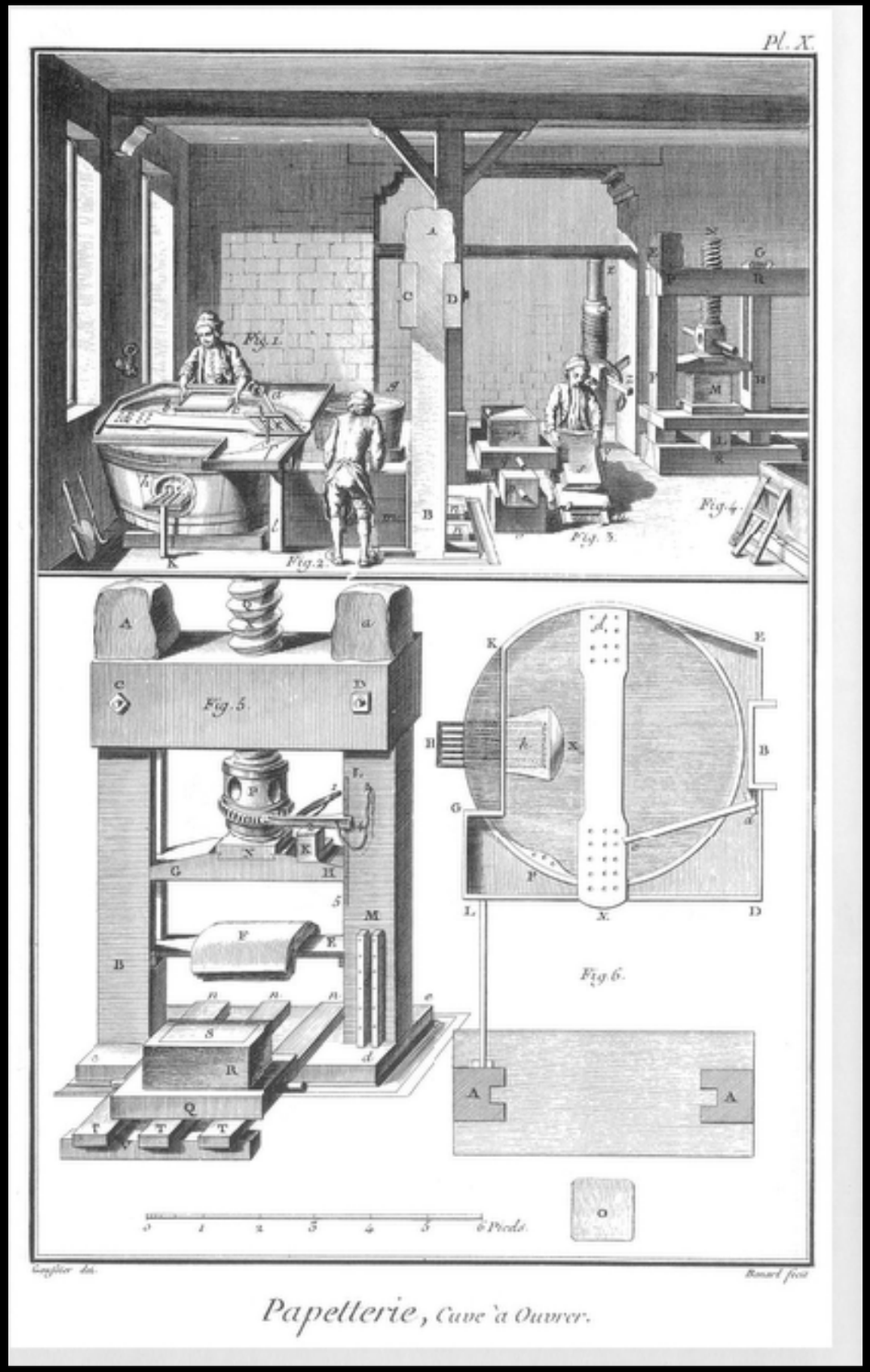
Paper Making - Profile View of the Hammer Mill
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



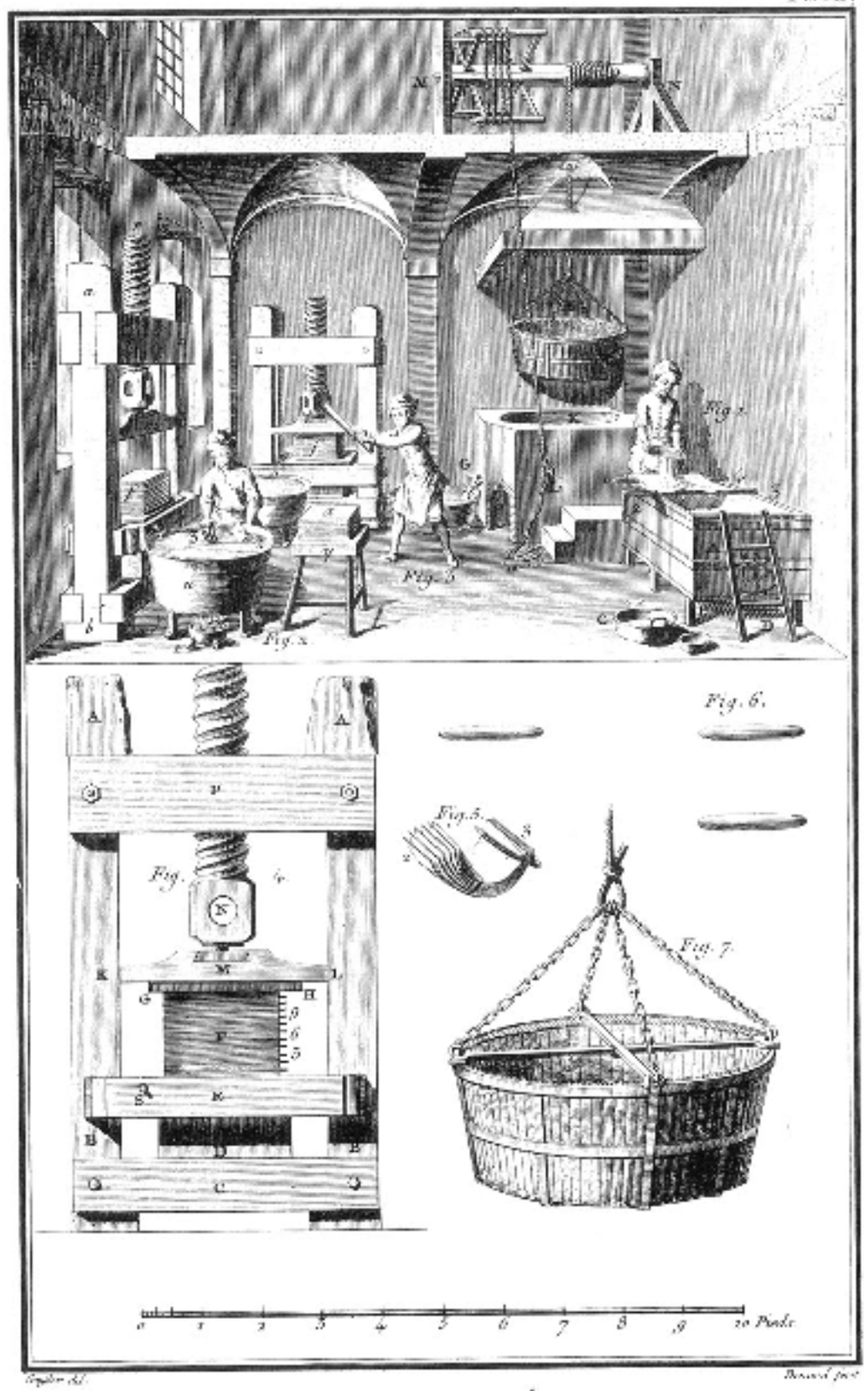
Paper Making - Cylinder Machine
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



Paper Making - Maker of the Forms
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)

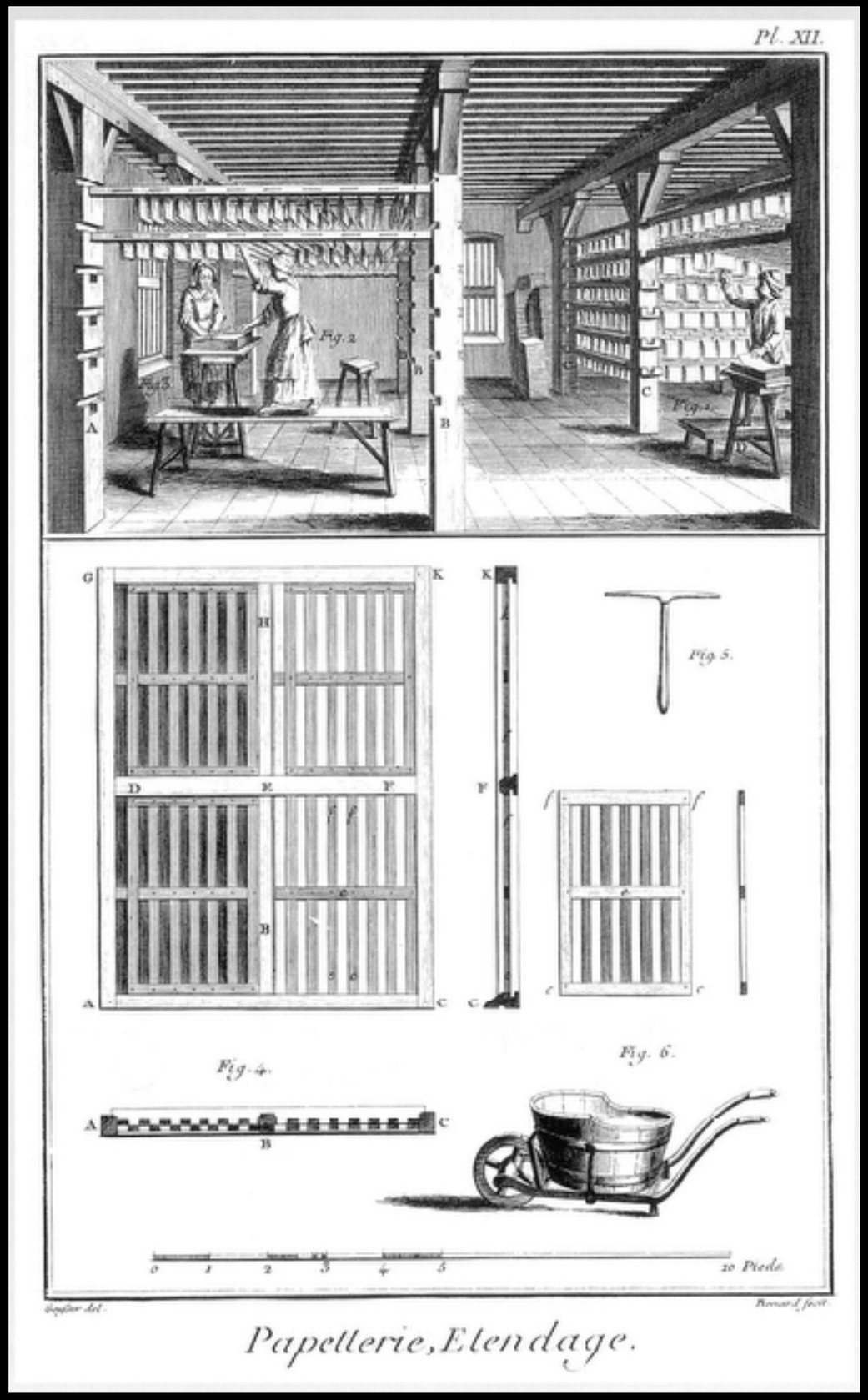


Paper Making - Details of a Vat of a Mould Machine
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)

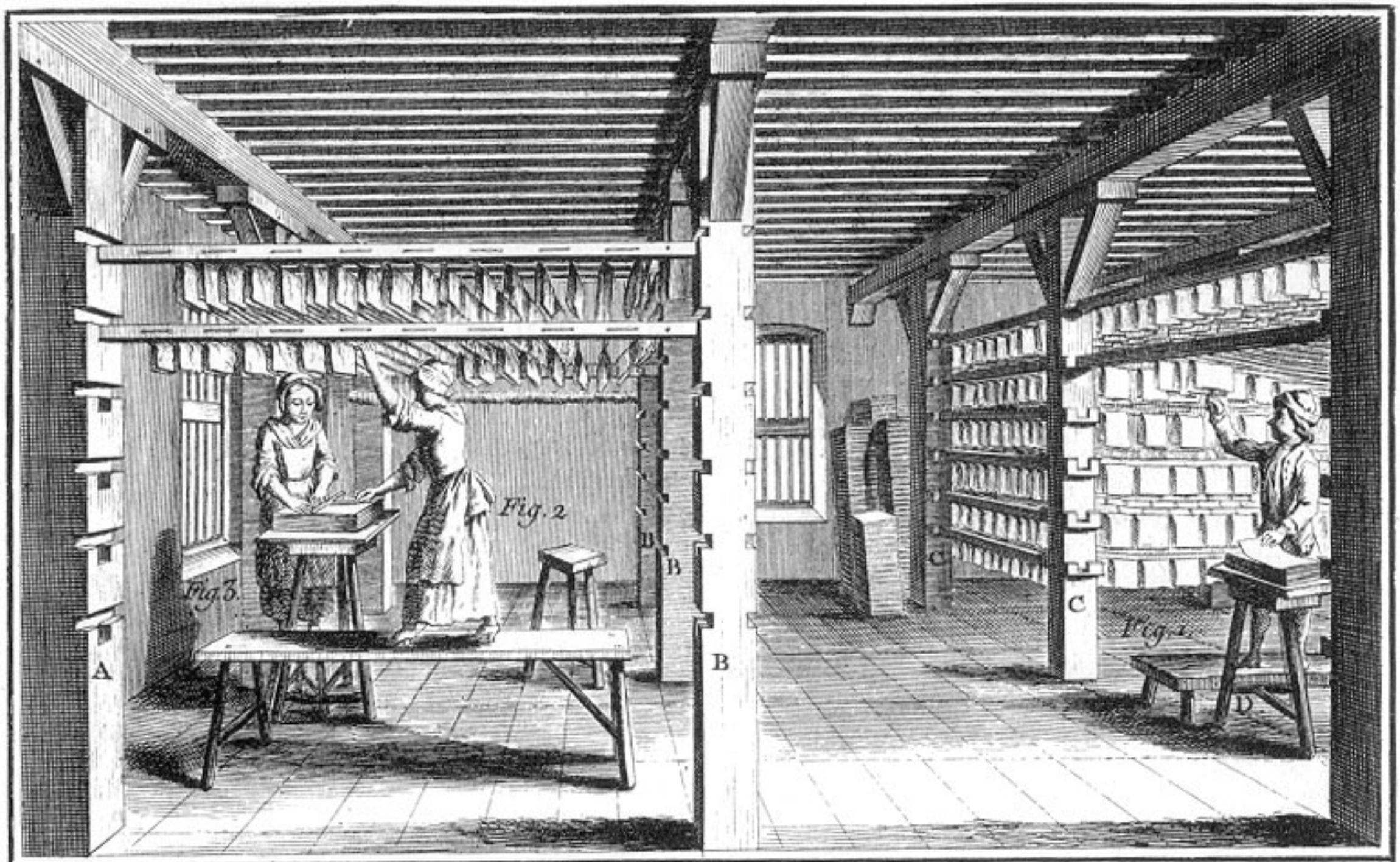


Papetterie, Colage.

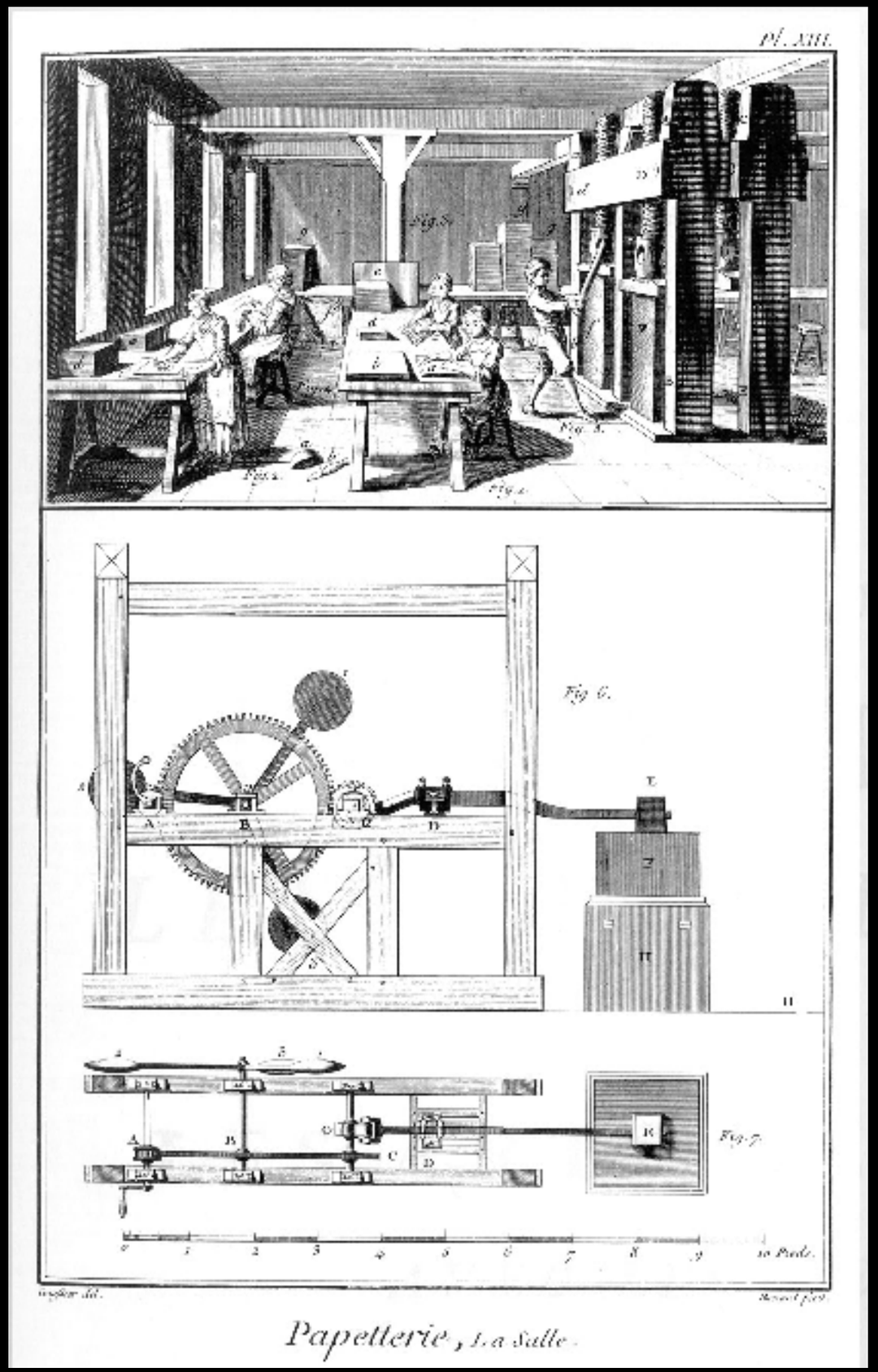
Paper Making - Sizing
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



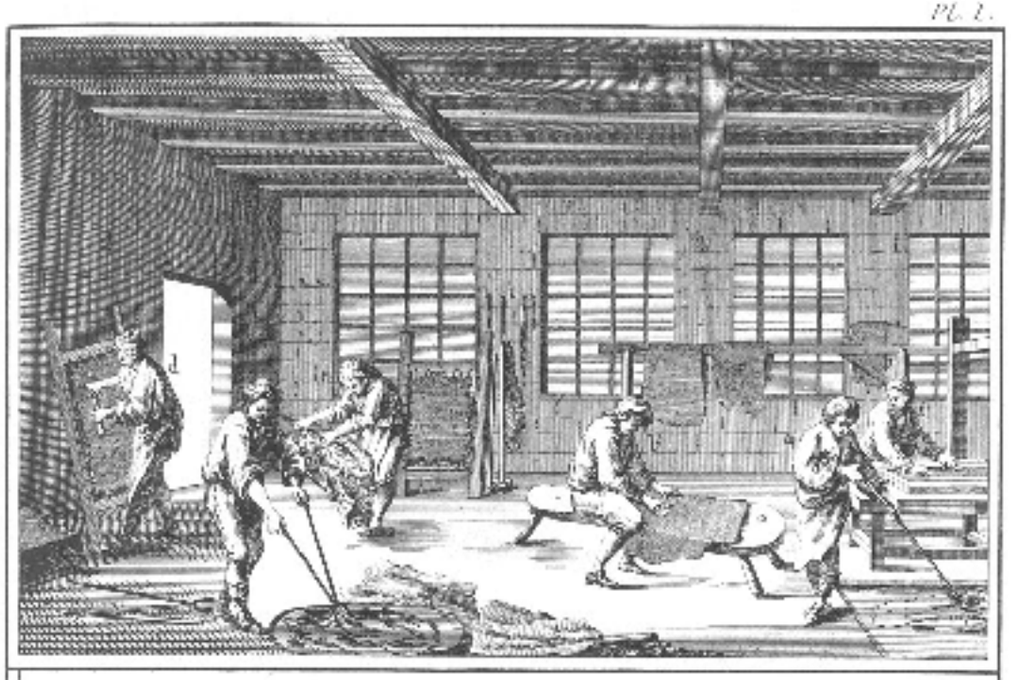
Paper Making - Drying
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)

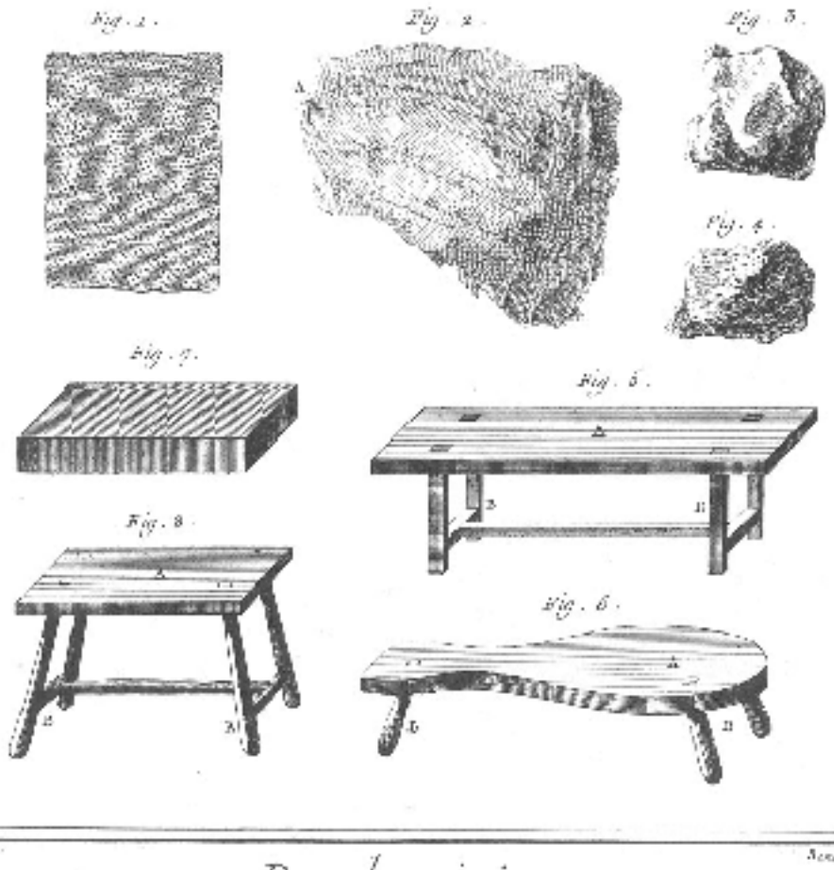


Paper Making - Drying
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



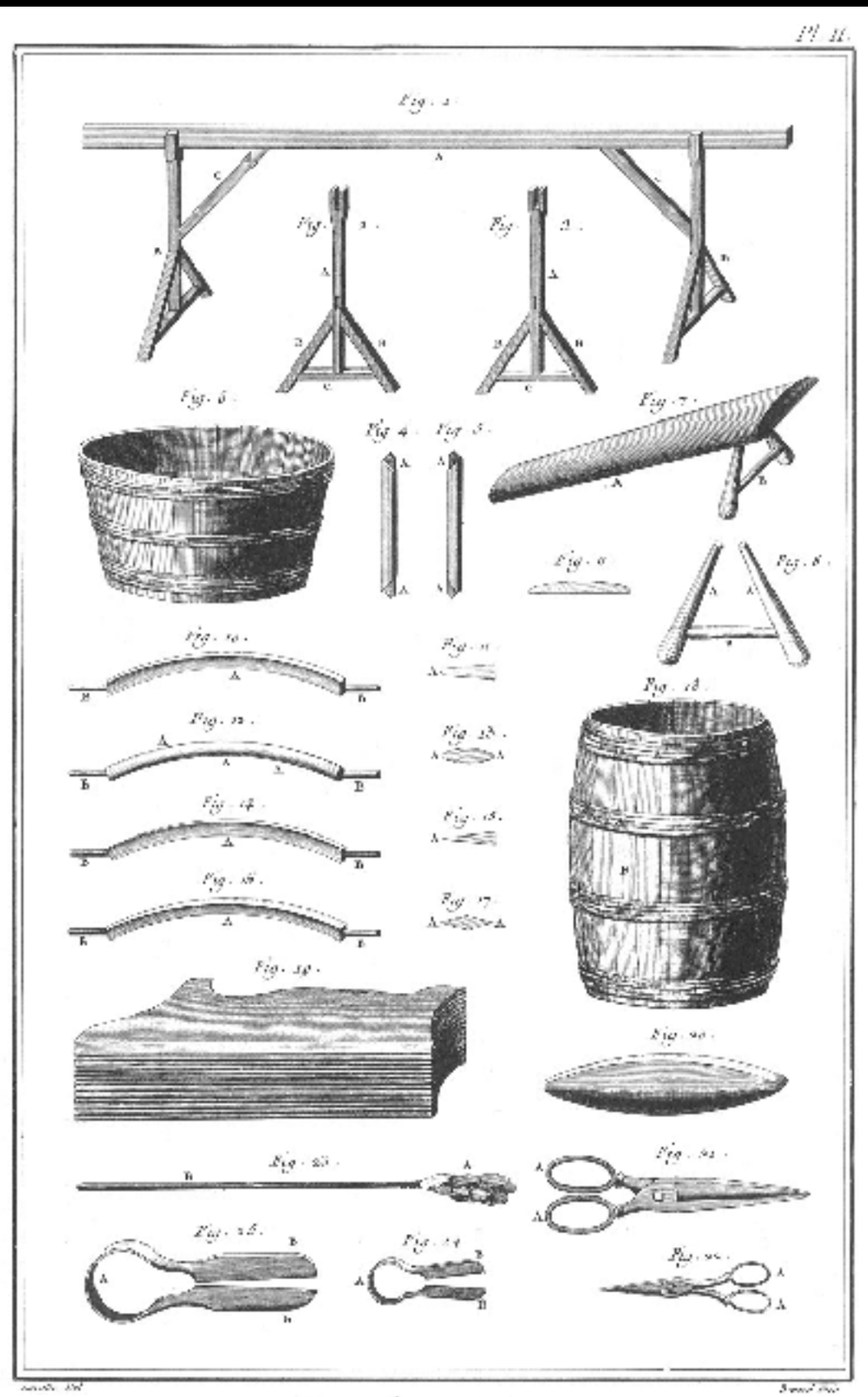
Paper Making - Workshop
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)



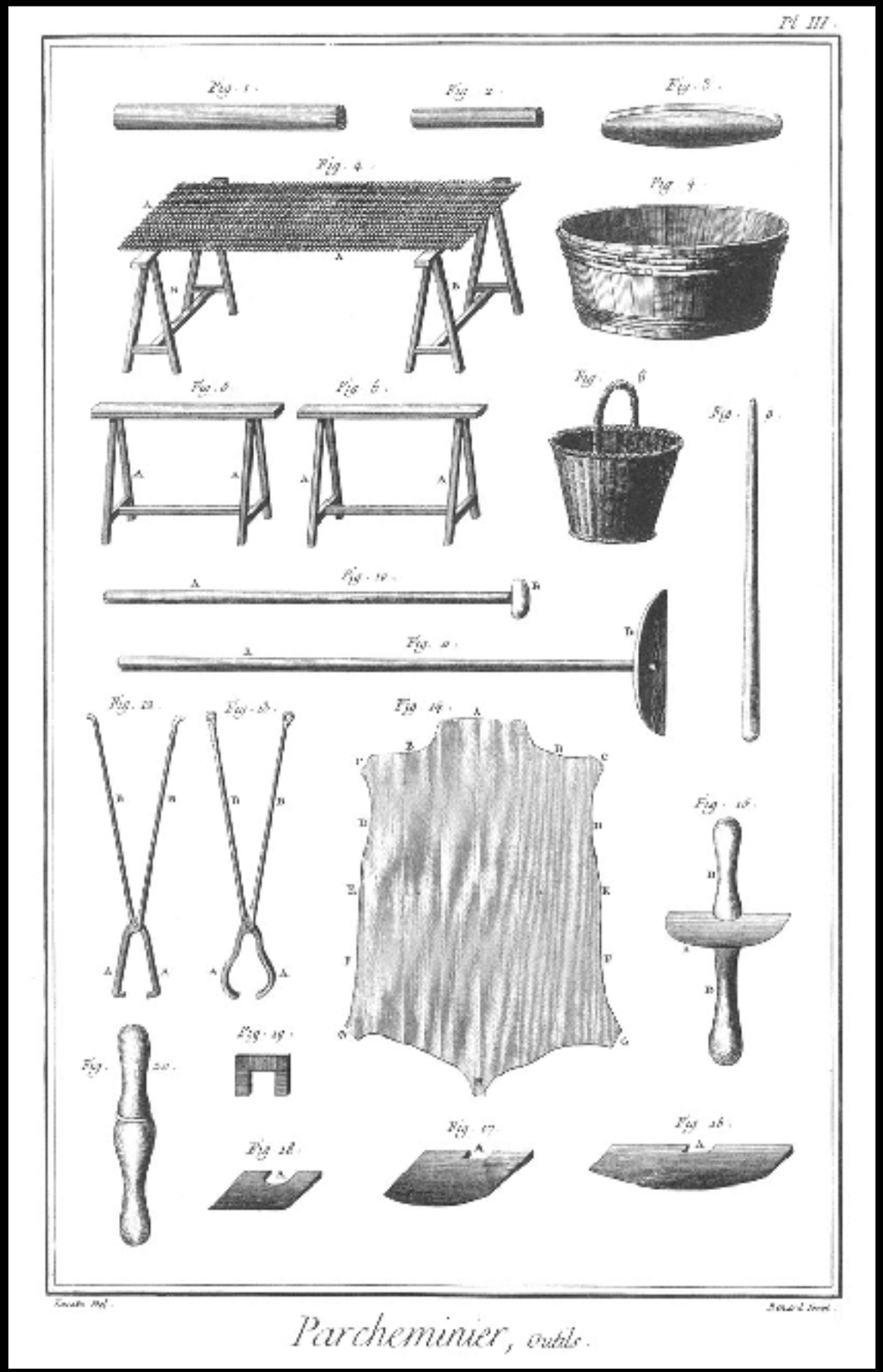


Parcheminier.

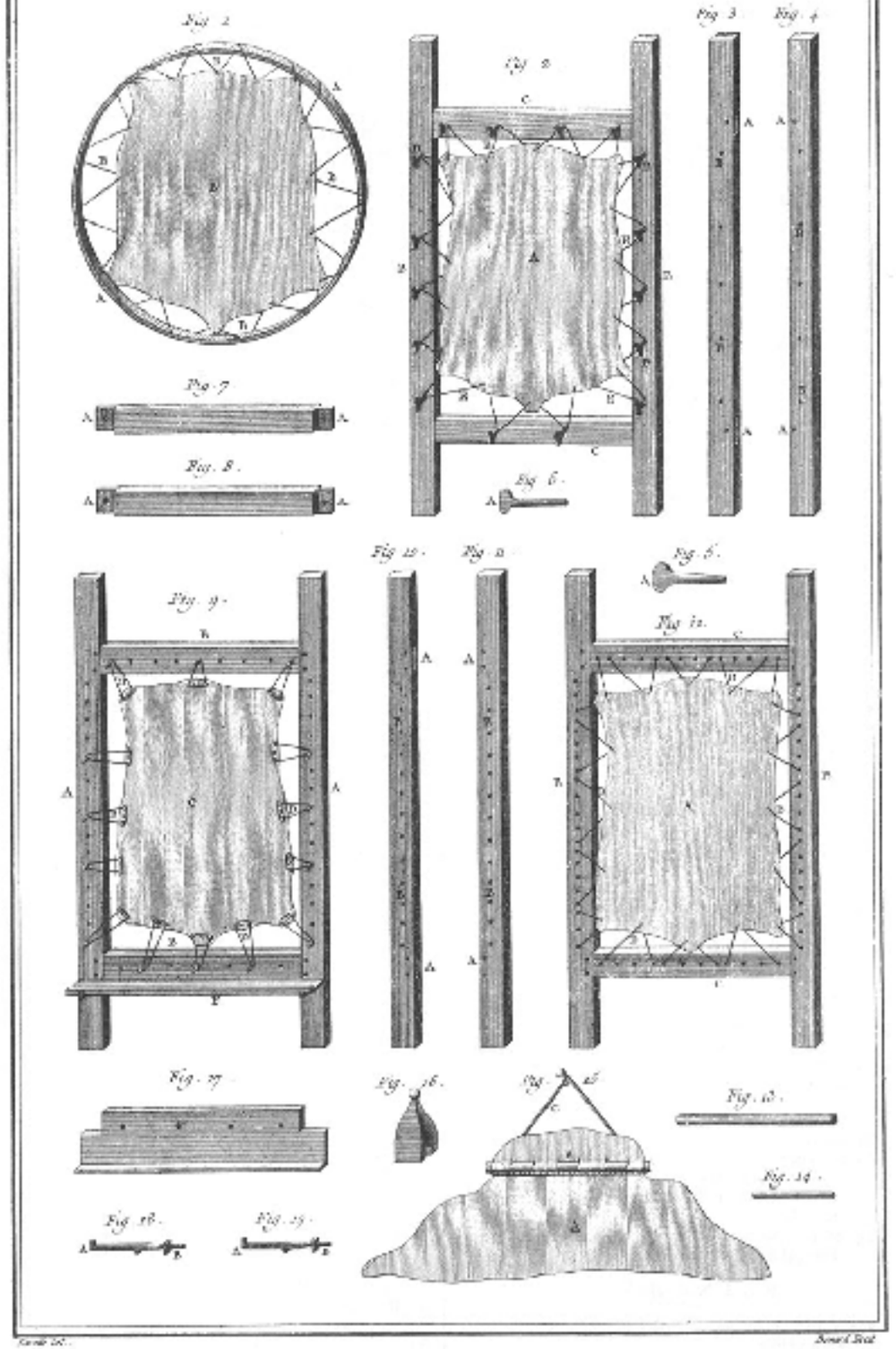
Parchment Making
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 8 (1771)
(University of Michigan Library)



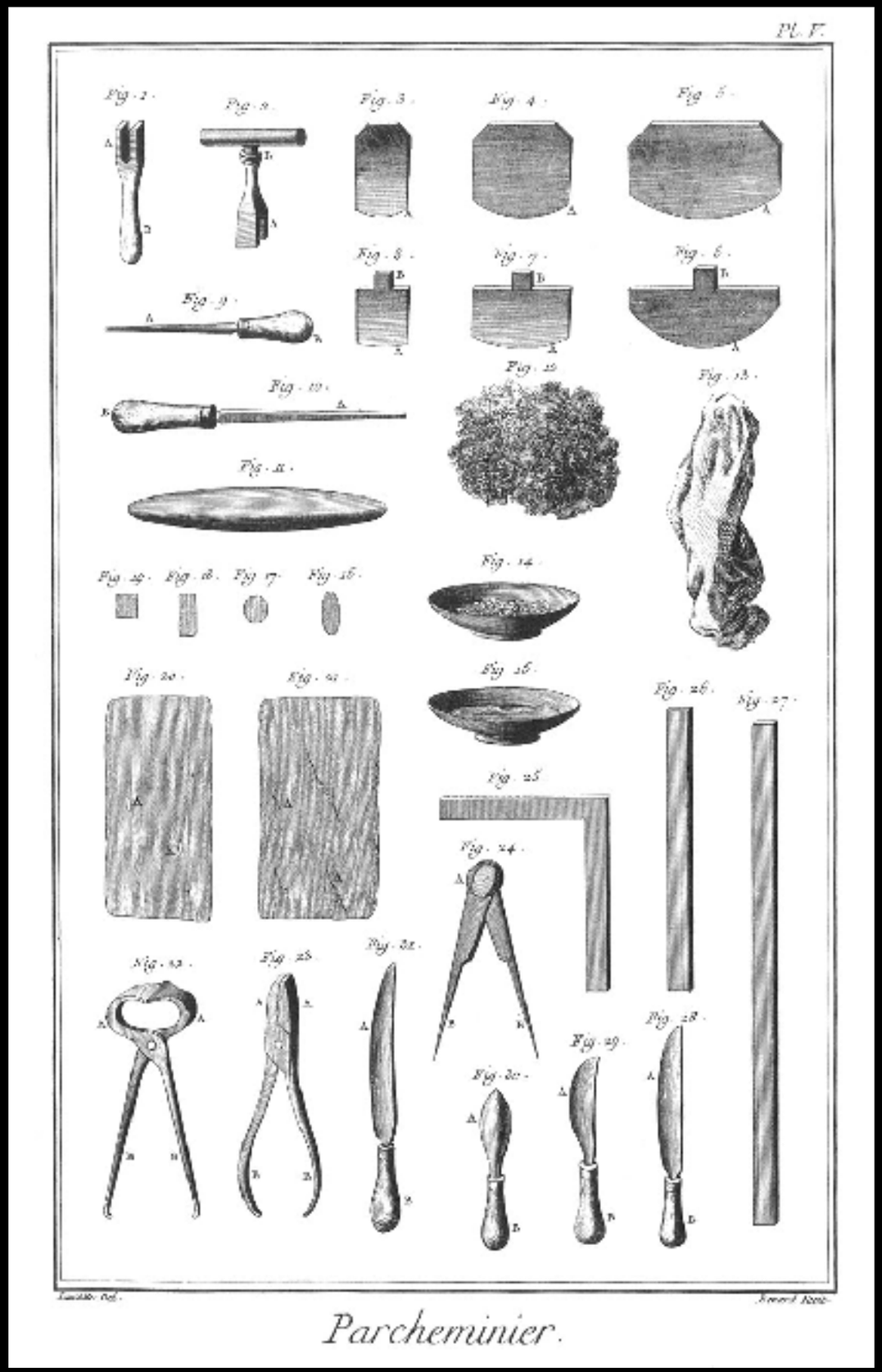
Parchment Making
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 8 (1771)
(University of Michigan Library)



Parchment Making
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 8 (1771)
(University of Michigan Library)



Parchment Making
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 8 (1771)
(University of Michigan Library)



Parchment Making
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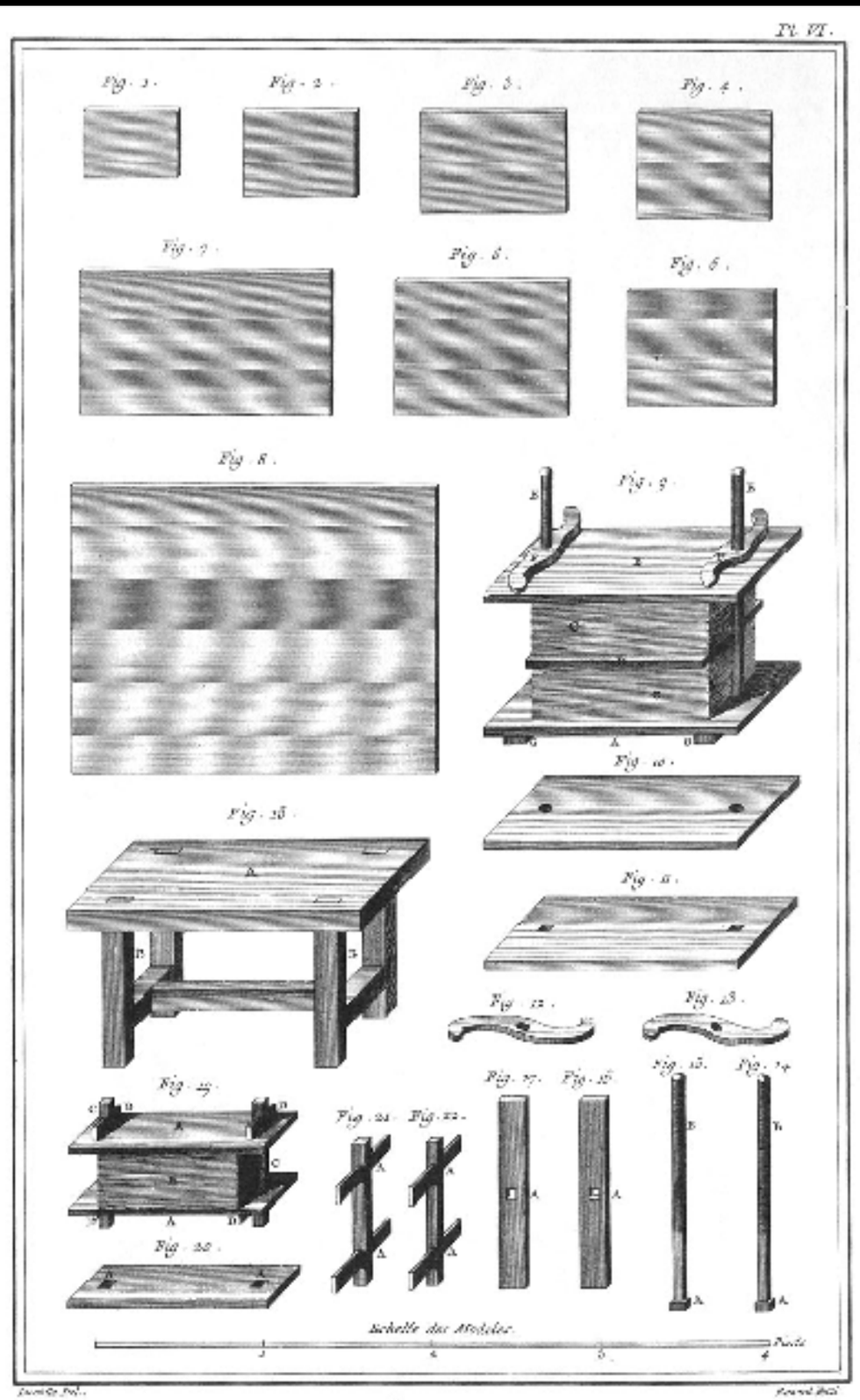
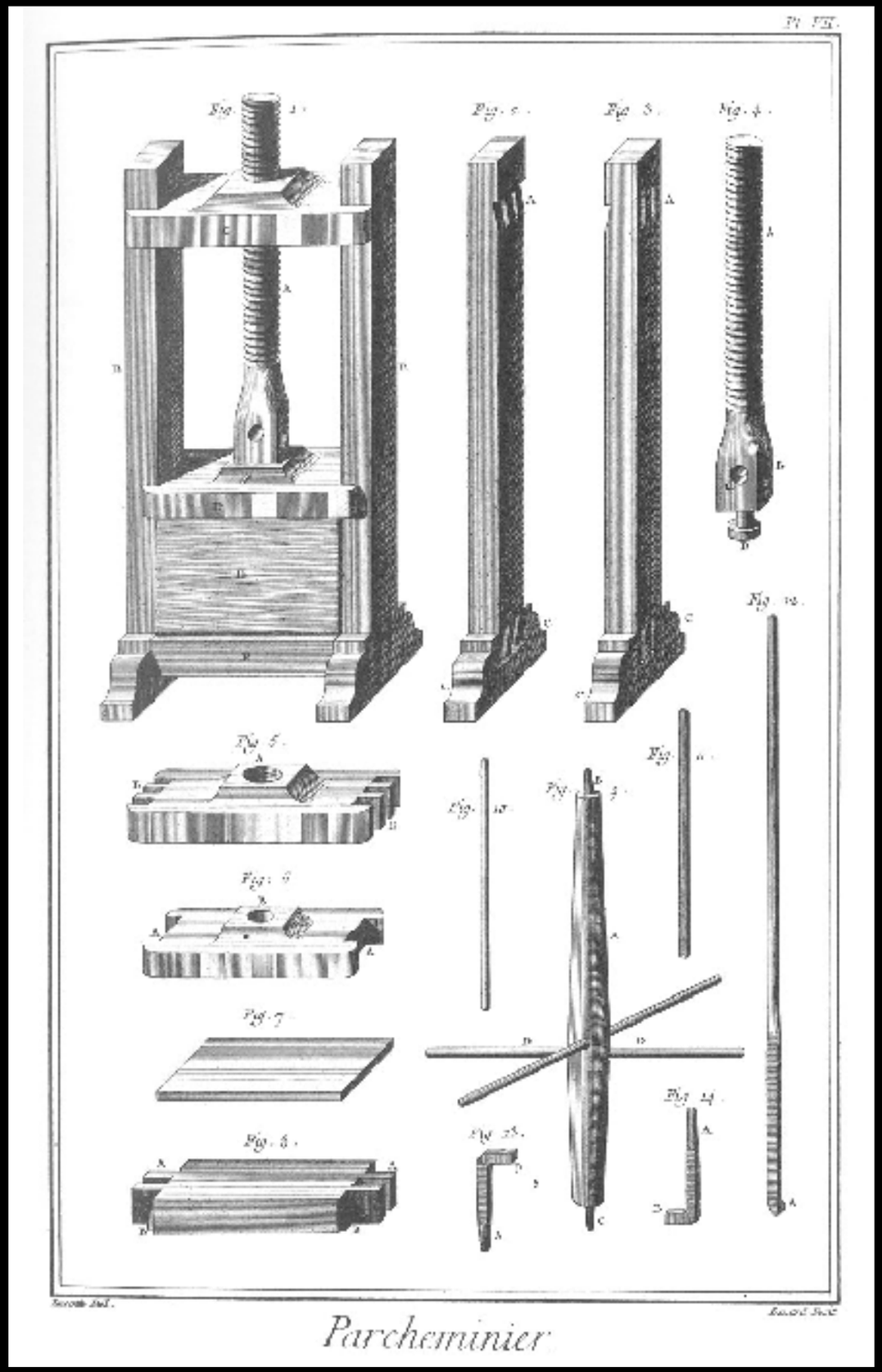
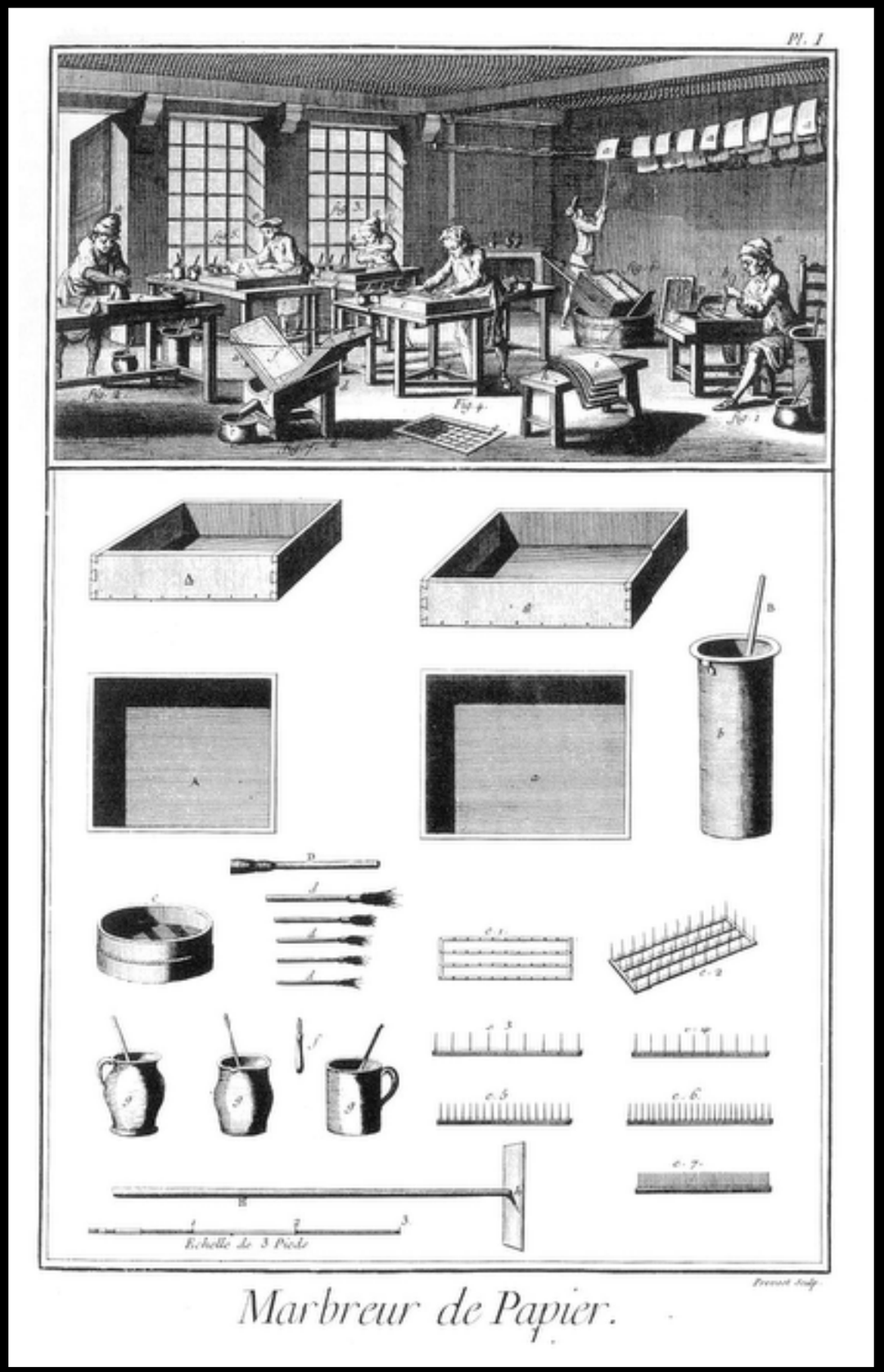
(University of Michigan Library)



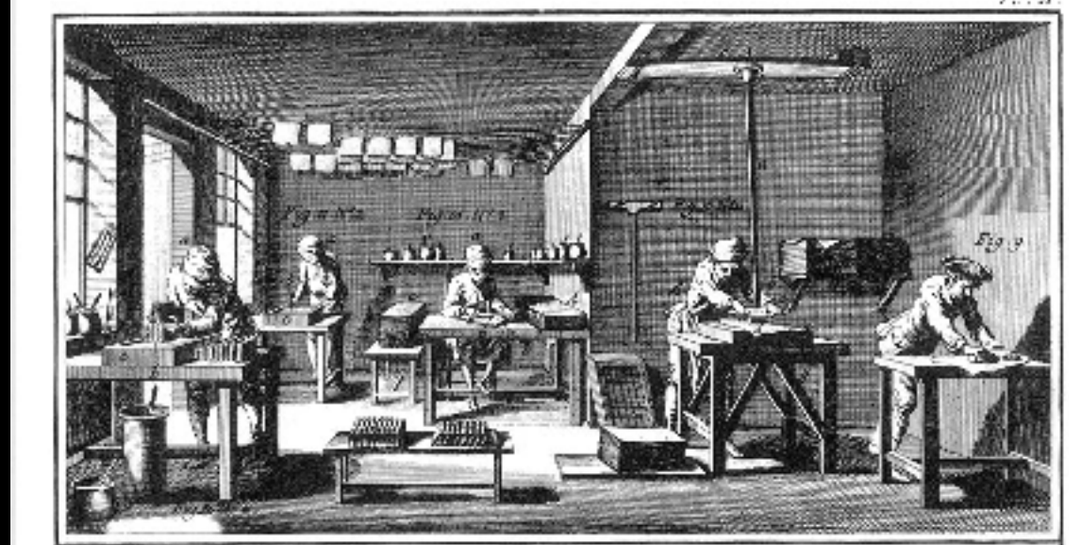
Parchment Making
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 8 (1771)
(University of Michigan Library)

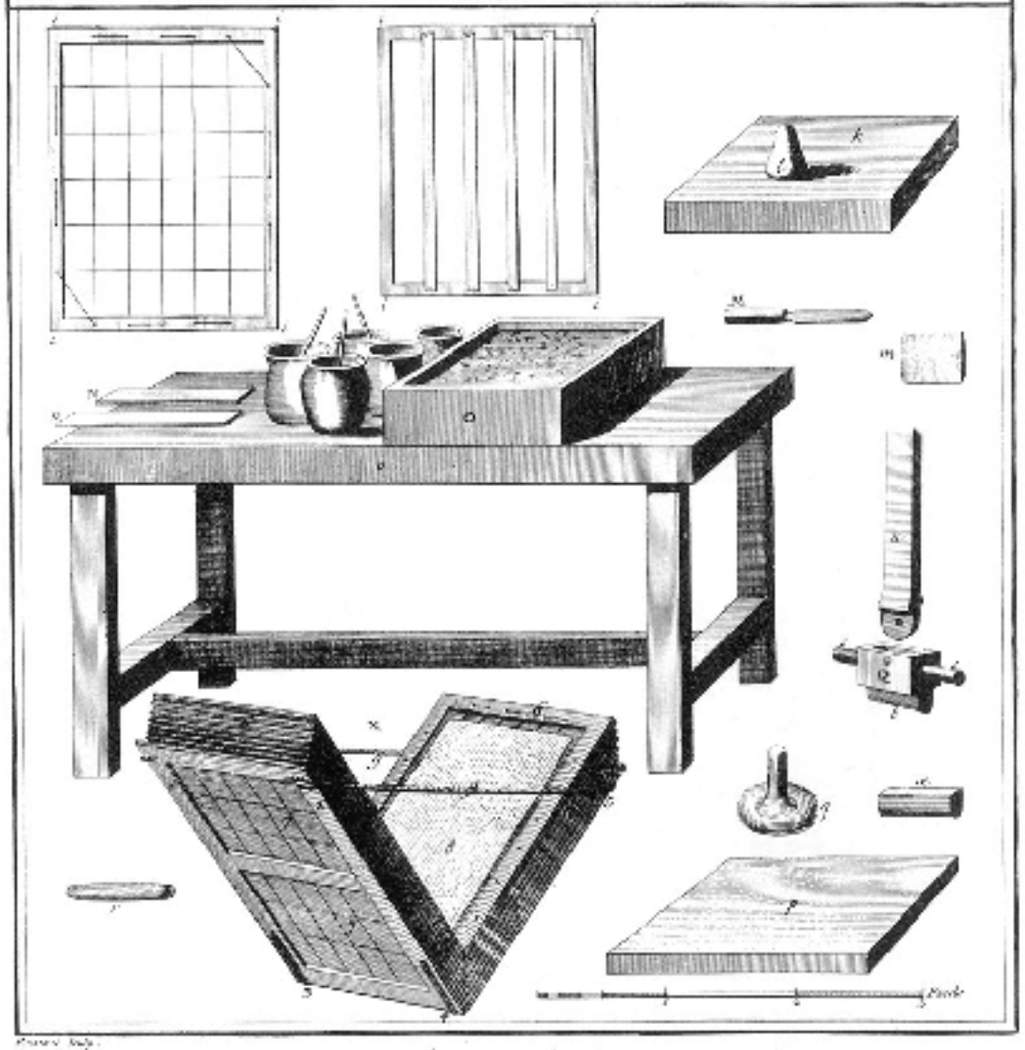


Parchment Making
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 8 (1771)
(University of Michigan Library)



Paper Marbler
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)





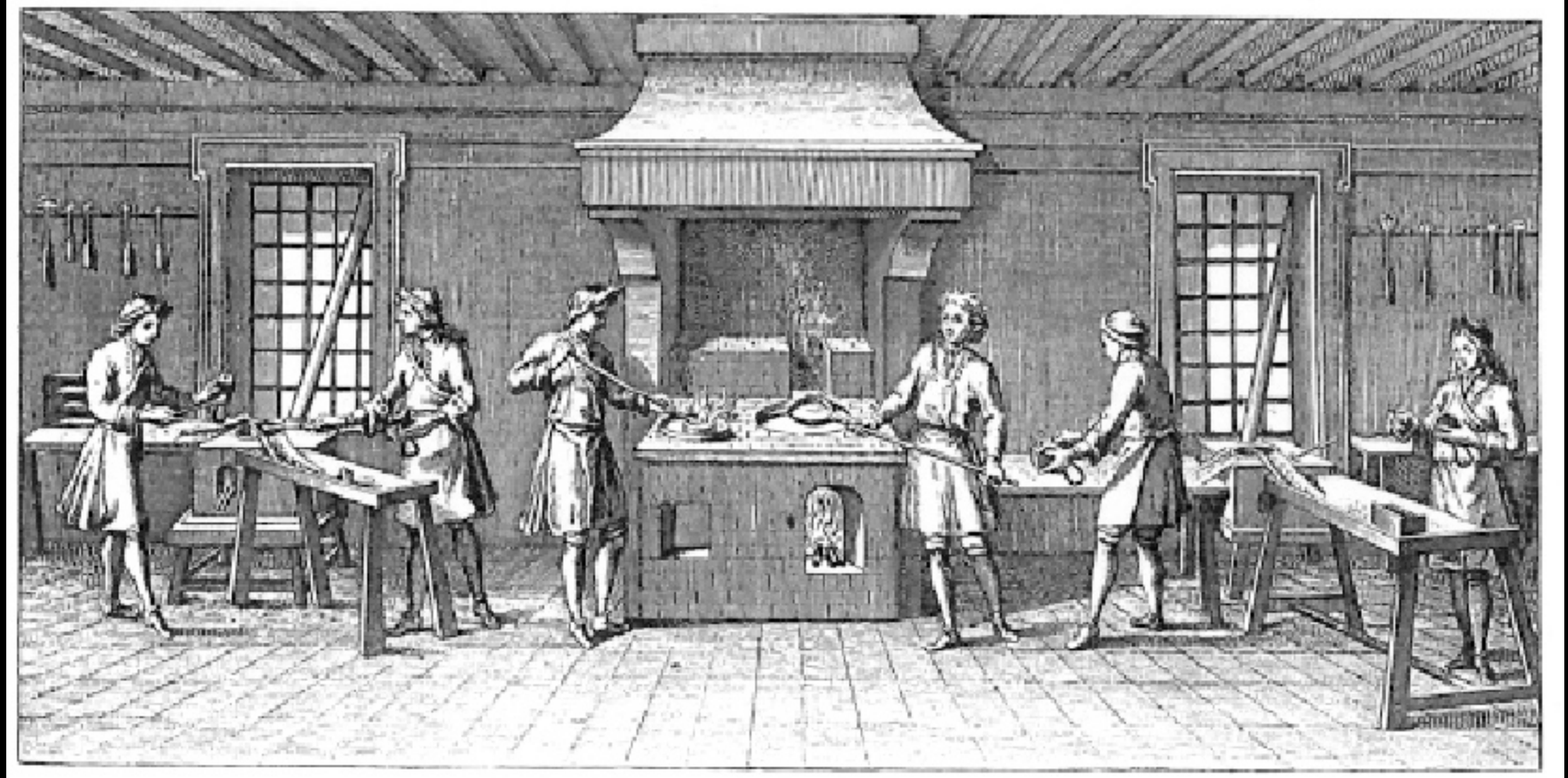
Marbreur de Papier.

Paper Marbler
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 5 (1767)
(University of Michigan Library)

Type & Casting Type

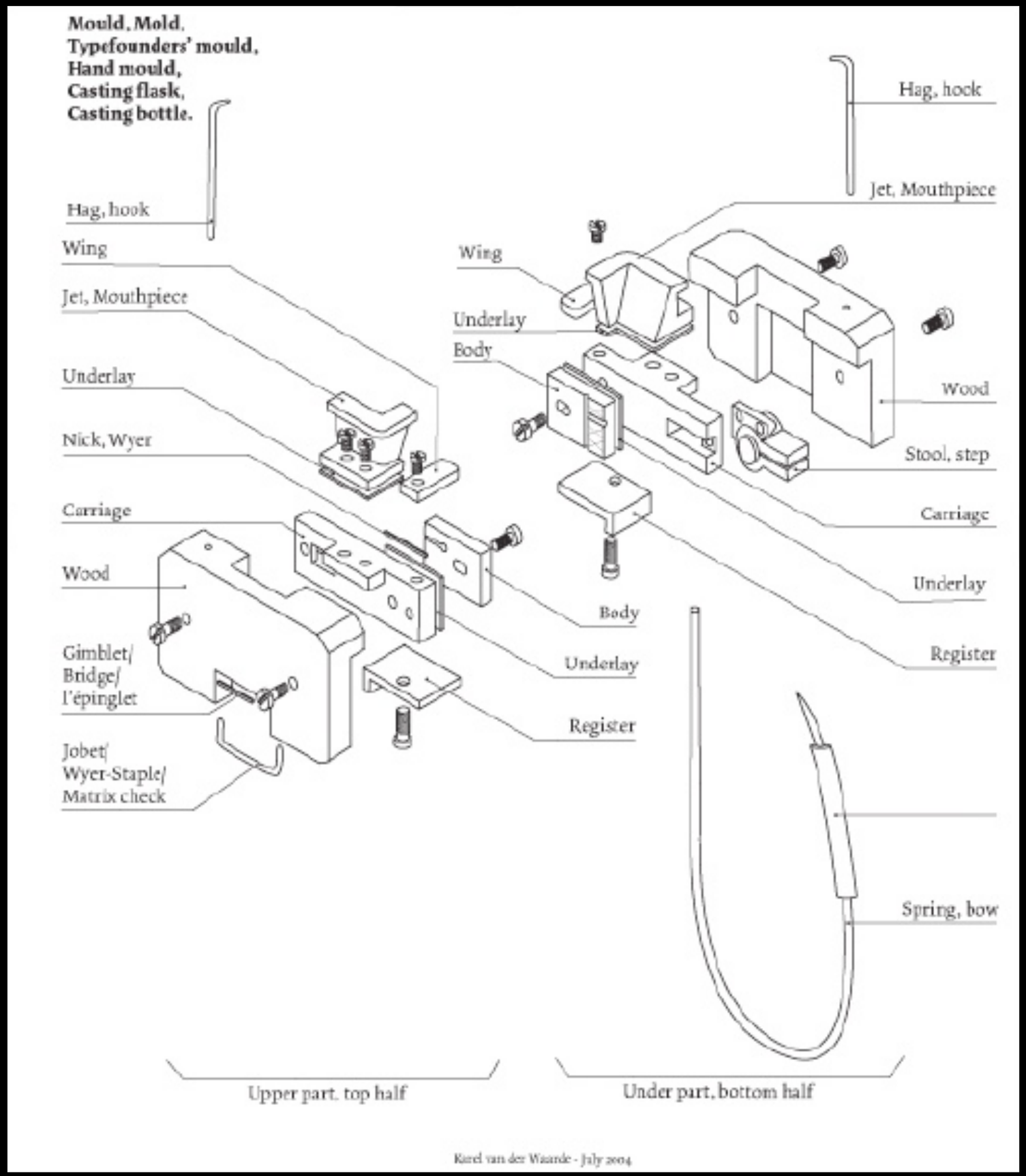
Garmond Cast Metal Type
18th Century
(Public Domain)

English Matrices for Type
18th Century
(Public Domain)

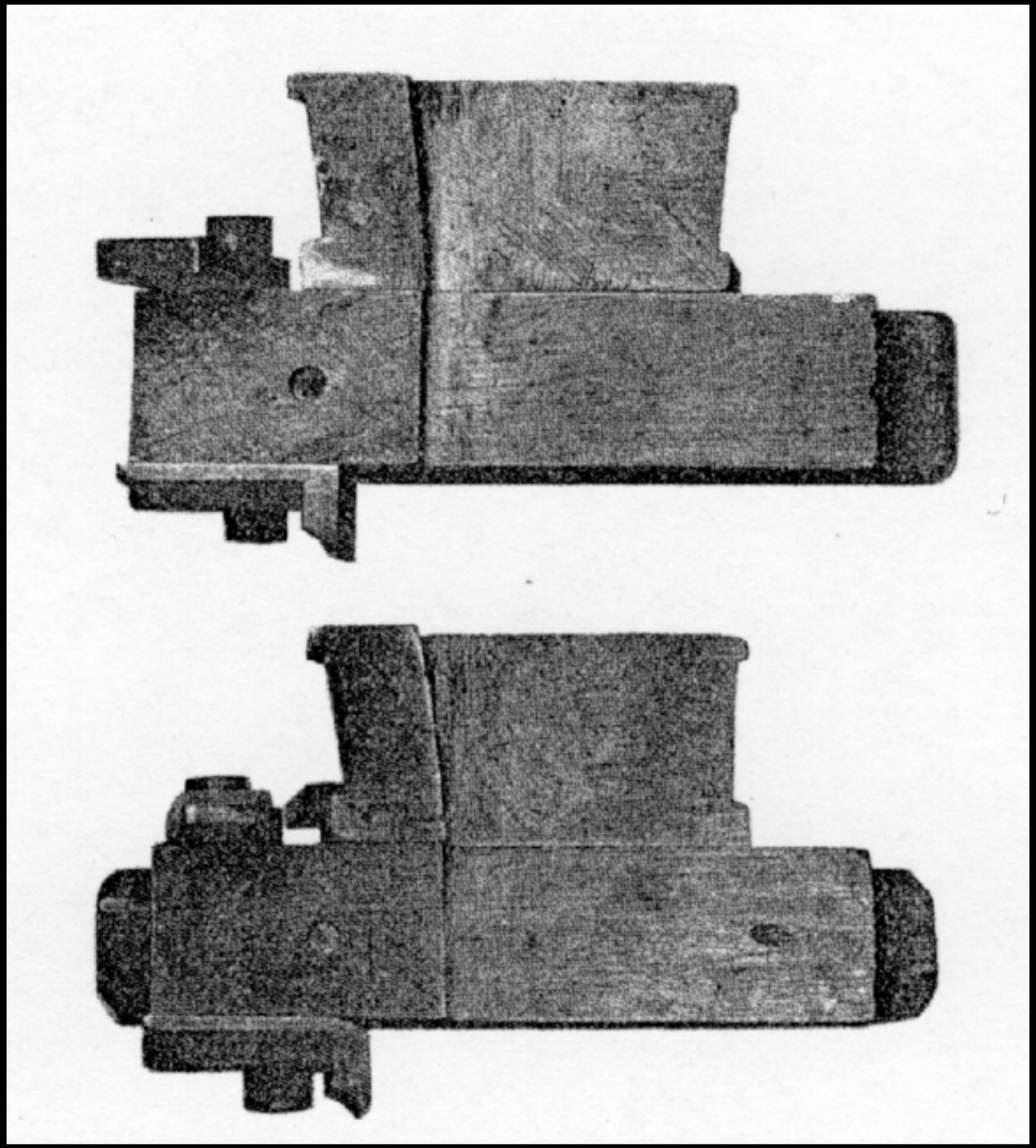


Casting Type
Académy Royale des Sciences c. 1698
(St Bride Printing Library, London)

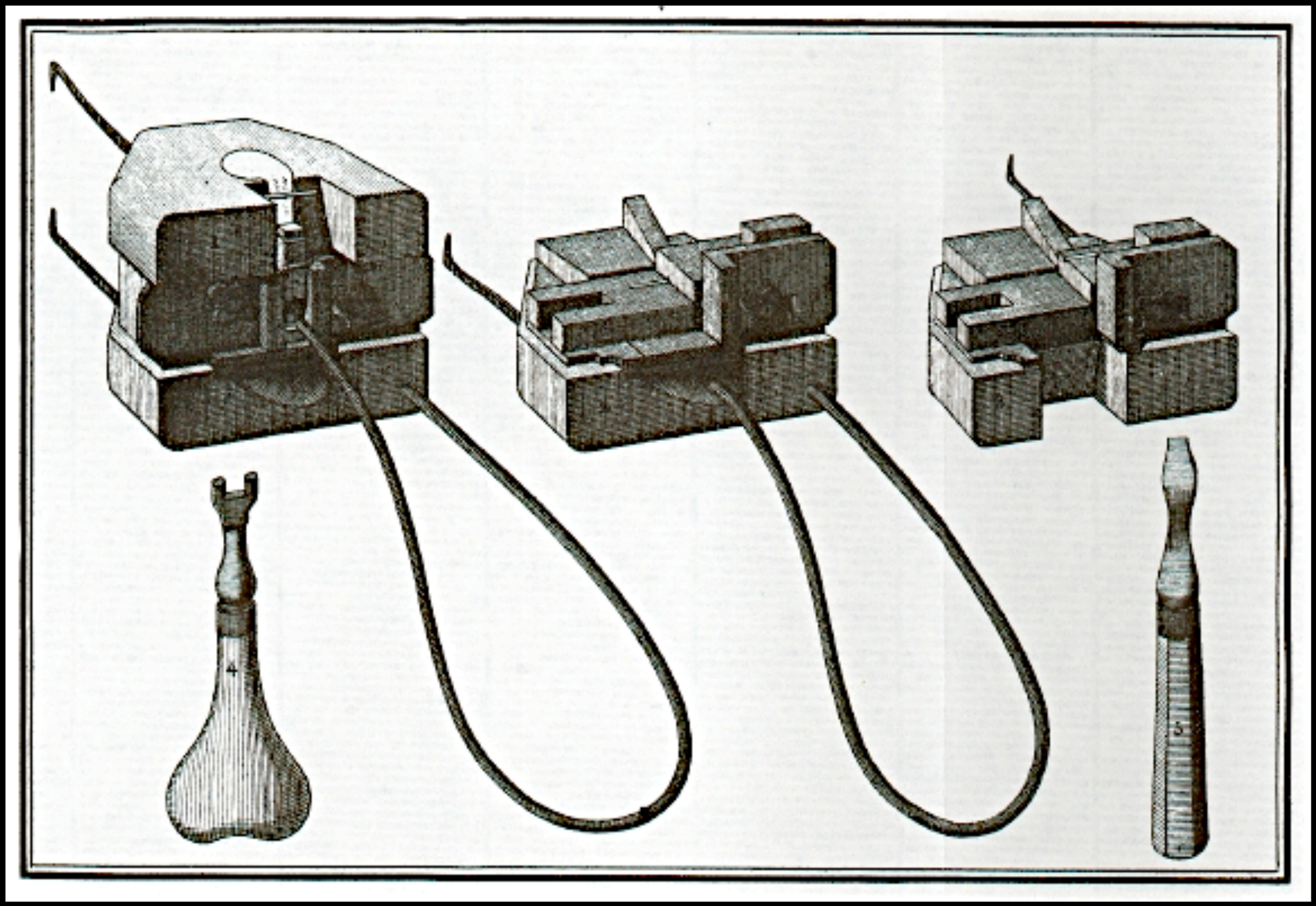
"A true & exact Representation of the Art of Casting & Preparing Letters for Printing"
Universal Magazine 1750
(Public Domain)



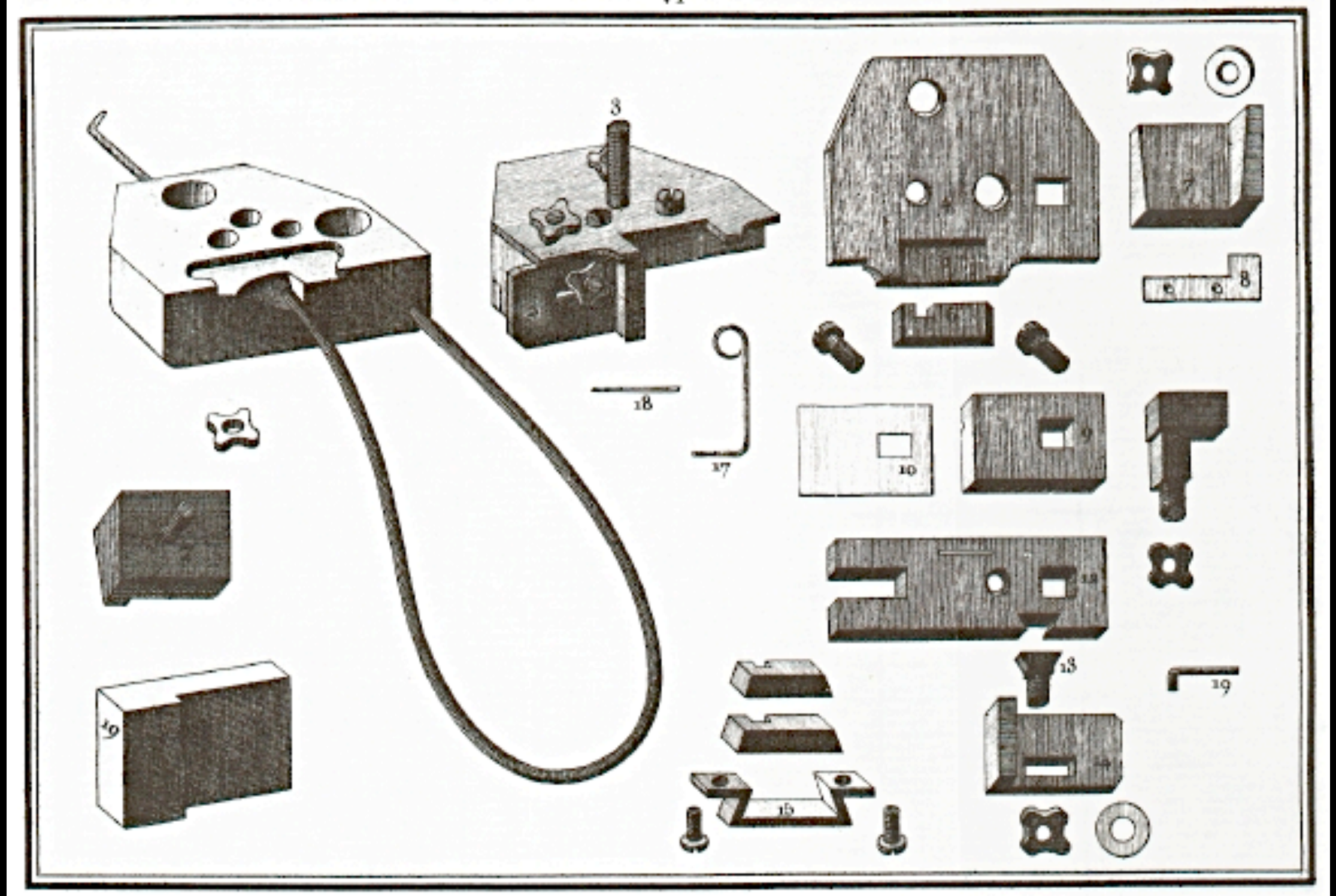
The Anatomy of a Type Hand Mold
(www.users.telenet.be)



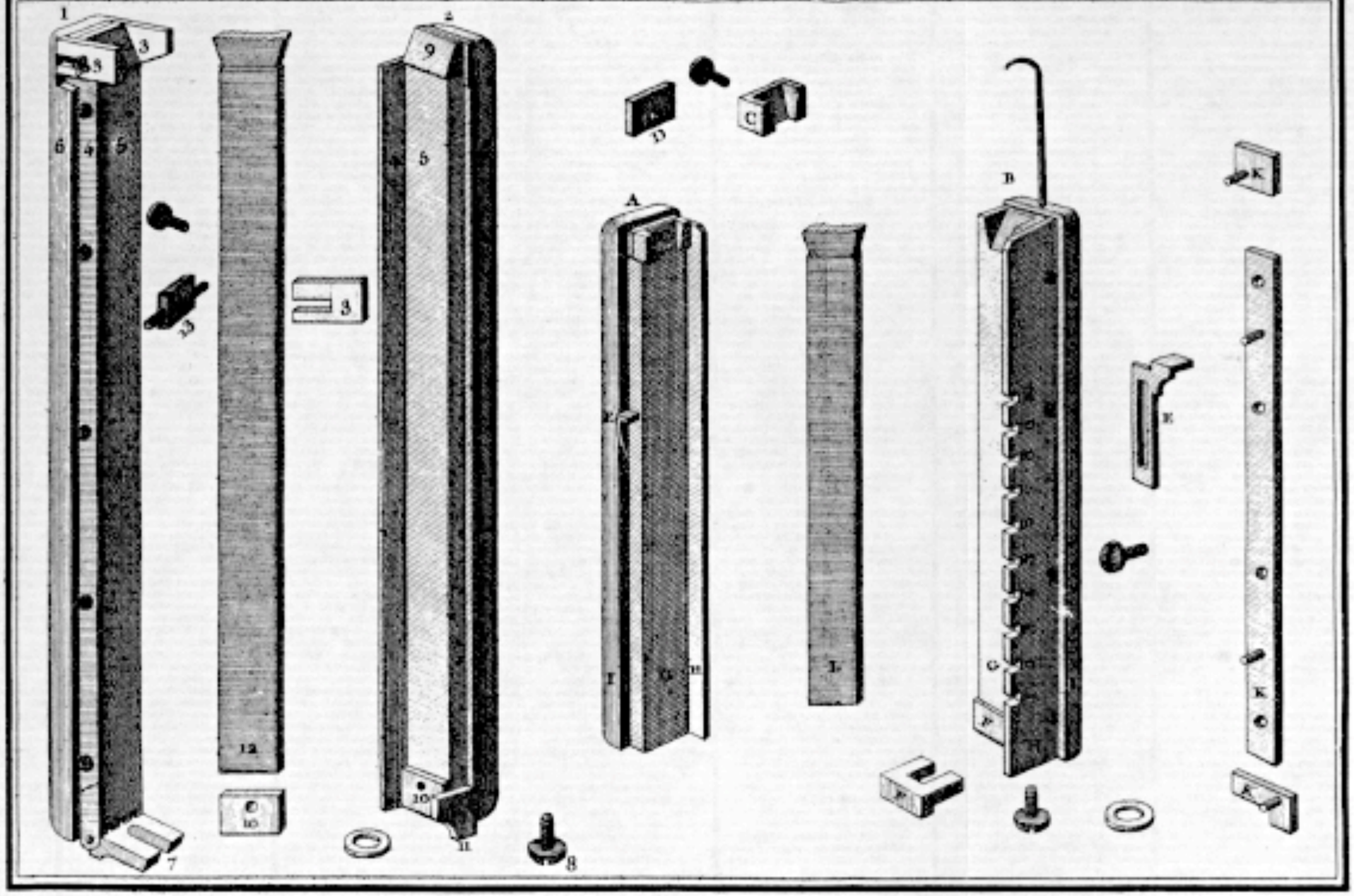
Type Mold Owned by Enschedé en Zonen, Haarlem
18th Century
(Published in: 'Was hat Gutenberg erfunden?' Frankfurt/Main. S 27.)



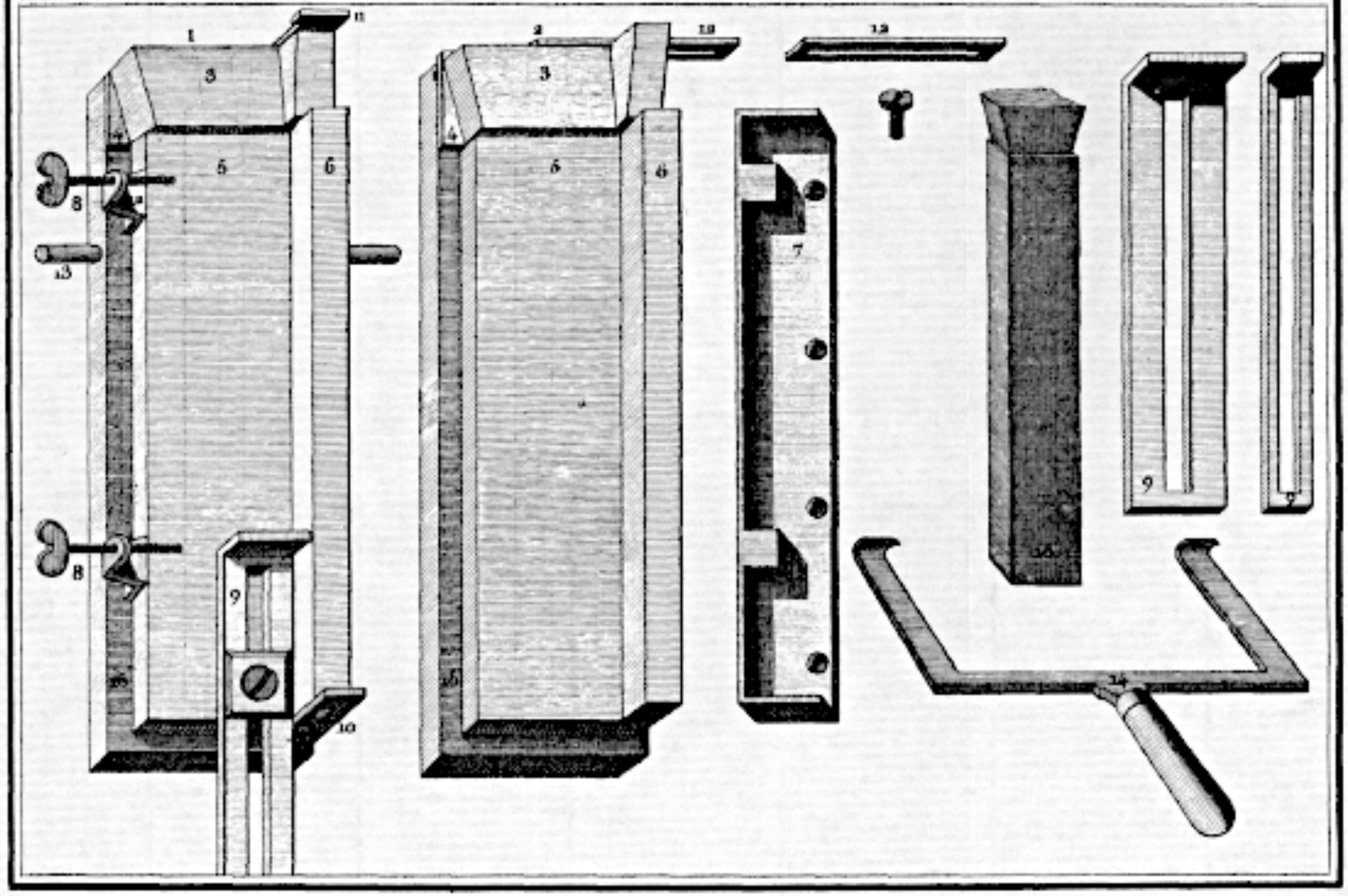
"MANUEL TYPOGRAPHIQUE, ..." Plate V: Type Molds
by Typographer Pierre Simon Fournier, Paris, Barbou 1764 - 1766



"MANUEL TYPOGRAPHIQUE, ..." Plate VI: Type Molds
by Typographer Pierre Simon Fournier, Paris, Barbou 1764 - 1766



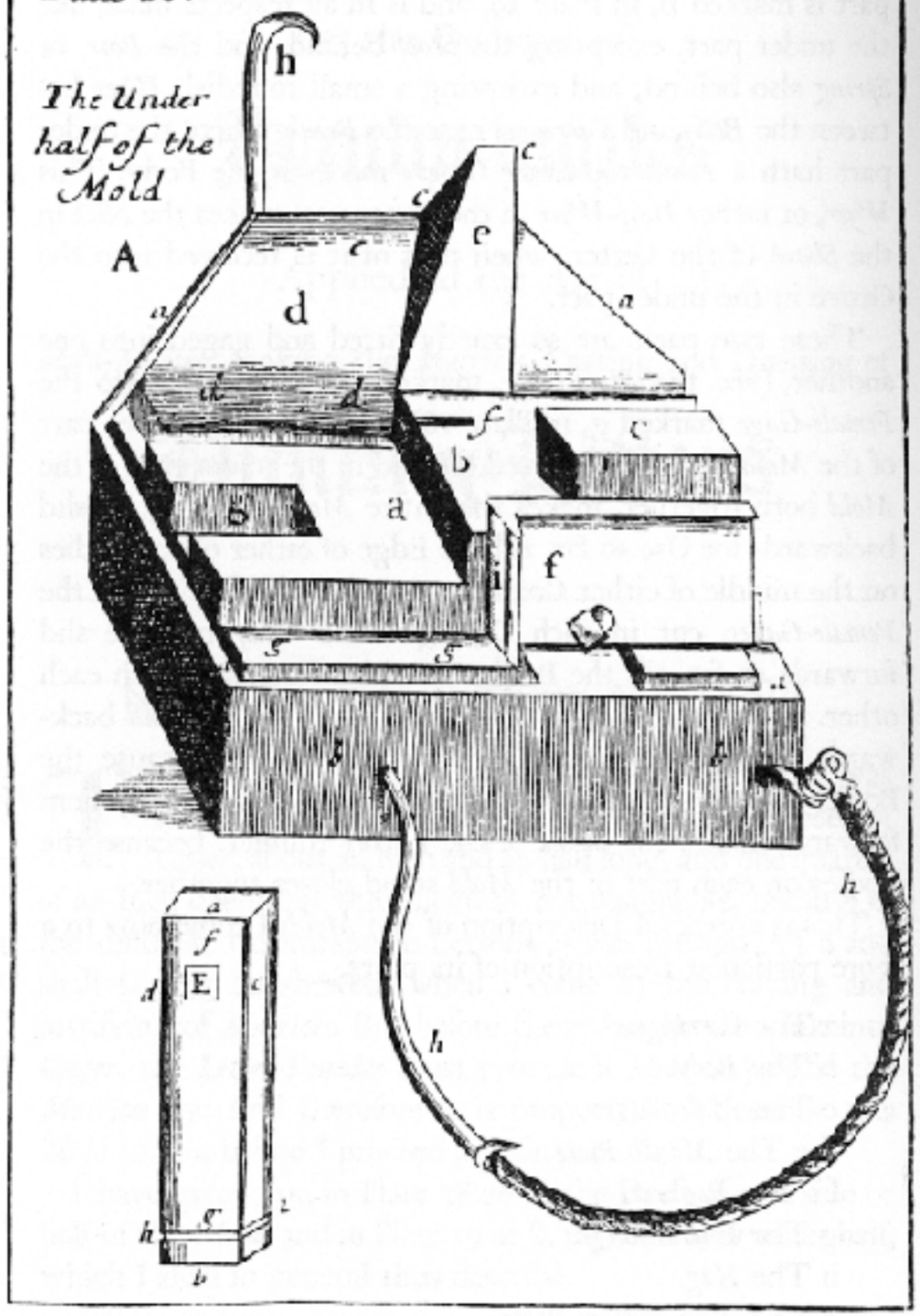
"MANUEL TYPOGRAPHIQUE, ..." Plate IX
by Typographer Pierre Simon Fournier, Paris, Barbou 1764 - 1766



"MANUEL TYPOGRAPHIQUE, ..." Plate X
by Typographer Pierre Simon Fournier, Paris, Barbou 1764 - 1766

Plate 18.

The Under half of the Mold

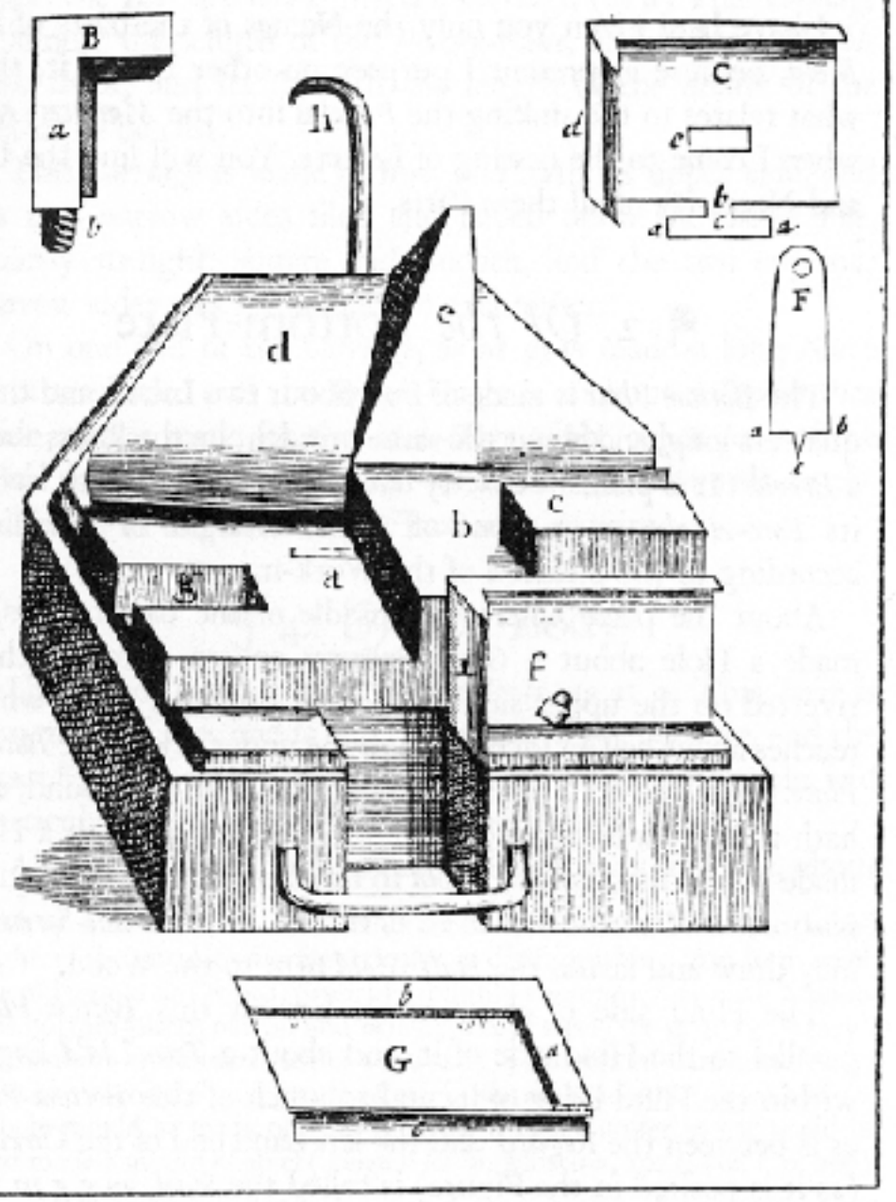


A The under part of the Mould (pp. 135 and 138)

E The Matrix (p. 150)

Plate 19.

The Upper half of the Mold



(B) The upper part of the Mould (pp. 135 and 138)

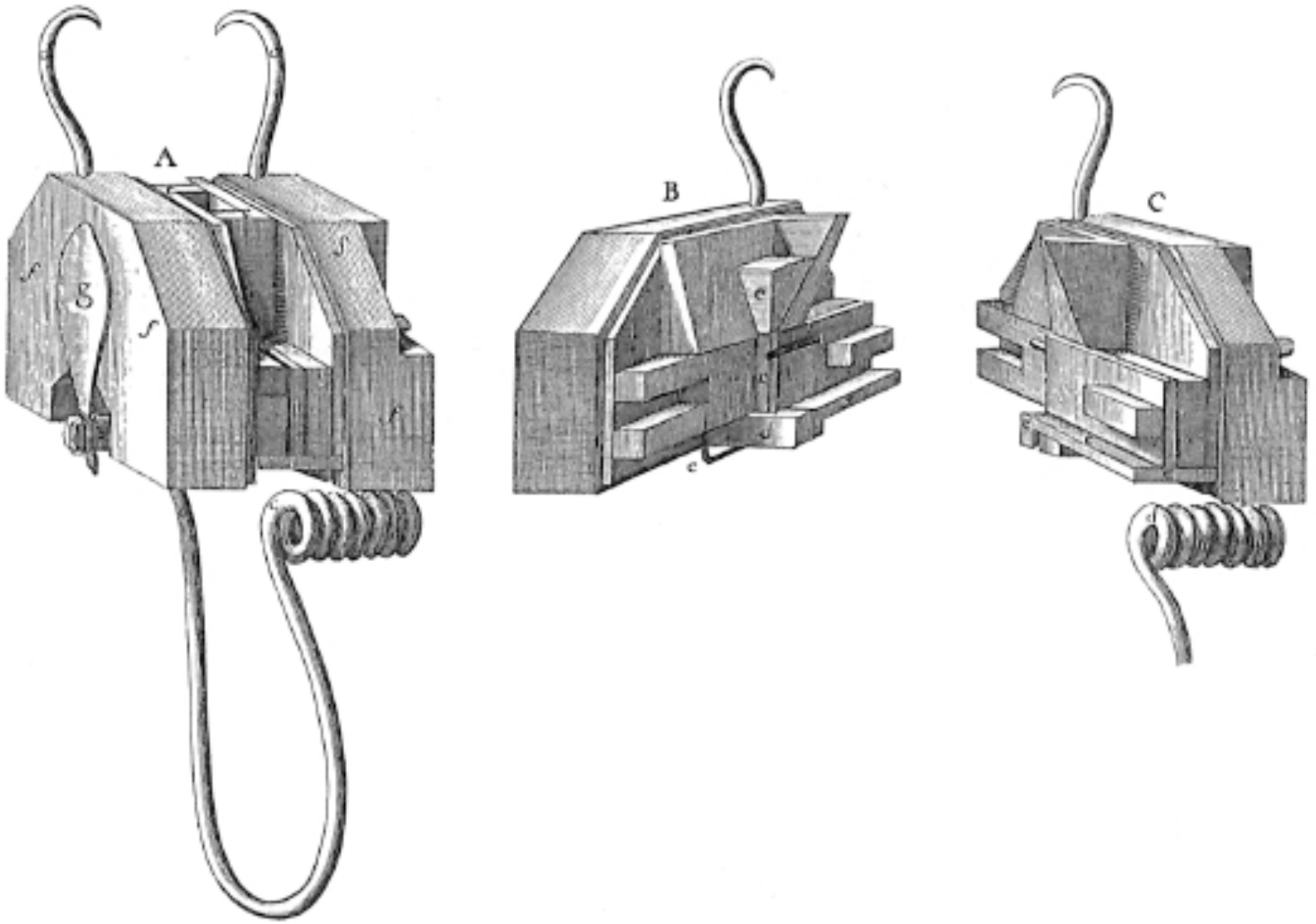
B The Male-gage (p. 140)

C The Register (p. 143)

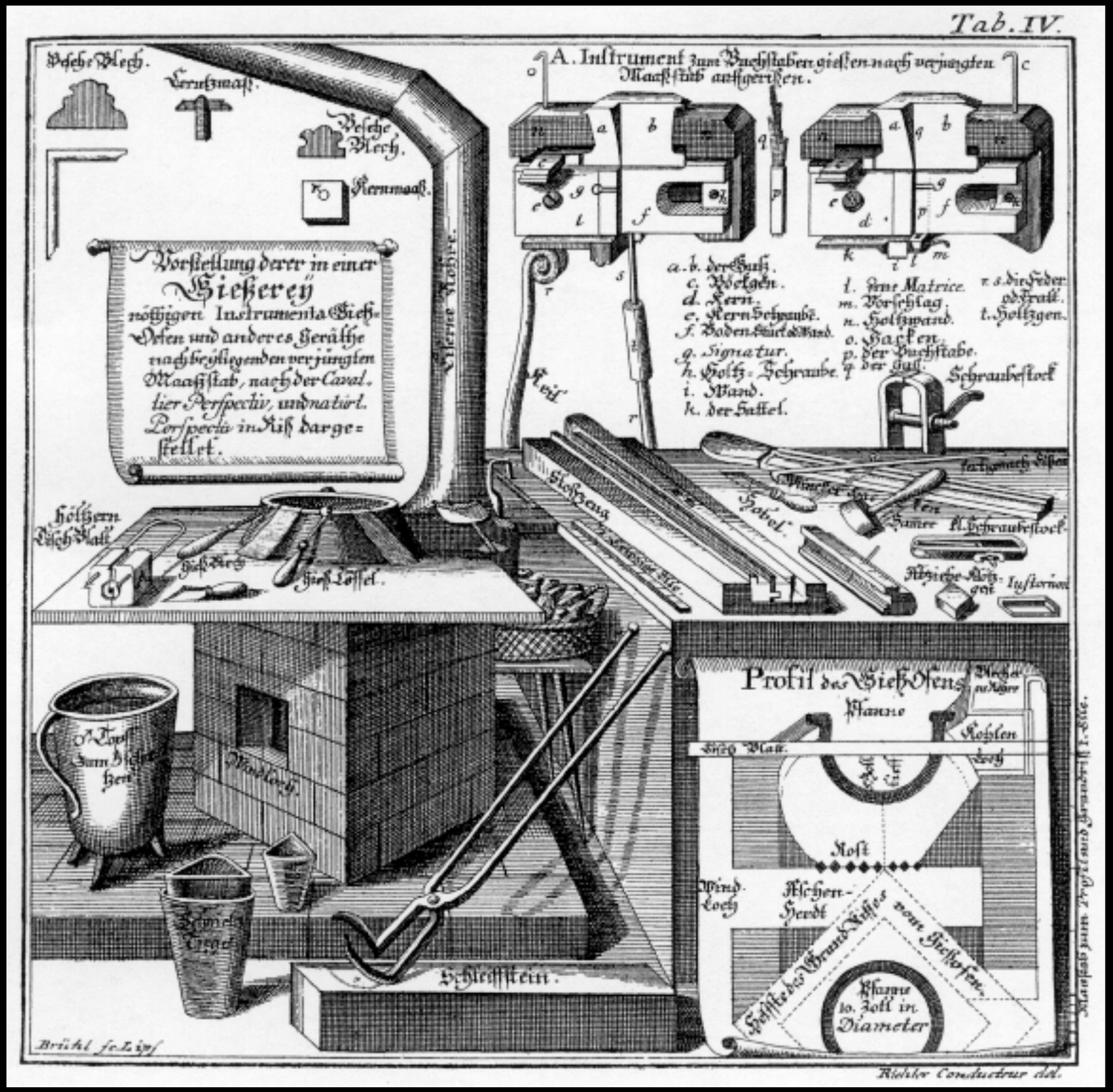
F The Beard-gauge (p. 155)

G The Composing-stick (p. 147) or Lining-stick (p. 156)

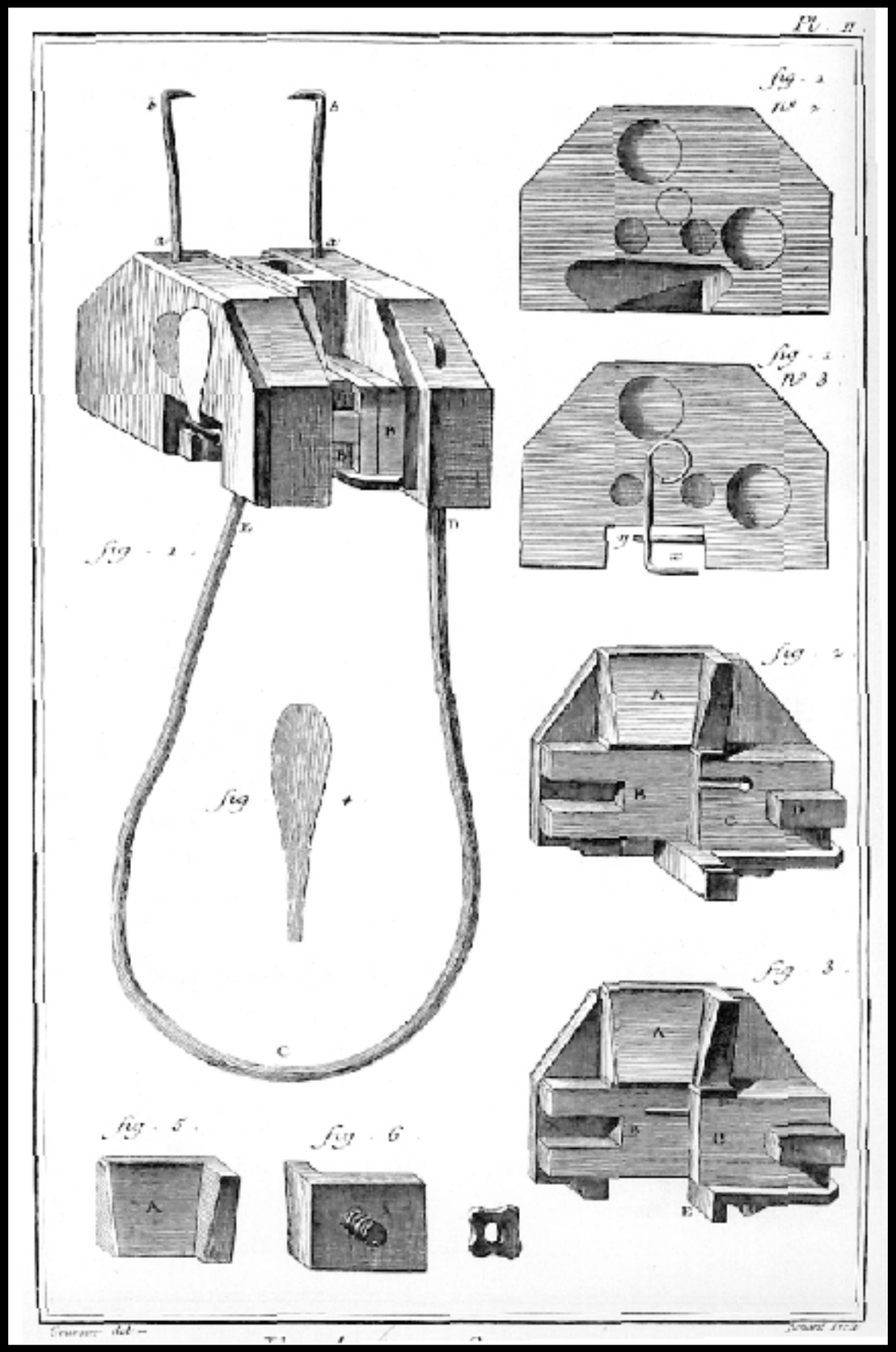
Hand Mold - Plates 18 & 19
by Joseph Moxom 1683



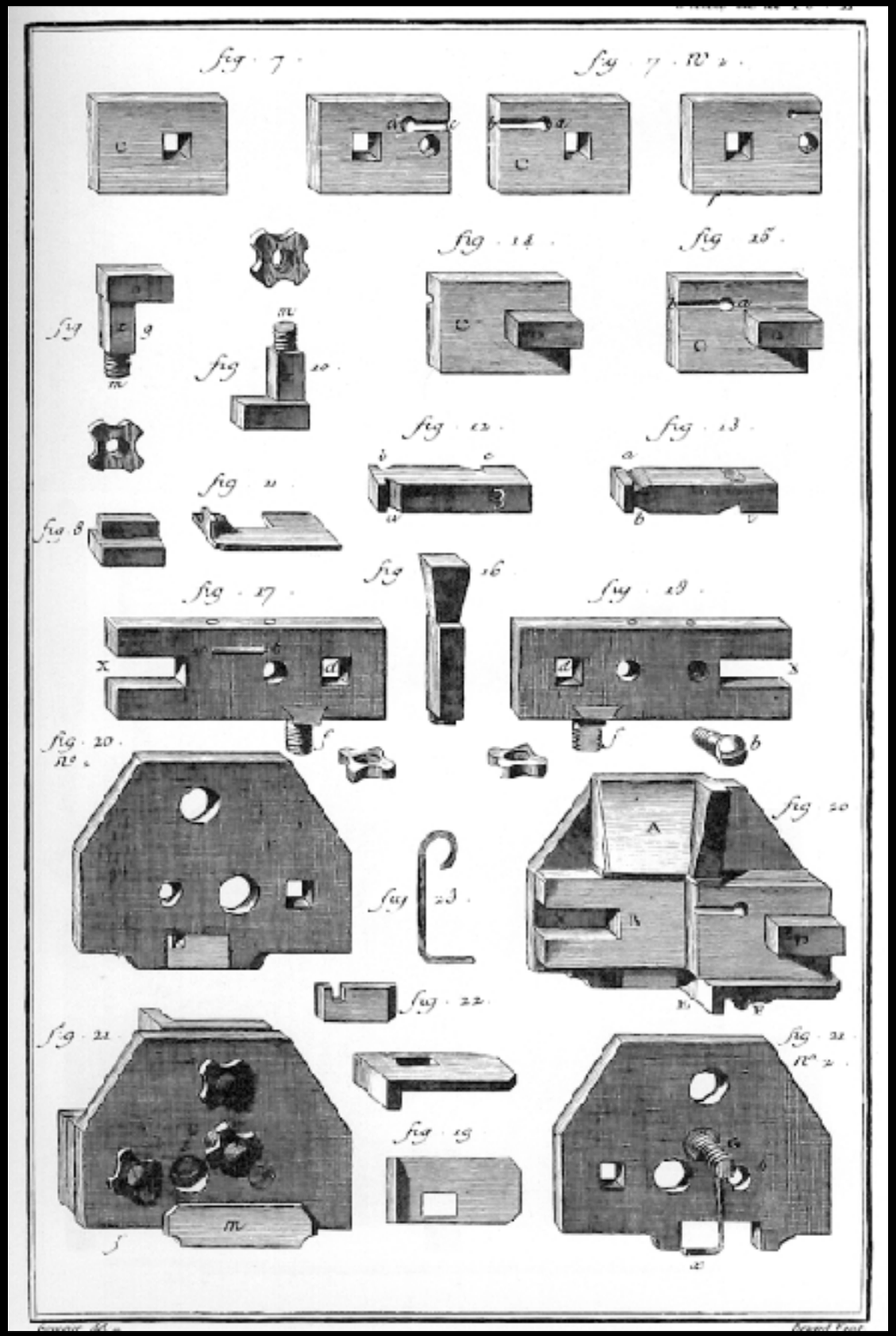
Type Mold
Académy Royale des Sciences 1768
(St. Bride Printing Library, London)



Type Mold & Foundry
'Bericht von dem Schriftgiesen', vol. 1 by C.F. Gessner c. 1740



Type Molds
from Diderot & d'Alembert's Encyclopédie 1763



Type Molds
from Diderot & d'Alembert's Encyclopédie 1763

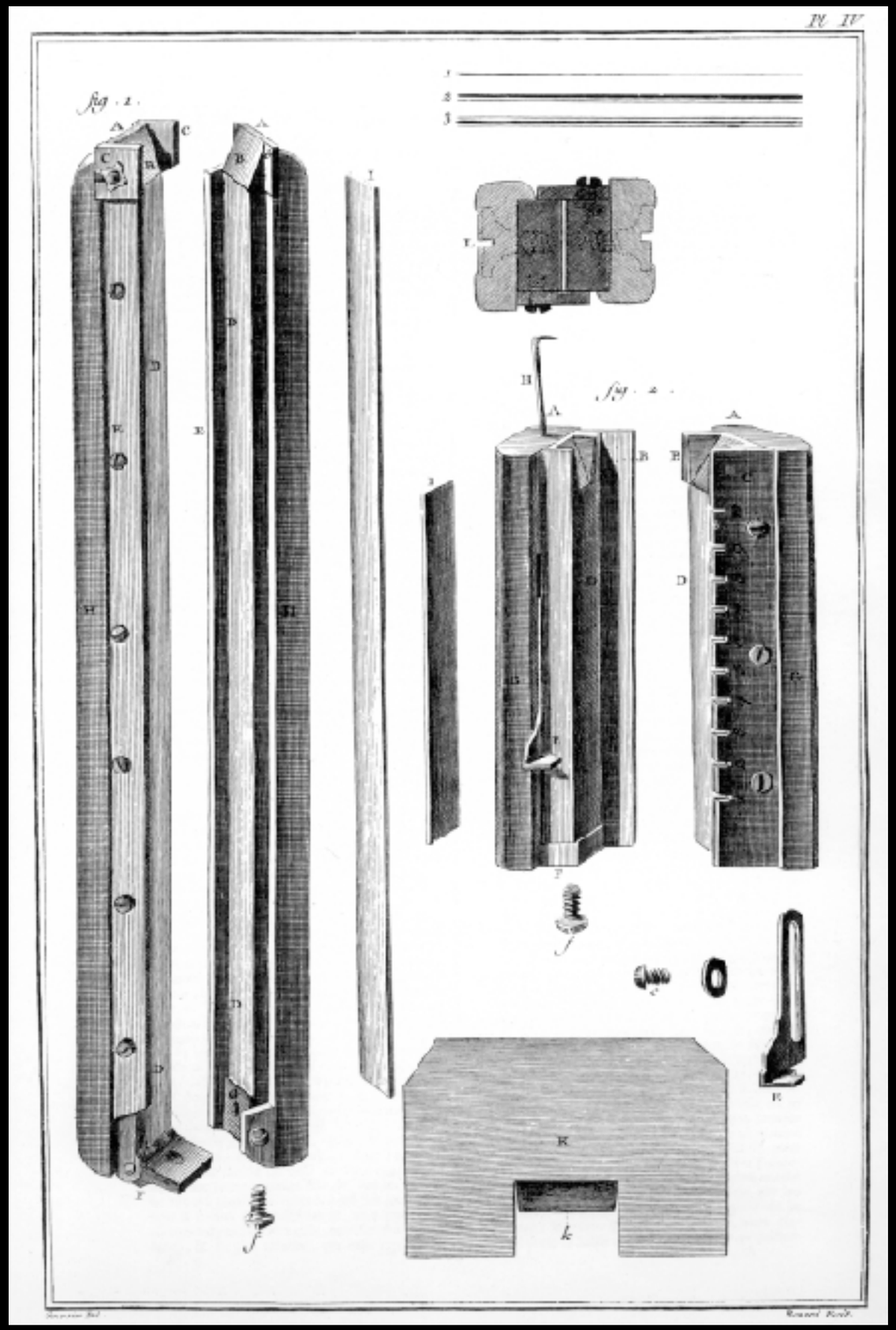
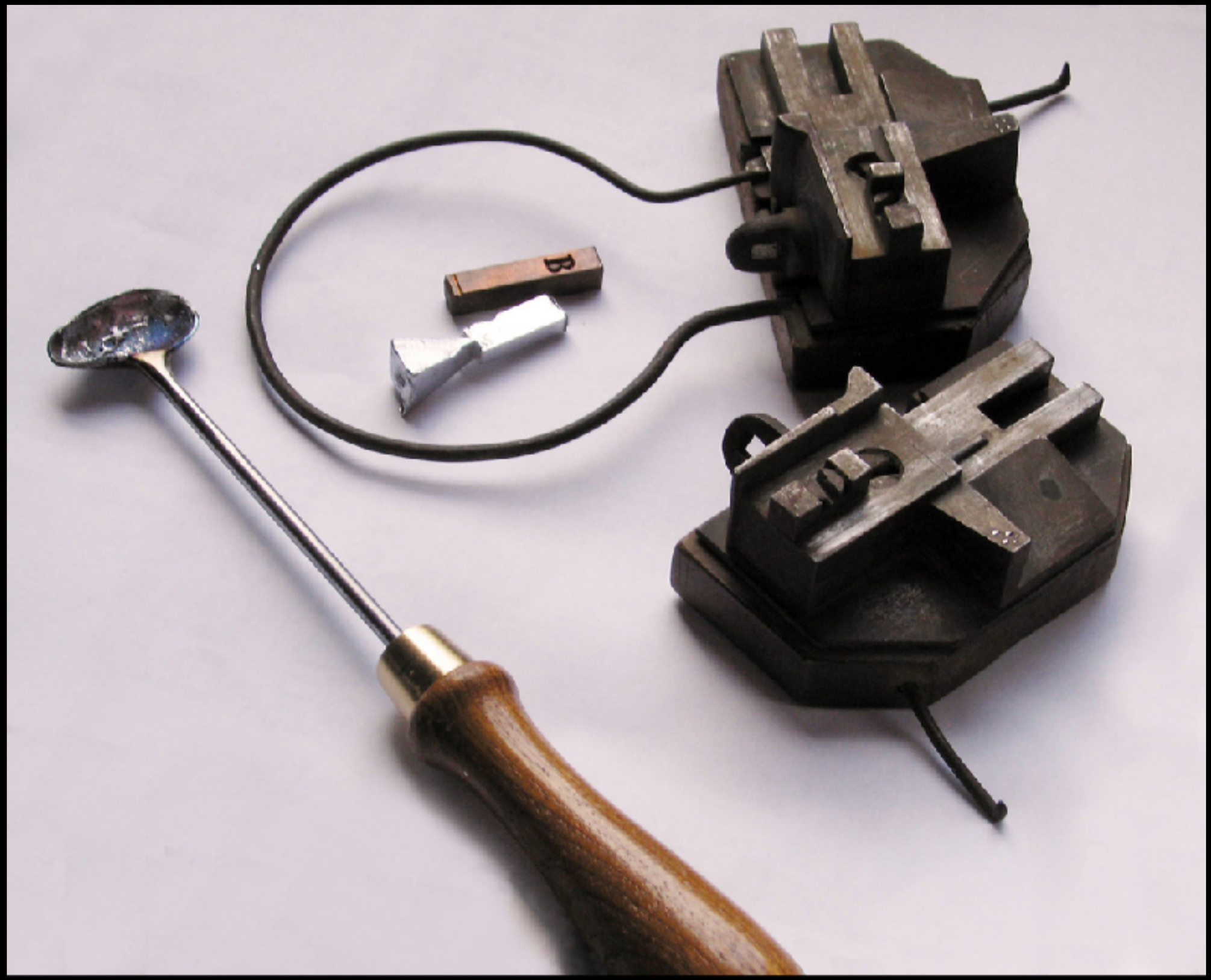


Plate IV
from Diderot & d'Alembert's Encyclopédie 1763

Type Casting Ladle
c. 1785
(The Franklin Institute, Philadelphia)



Lead Cast Type, Brass Letter Matrix & Hand Mould fir Casting Bodoni Type
(Reproduction Ladle) 18th Century
(Museo Bodoniano with Casting done by typefoundry.blogspot.com)

American Stamp Act Printer's Type for the Maryland Gazette
Recovered from the Print Shop of Jonas & Catherine Green
Located in the Back Yard of the Jonas and Catherine Green House at 124 Charles Street, Annapolis, Maryland
1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

The *MARYLAND* GAZETTE,

EXPIRING:

In Hopes of a Resurrection to LIFE again.

[XXIst Year.] THURSDAY, *October* 10, 1765. [No. 1066.]

WE are sorry, heartily sorry, to acquaint the Public in general, and our good Customers in particular, That this GAZETTE will not any longer be Published [for some Time] for Reasons already given, which cannot but be known. It is true, it might have liv'd Three more Weeks, before that Dooms Day, the dreadful First of *November*; but as this Week's Paper [No. 1066,] compleats the Year with all our old Customers, as well as finishes the Seven Years PARTNERSHIP in it, between the *PRINTERS*, and that dismal Day being near at Hand, it ceases Now.

☞ A Paper by Way of POST-SCRIPT, SUPPLEMENT, or APPENDIX, to this GAZETTE, is design'd to be Printed each Week, (without any Charge to the Customers, in order to Publish some Advertisements, &c. &c.) until the above Time.

BOSTON, *September* 23.

IN Capt. Hulme from London, is come about 14 Boxes of Stamped Paper, designed for the Use of this Province, New-Hampshire, and Rhode-Island; —— those for Connecticut 'tis said were to be forwarded in a Vessel bound to New-York. Capt. Hulme was guarded in by the Jamaica Sloop of War and Gaspee Cutter, and now remains at Anchor in King Road under their Protection. 'Tis said those detestable Stamps are to be lodged at the Castle, and there to remain till further Orders from Home, there being at present no Demand here for such a superfluous Commodity.

On a Motion made and seconded, it was unanimously Voted, That the Hon. James Otis, Esq; the Moderator, the Rev. Samuel Welles, Esq; the Honourable Harrison Gray, Esq; the Honourable Royall Tyler, Esq; Joshua Henshaw, Esq; John Rose, Esq; and Mr. Samuel Adams, be a Committee to draw up and transmit, by the first Opportunity, to the Right Honourable General CONWAY, one of his Majesty's Principal Secretaries of State, and to Colonel ISAAC BARRE, a Member of Parliament several Addresses, humbly expressing the sincere Thanks of this Metropolis of His Majesty's ancient and loyal Province of the Massachusetts-Bay, for their noble, generous, and truly patriotic Speeches, at the last Session of Parliament, in Favour of the Colonies, their Rights and Privileges: And that correct Copies of the same be desired, that they may be deposited among our most precious Archives. Also voted, That those Gentlemen Patriots, as soon as they can be ascertained, be placed in Faneuil-Hall, as a standing Monument, to all Posterity, of the Virtue and Justice of our Benefactors, and a lasting Proof of our Gratitude.

Attest. WILLIAM COOPER, Town Clerk.

It is reported that Sir GEORGE SAVILE, Sir GEORGE BENSON, and some others, Members of Parliament, spoke in Favour of the Colonies as well as General CONWAY and Mr. BARRE; but it is only the Speeches of the latter Gentlemen that have as yet been seen in Print.

The happy Prospect of the great PITT's being again under this Majesty, at the Head of Affairs, affords the strongest Hopes, that the Grievances which the Nation and her Colonies are under, will be redressed, and that the Liberties of America will be restored. It is the Opinion however of some, that we ought to rejoice with Caution, for until the Eyes of the People at Home can be cleared from the Dust which has of late been thrown into them, the Stamp-Act, so truly shocking to the Colonies, will remain a Favourite with them. A Repeal of the Act is not certainly to be depended upon, therefore every prudent, justifiable Expedient in our Power must still be used, to bring on, if possible, so necessary an Event.

NEWPORT, *September* 23.

A Gentleman of Veracity and Knowledge in England writes, that he is direct, from undoubted Authority, that the new Ministry are determined to be very favourable to the Colonies, in particular with Regard to the Extension of their Commerce.

HARTFORD, *September* 23.

Last Wednesday Afternoon, a large Company of able-bodied Men came to Town (on Horseback) from the Eastern Parts of this Government, and informed those who were willing to join them, that they were on their Way to Newhaven, to demand of the Stamp Officer of this Colony to resign his Office, that a Number of their Companions, were gone on the lower Roads, and that they had all agreed to rendezvous at Brimfield the next Day (Thursday) and that they should stay in Town that Night; they then dispersed to different Parts of the Town for Lodging. In the Evening, Advice was received, that Mr. Ingersoll was on the Road to this Place that he would be in Town the next Day, and that he intended to apply to the Assembly for their Protection; and it being conjectured, that he might come to Town in the Night, to shun the Mob (who he had heard were on their Way to pay him a Visit) it was agreed that a Watch should patrole the Streets all Night, to prevent his coming in unnoticed, but they made no Discoveries. On Thursday Morning, the whole Body, including a considerable Number from this Town, set off, on their intended Expedition, and in about an Hour met Mr. Ingersoll, at the lower End of Weathersfield, and let him know their Business; he at first refused to comply, but it was insisted upon, that he should resign his Office of Stamp-Master, so disagreeable to his Countrymen; after many Proposals, he delivered the Resignation mentioned below, which he read himself to the Hearing of the whole Company; he was then desired to pronounce the Words, LIBERTY AND PROPERTY three Times, which having done, the whole Body gave three Huzzas: Mr Ingersoll then went into a Tavern, and treated with divers of the Company: After Dinner the Company told Mr. Ingersoll, as he was bound to Hartford, they would escort him there, which they did, to the Number of almost Five Hundred Persons on Horseback. After they arrived in Town, Mr. Ingersoll again read his Resignation in Public, when three Huzzas more were given, and the whole Company immediately dispersed without making the least Disturbance.

Mr. INGERSOLL's (alias *Forgerson's*) Resignation.

Weathersfield, September 15, 1765.

I DO hereby Promise, that I will never receive any Stamp'd Paper, which may arrive from Europe, in Consequence of an Act lately passed in the Parliament of Great-Britain, nor officiate in any Manner as Stamp-Master, or Distributor of Stamps, within this Colony of Connecticut, either directly or indirectly. And

I do hereby notify the Inhabitants of this his Majesty's Colony of Connecticut, [notwithstanding the said Office or Trust has been committed to me] not to apply to me, ever after, for any such stamped Paper, hereby declaring, that I do resign this Office, and execute these Presents of my own free Will and Accord, without any Equivocation, or mental Reservation.

In Witness whereof I have hereunto set my Hand. J. INGERSOLL.

PHILADELPHIA, *October* 3.

We hear that the STAMP'D PAPER for this Province is arrived in Capt. Holland, who lies at New Castle under the Protection of one of his Majesty's Sloops of War. It is impossible to conceive the Consternation this melancholy News has effected here this City —— Rage, Reluctance and Grief, appeared painted in every Countenance, and the mournful Language of *we and all our* Inhabitants seems to be FAREWELL, FAREWELL LIBERTY! —— *AMERICA, AMERICA!* Doomed by a premature Sentence to SLAVERY! ——Was it thy Loyalty —— Thy Filial Obedience —— Thy Rebuffed Treasures —— and the Rivers of Blood shed by Thy Sons, in extending the GLORY OF THE *BRITISH* ARMS, provoked Thy Mother-Country thus UNJUSTLY to involve Thee in Distress, by Tearing from Thee, the Darling Privileges of Thy Children? —— Or, was it the Perfidy —— But I cannot proceed —— Tears of Vexation and Sorrow Stop my Pen! —— Oh! MY COUNTRY, MY COUNTRY! ——

At a Meeting of the Lawyers at the Supreme Court, held at Perth-Amboy, on the 20th ult. like true born Sons of Liberty, and Lovers of their Country, the Chief Justice having proposed the following *Queries*, agreed and came into the under mentioned *Resolves*, which will always redound to their Honour.

First, Whether if the Stamps should arrive, or be placed in the City of Burlington, by or after the 1st of November, they would, as Practitioners, agree to purchase them, or any of them, for the necessary Proceedings in the Law?

Resolved, by the whole Body N. C. they would not, but entirely for their private Interest, to give Way to the Public Good, protesting, at the same Time against all indecent or riotous Behaviour, which they will Discountenance, by every Means in their Power, to preserve Order, and by an absolute Refusal to make Use of the Stamps, and other quiet Methods, endeavour to obtain a Repeal of the Law.

Second.

The Maryland Gazette
Printed by Jonas & Catherine Green of Annapolis, Maryland on October 10, 1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

American Printer's Type for the Maryland Gazette
Recovered from the Print Shop of Jonas & Catherine Green
Located in the Back Yard of the Jonas and Catherine Green House at 124 Charles Street, Annapolis, Maryland
c. 1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

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c. 1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

American Printer's Spacing Type for the Maryland Gazette
Recovered from the Print Shop of Jonas & Catherine Green
Located in the Back Yard of the Jonas and Catherine Green House at 124 Charles Street, Annapolis, Maryland
c. 1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

American Printer's Type & Spacing Type for the Maryland Gazette
Recovered from the Print Shop of Jonas & Catherine Green
Located in the Back Yard of the Jonas and Catherine Green House at 124 Charles Street, Annapolis, Maryland
c. 1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

American Printer's Type for the Maryland Gazette or Playing Cards
Recovered from the Print Shop of Jonas & Catherine Green
Located in the Back Yard of the Jonas and Catherine Green House at 124 Charles Street, Annapolis, Maryland
c. 1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

American Printer's Type for the Maryland Gazette or Playing Cards
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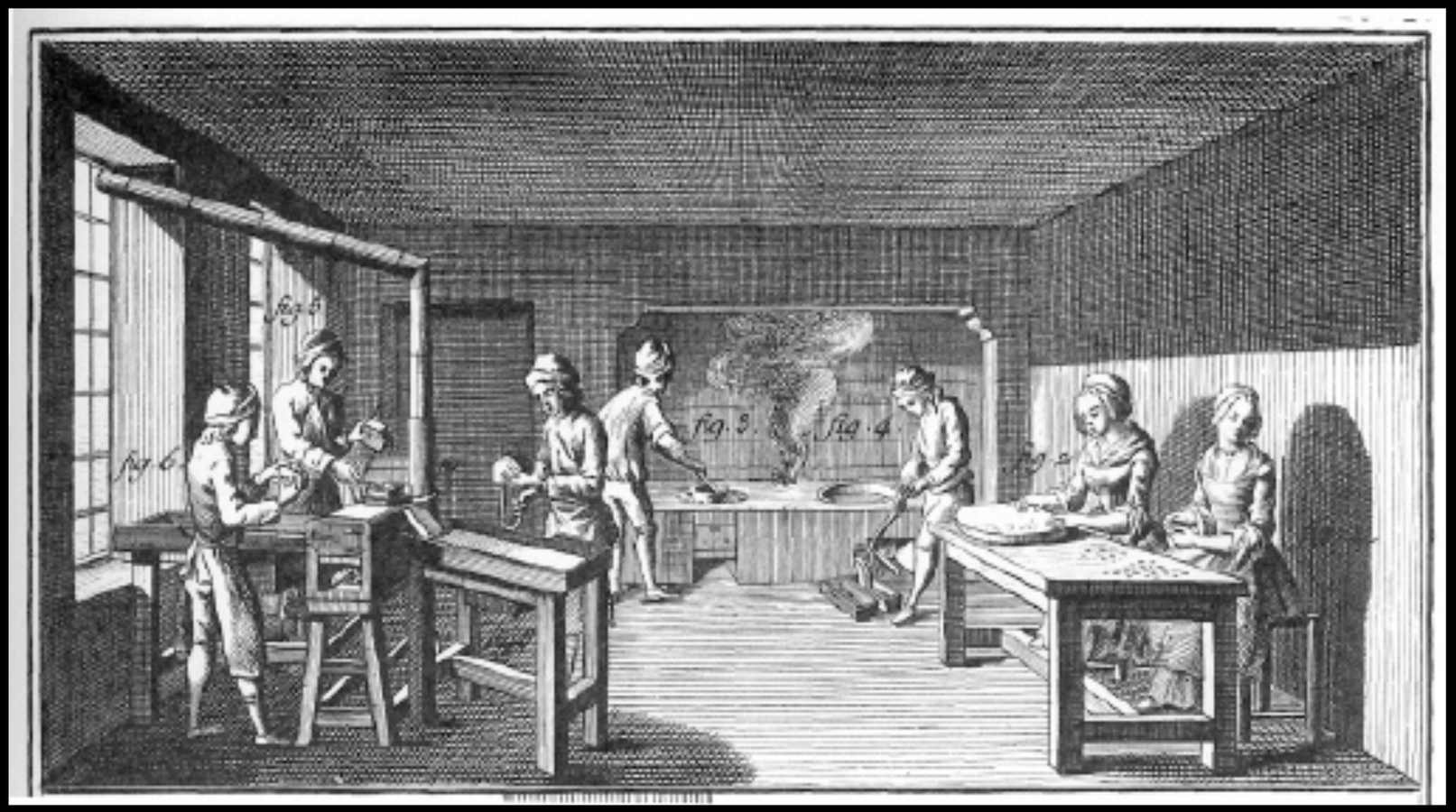
Located in the Back Yard of the Jonas and Catherine Green House at 124 Charles Street, Annapolis, Maryland
c. 1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

American Printer's Type for the Maryland Gazette or Playing Cards
Recovered from the Print Shop of Jonas & Catherine Green
Located in the Back Yard of the Jonas and Catherine Green House at 124 Charles Street, Annapolis, Maryland
c. 1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

American Printer's Tools for Prying Type at the Maryland Gazette
Recovered from the Print Shop of Jonas & Catherine Green
Located in the Back Yard of the Jonas and Catherine Green House at 124 Charles Street, Annapolis, Maryland
c. 1765
(University of Maryland, Banneker-Douglass Museum & Historic Annapolis Foundation)

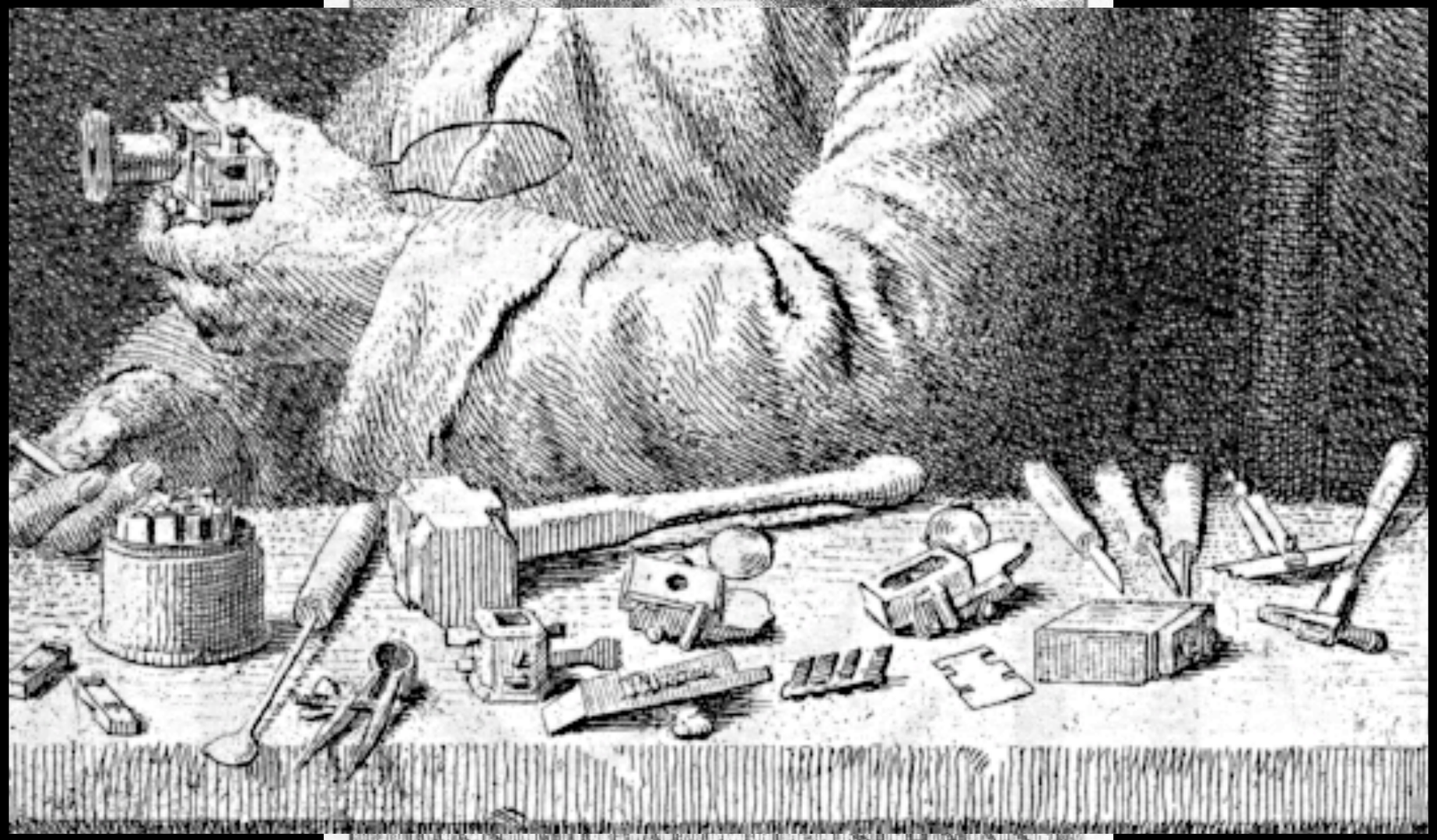


Casting Type
from Diderot & d'Alembert's Encyclopédie 1751 - 1772
(St Andrews)

Type - Foundry of Johan Enschedé, Haarlem
by Cornelius van Noorde 1768
(Royal Library, Netherlands)

Post-mortem Portraits of Izaak and Johan Enschede, Founders of Printer/Publisher Johan Enschedé, Haarlem
by "Walter" post 1780
(Royal Library, Netherlands)

JOAN MICHAEL FLEISCHMAN
1768



JOAN MICHAEL FLEISCHMAN
1768

Composition & Printing

"The Art and Mystery of Printing Emblematically Displayed"
London 1732
(The British Library)

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Yardley, Middlesex-hospital 244

The End of VOL. XVIII.

End Page from the London Magazine
December, 1749
(Casey A. Hill)

The End of VOL. XVIII.

End Page from the London Magazine
December, 1749
(Casey A. Hill)

Fig. 4.

Fig. 5.

Fig. 6.

Imprimerie en Lettres, l'Operation de la Casse.

Printing - The Operation of the Case
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(St Andrews)

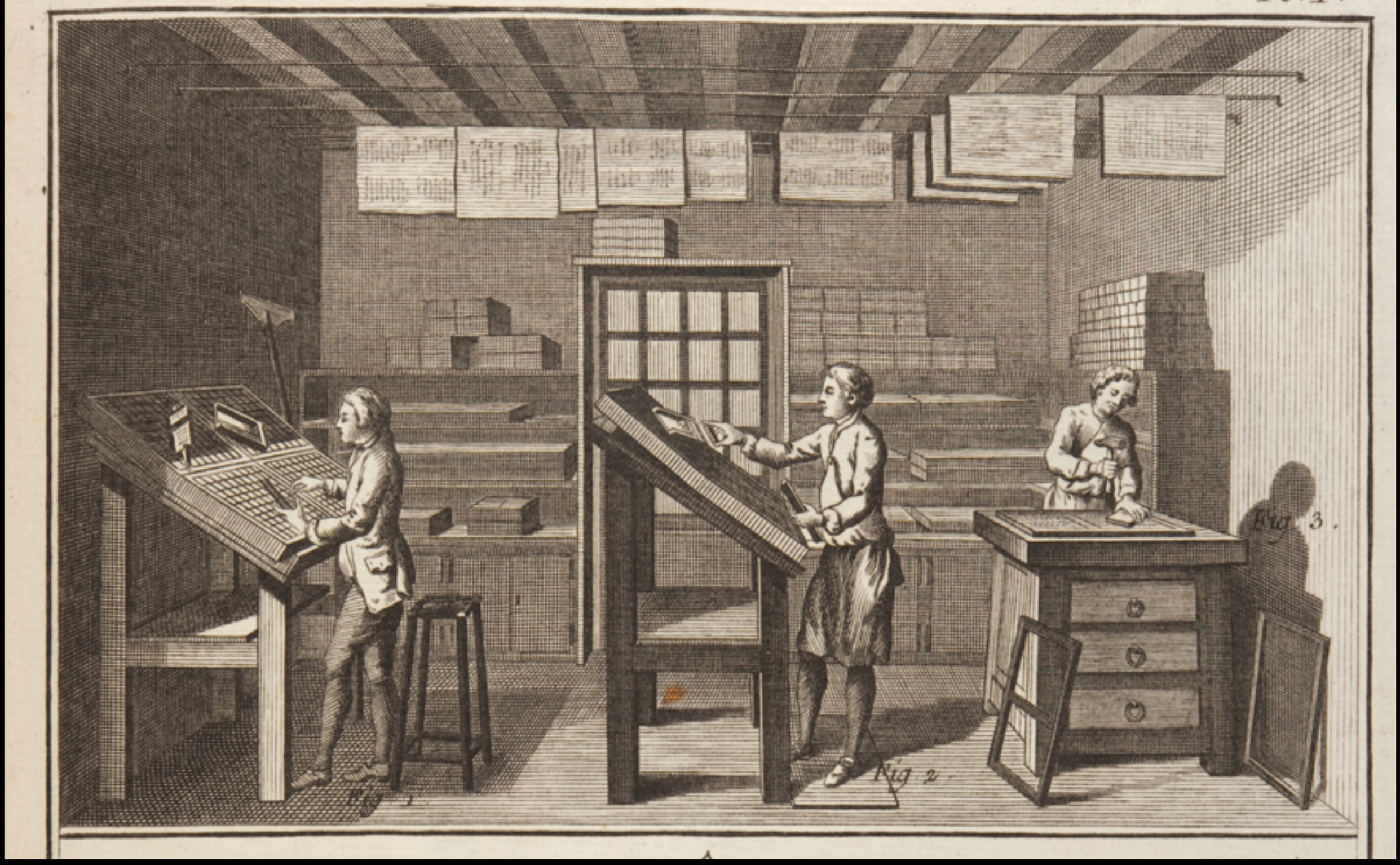

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Fig. 4.

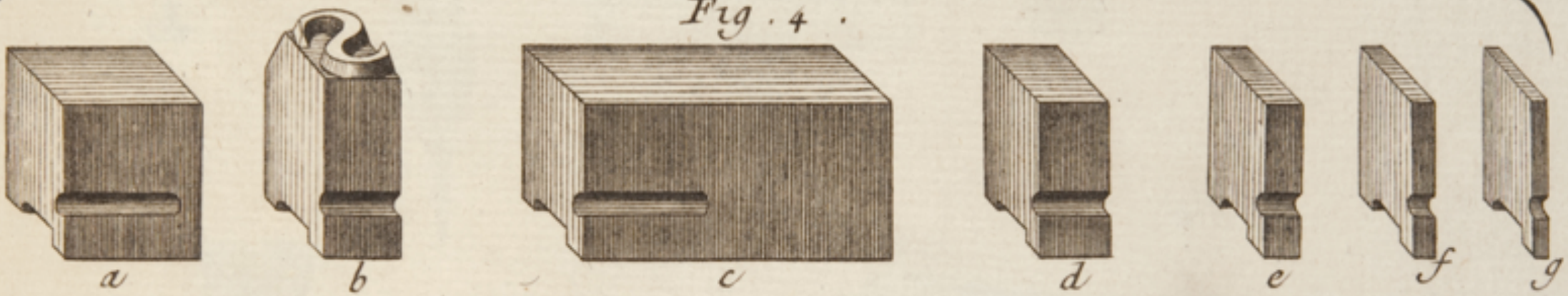

Fig. 5.

Printing - The Operation of the Case
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
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Fig. 6.

Gouſsier Del. *Benard Fecit.*

Imprimerie en Lettres, l'Operation de la casse.

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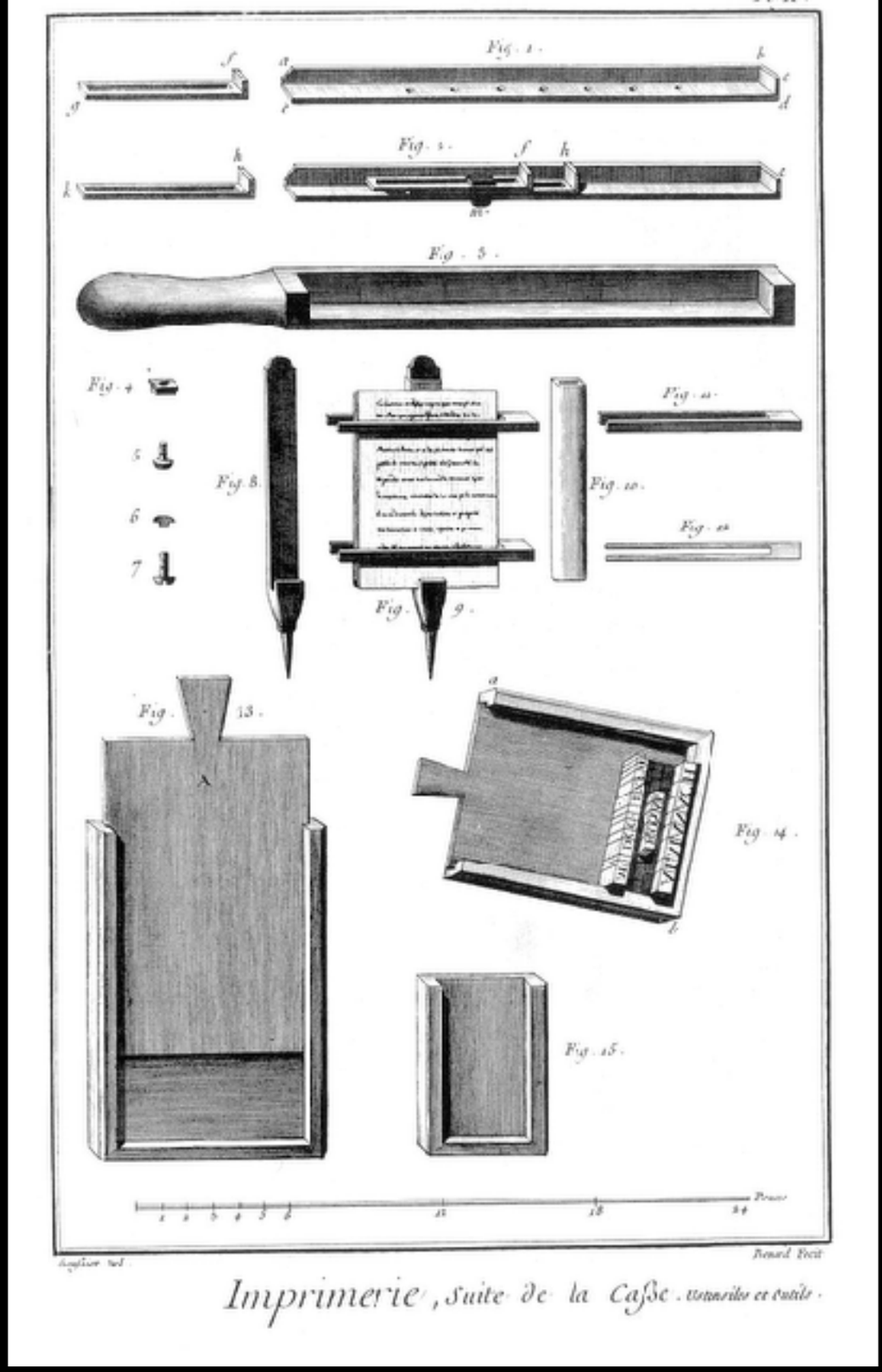

Printing - The Operation of the Case
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
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Fig. 1.

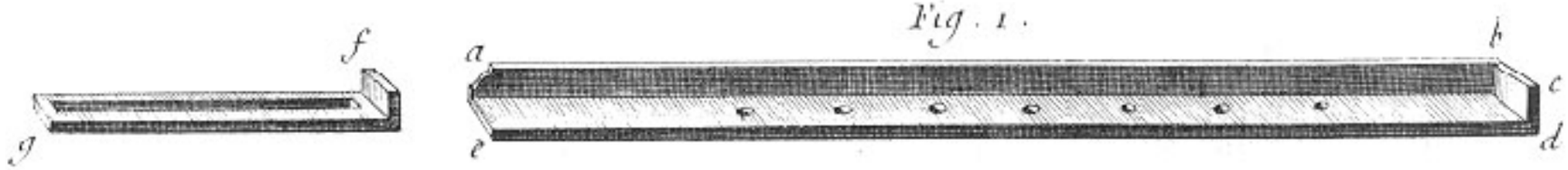


Fig. 2.

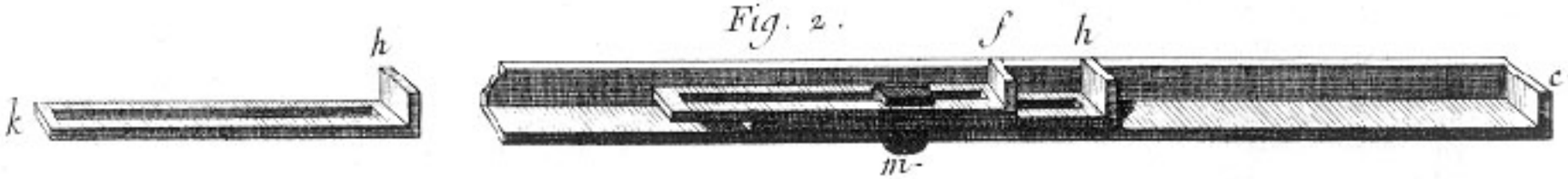


Fig. 3.

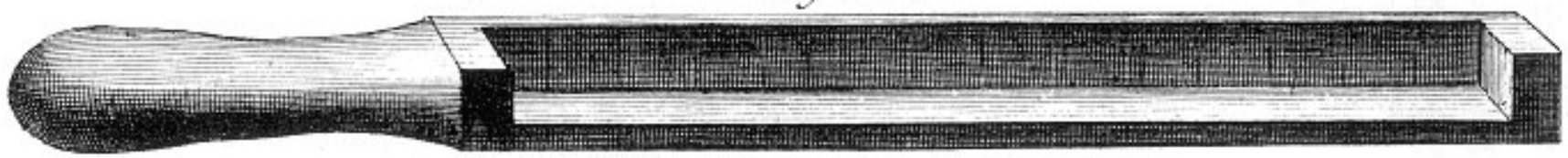


Fig. 4

5

6

7

Fig. 8.

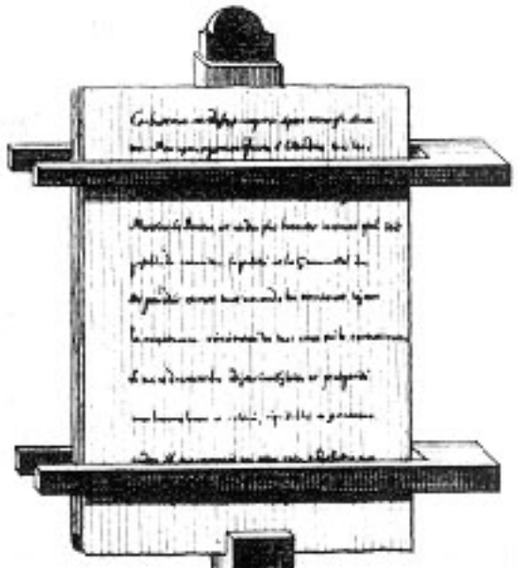


Fig. 9.

Fig. 10.

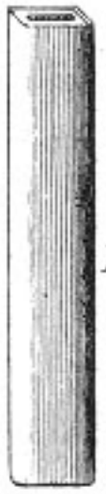
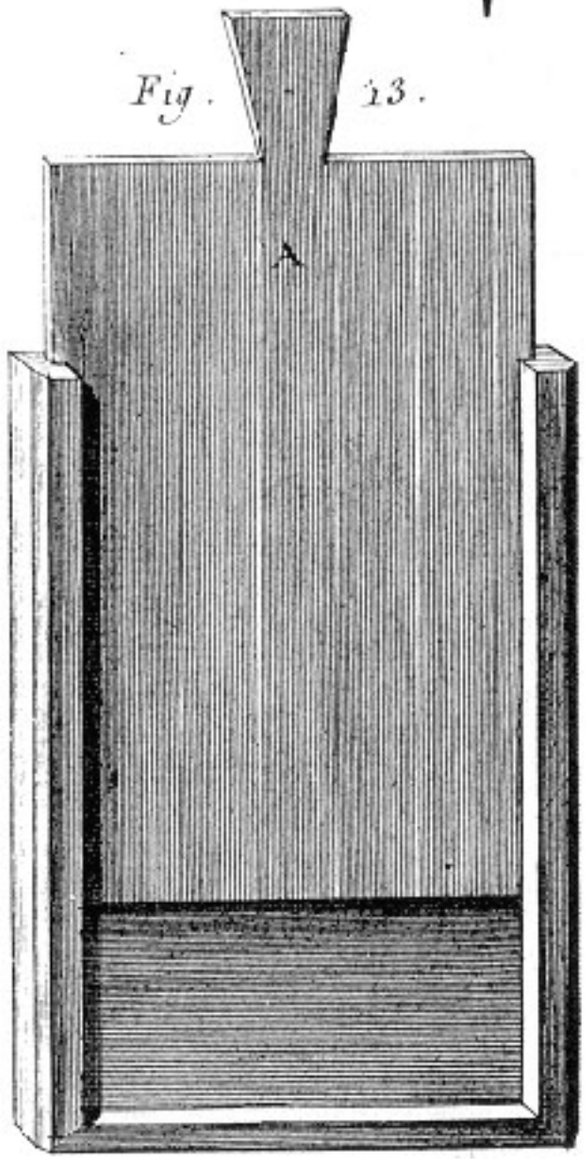


Fig. 11.

Fig. 12

Printing - The Operation of the Case
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

Fig. 13.



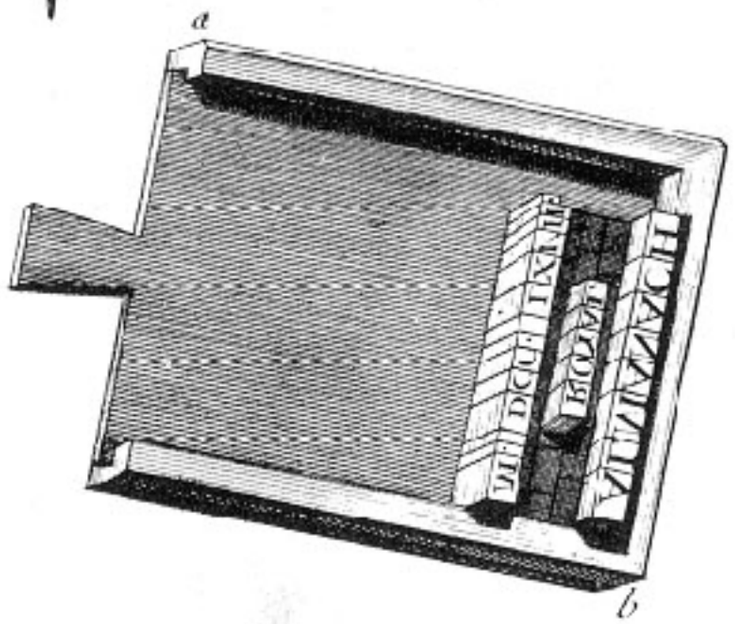


Fig. 14.

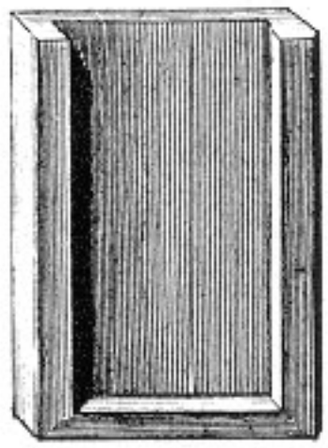
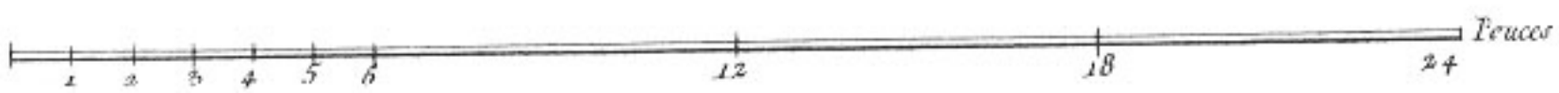


Fig. 15.



Goussier Del. Benard Fecit

Imprimerie, suite de la Caſſe. Uſtensiles et Ouvrages.

Printing - The Operation of the Case
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
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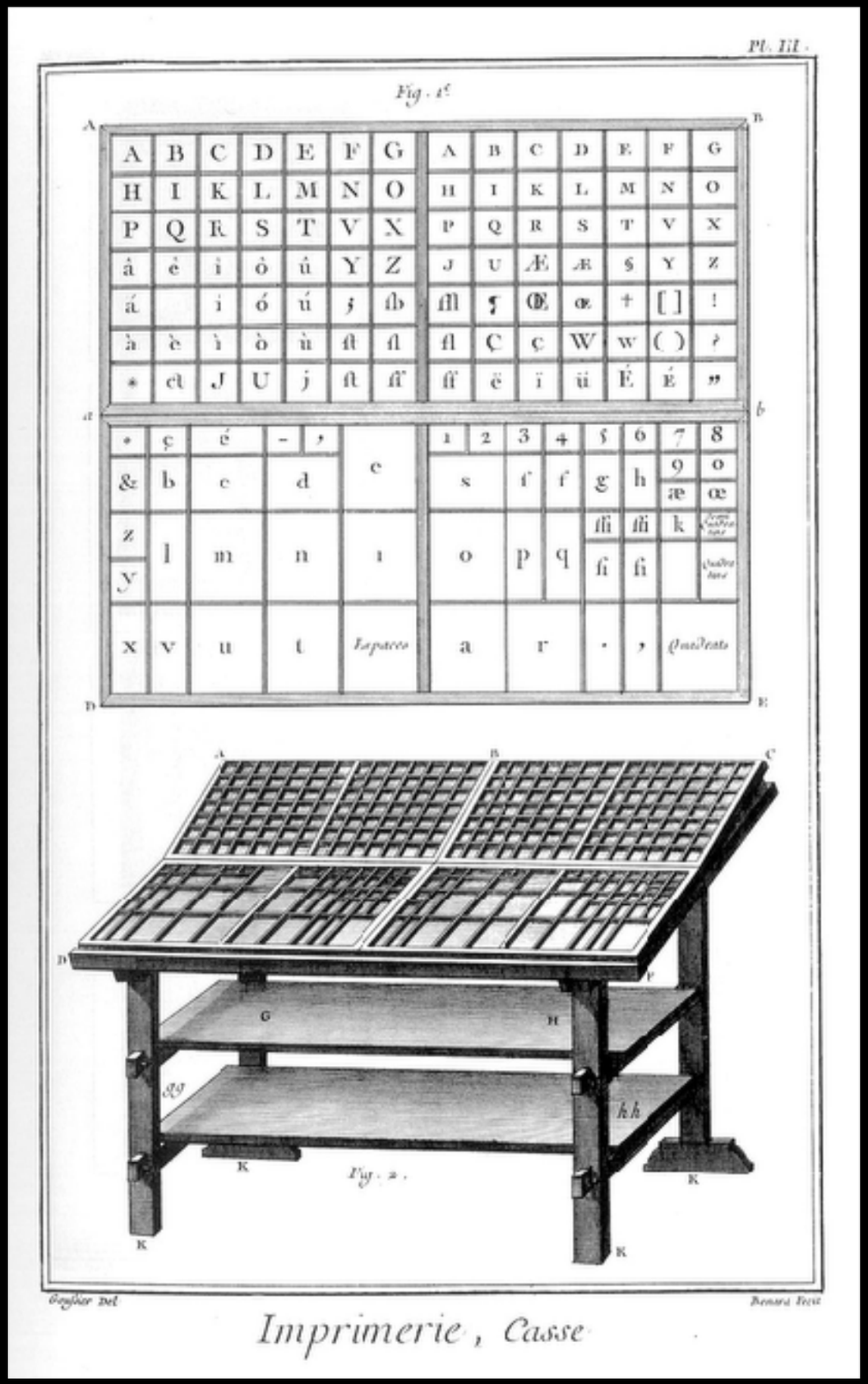
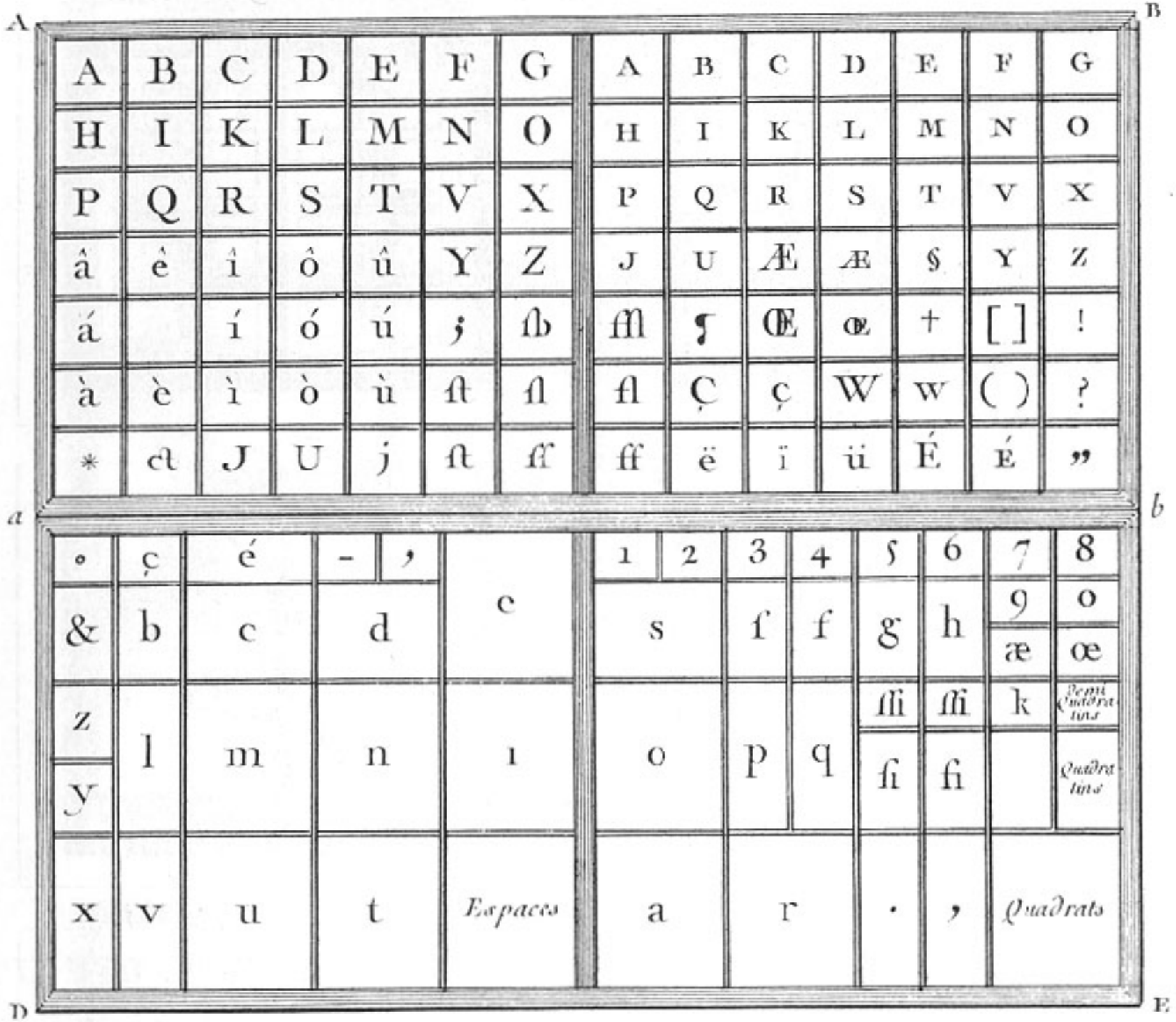


Upper Case Letters
(Capital Letters)

Lower Case Letters

Printing - Case
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

Fig. 1e



Printing - Case
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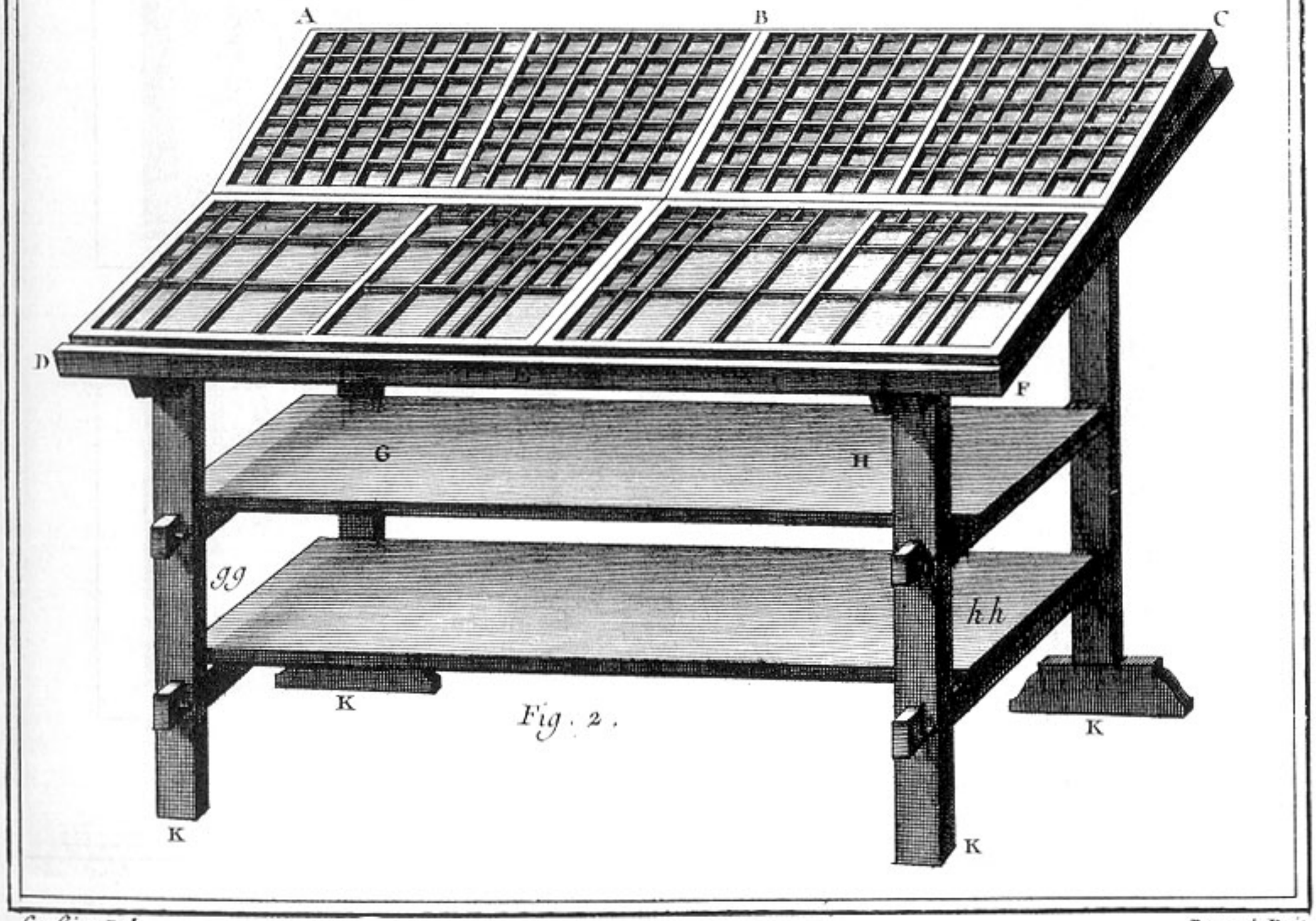


Imprimerie, Casse.

Printing - Case
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

Fig. 1.

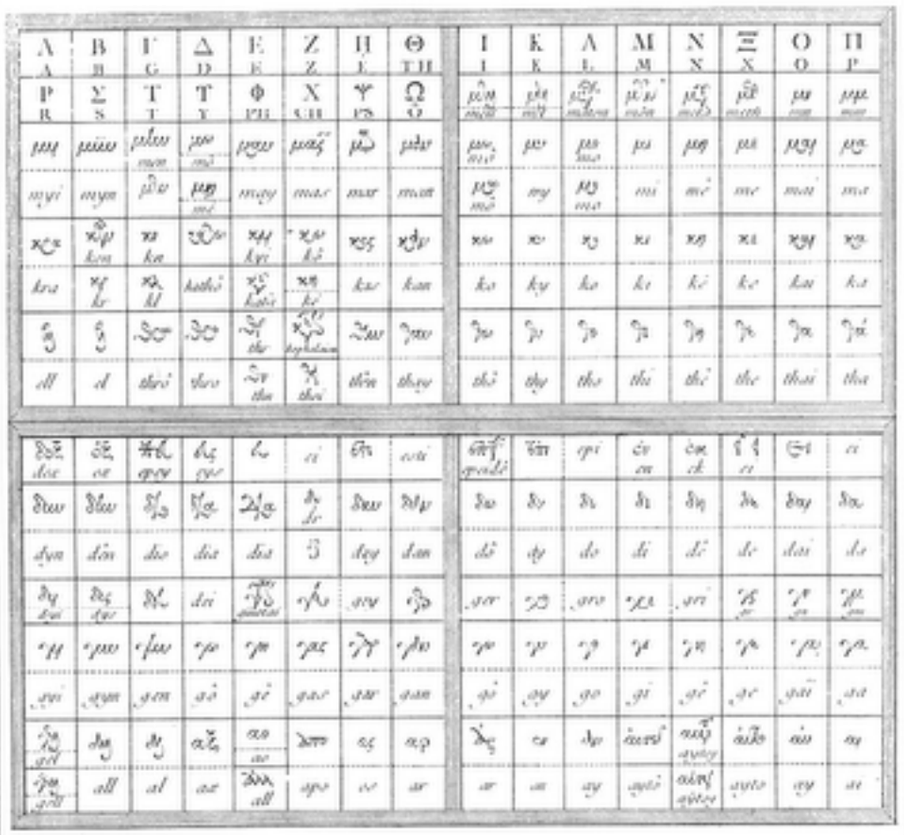
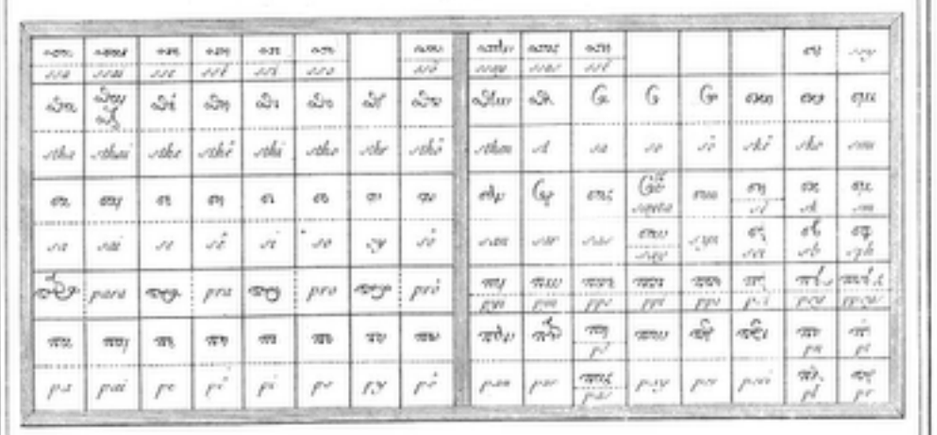


Fig. 2



Imprimerie, Casse Grecque et Casseau Supérieur de la Seconde Partie.

Printing - Greek Case and Upper Case of the Second Part
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

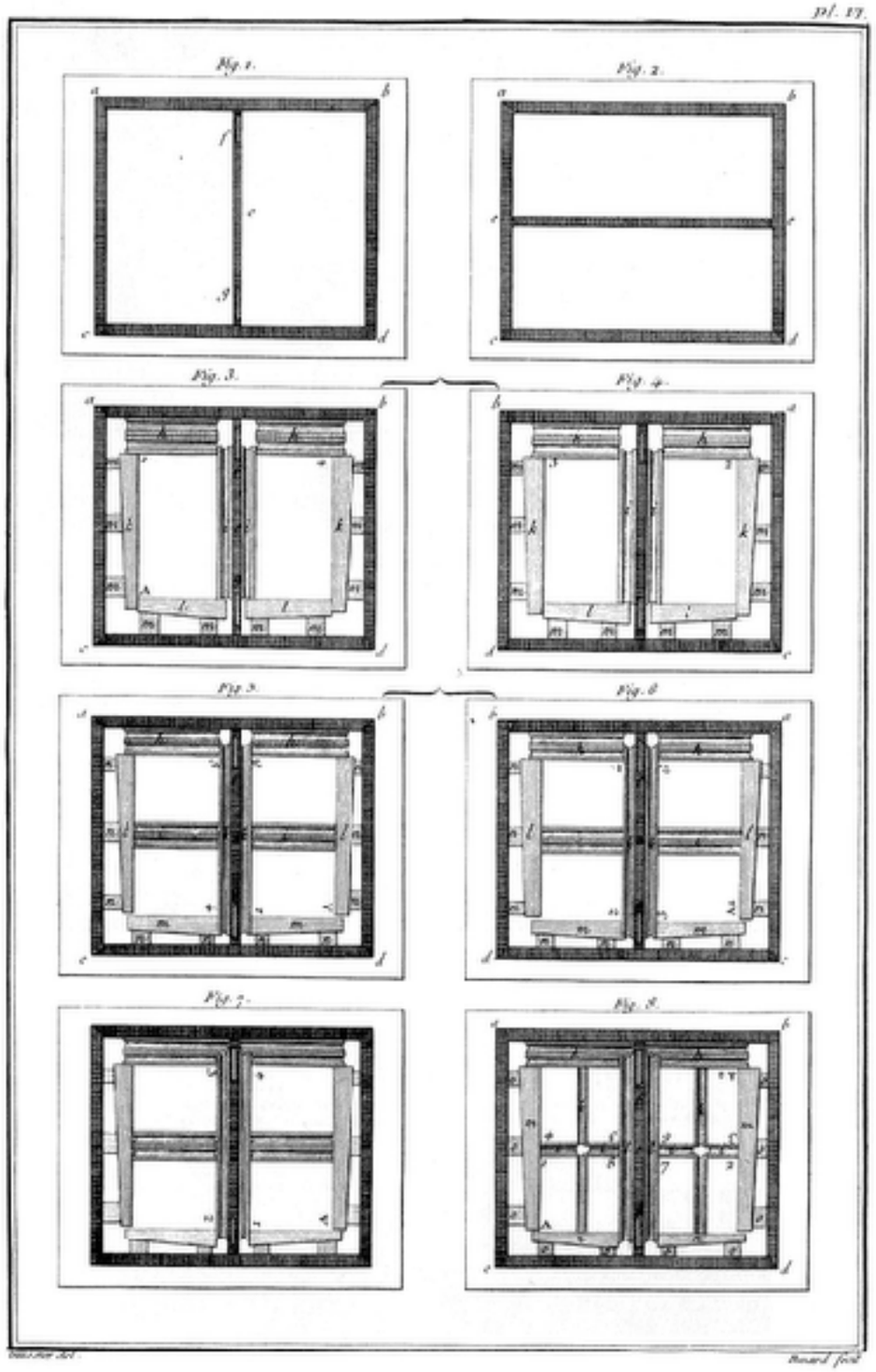
Suite de la Fig. 2.

Fig 3

Imprimerie.

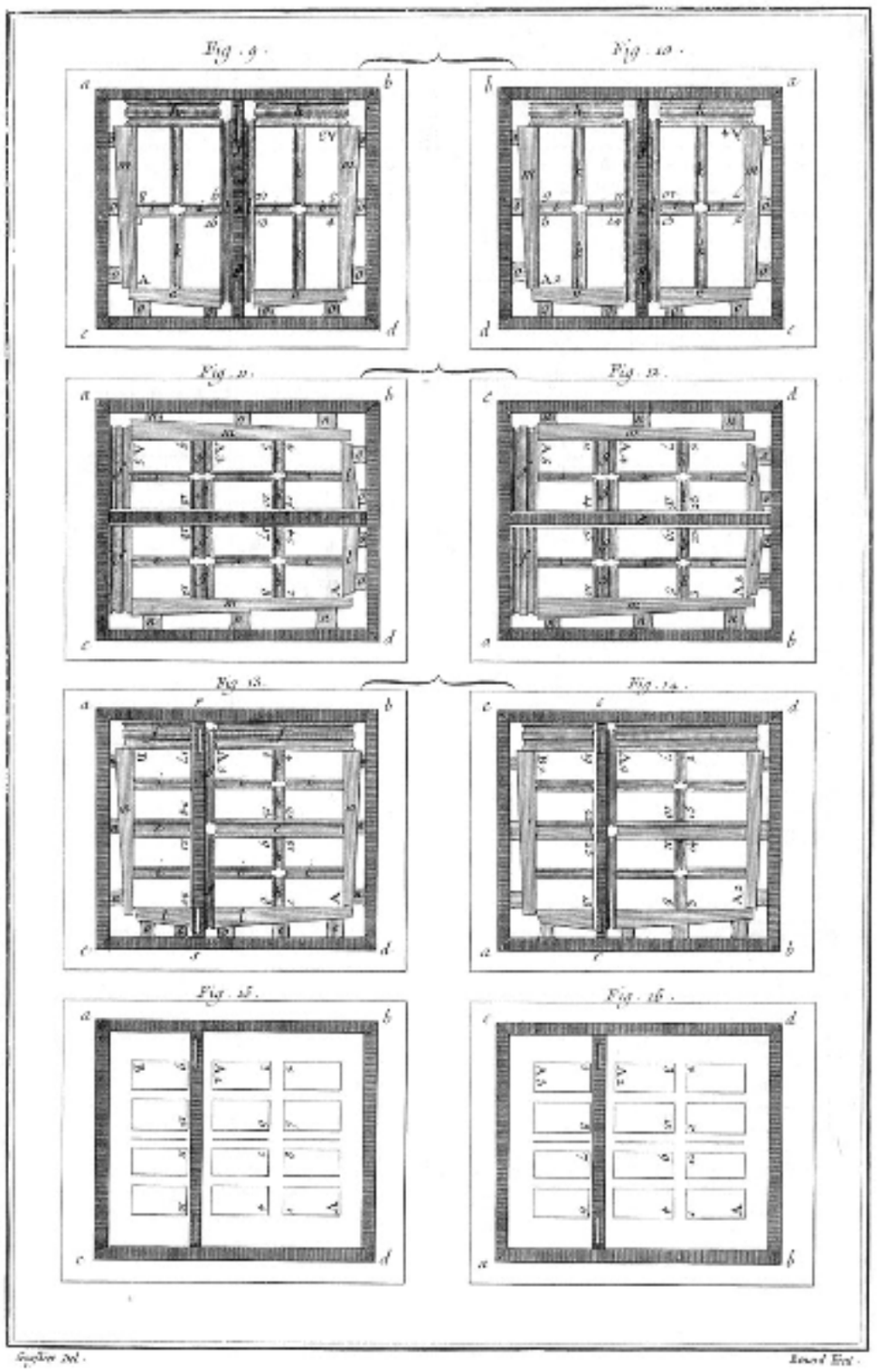
Caisse Grecque. Casseau inferieur de la seconde Partie, et troisieme Partie

Printing - Greek Case, Lower Case of the Second Part and Third Part
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



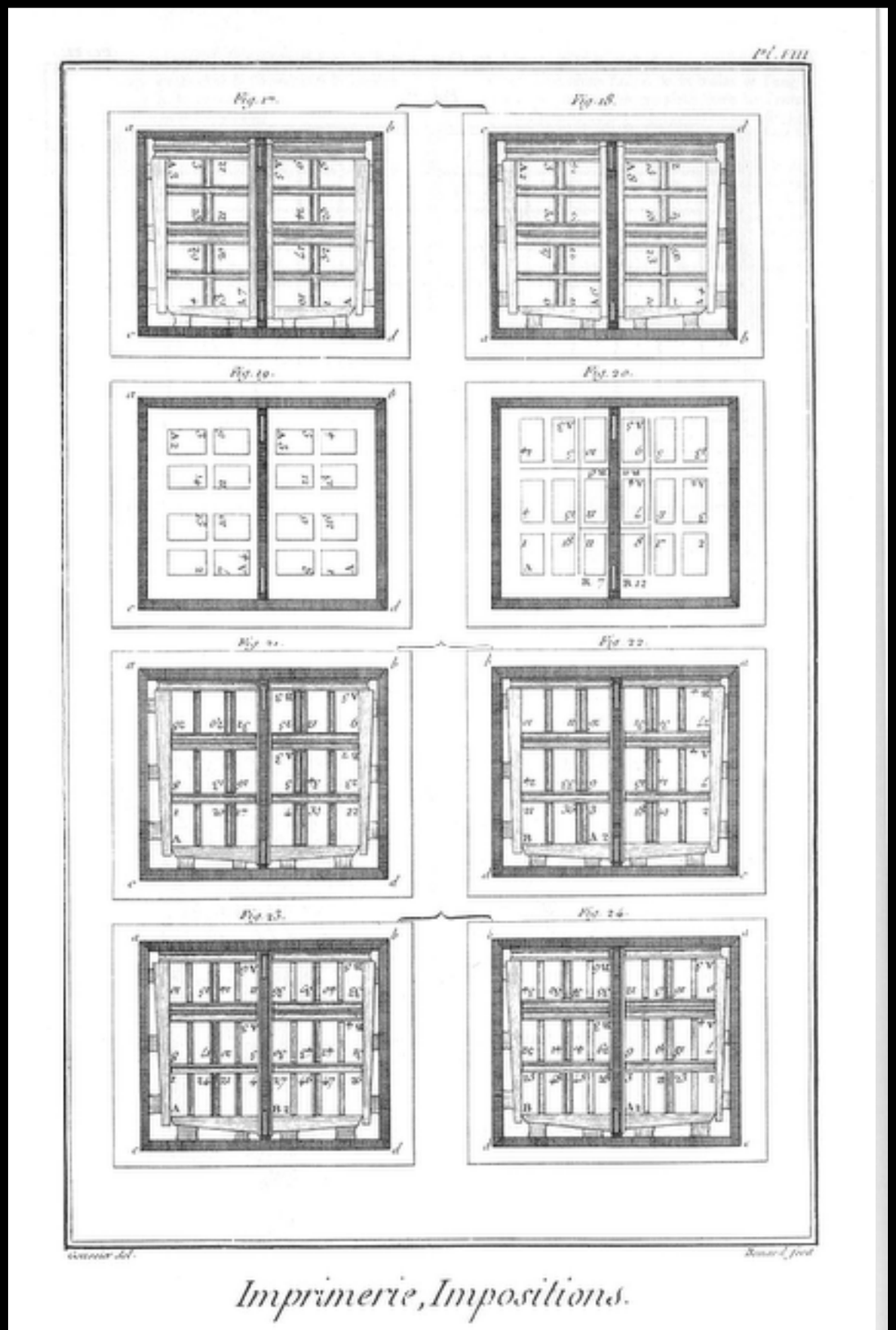
Imprimerie, Impositions.

Printing - Impositions
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



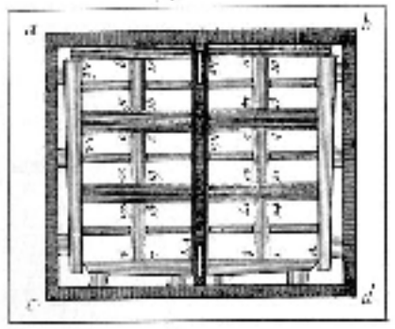
Imprimerie, Impositions.

Printing - Impositions
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing - Impositions
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

Fig. 25.



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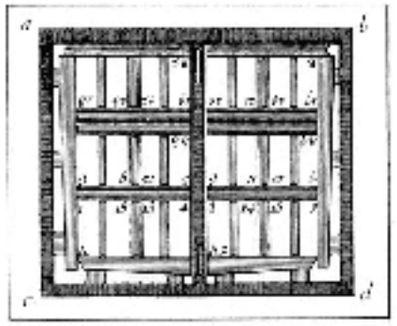

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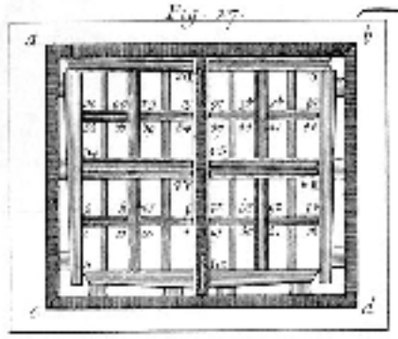

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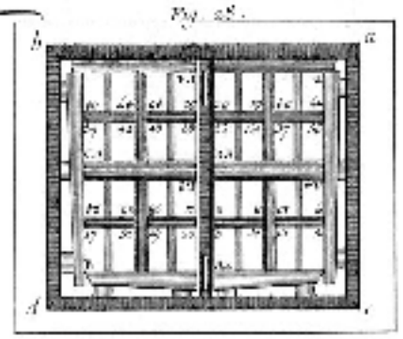

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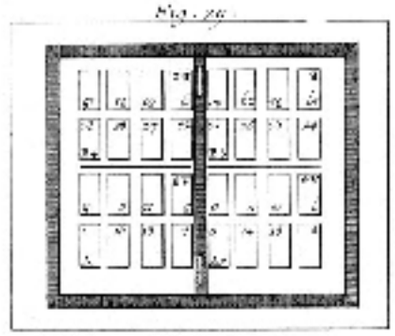


Fig. 29.

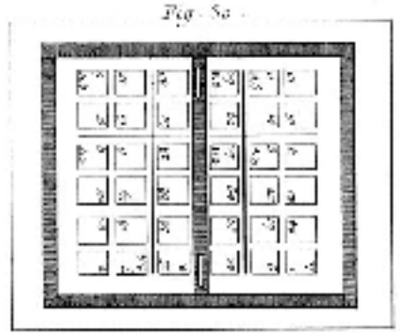


Fig. 31.

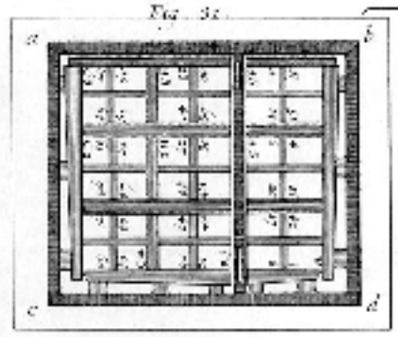
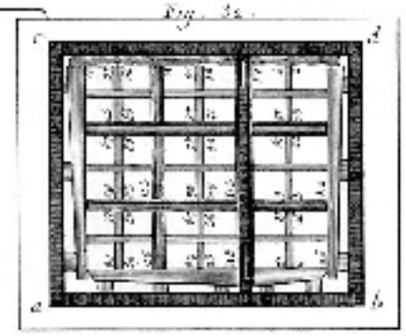
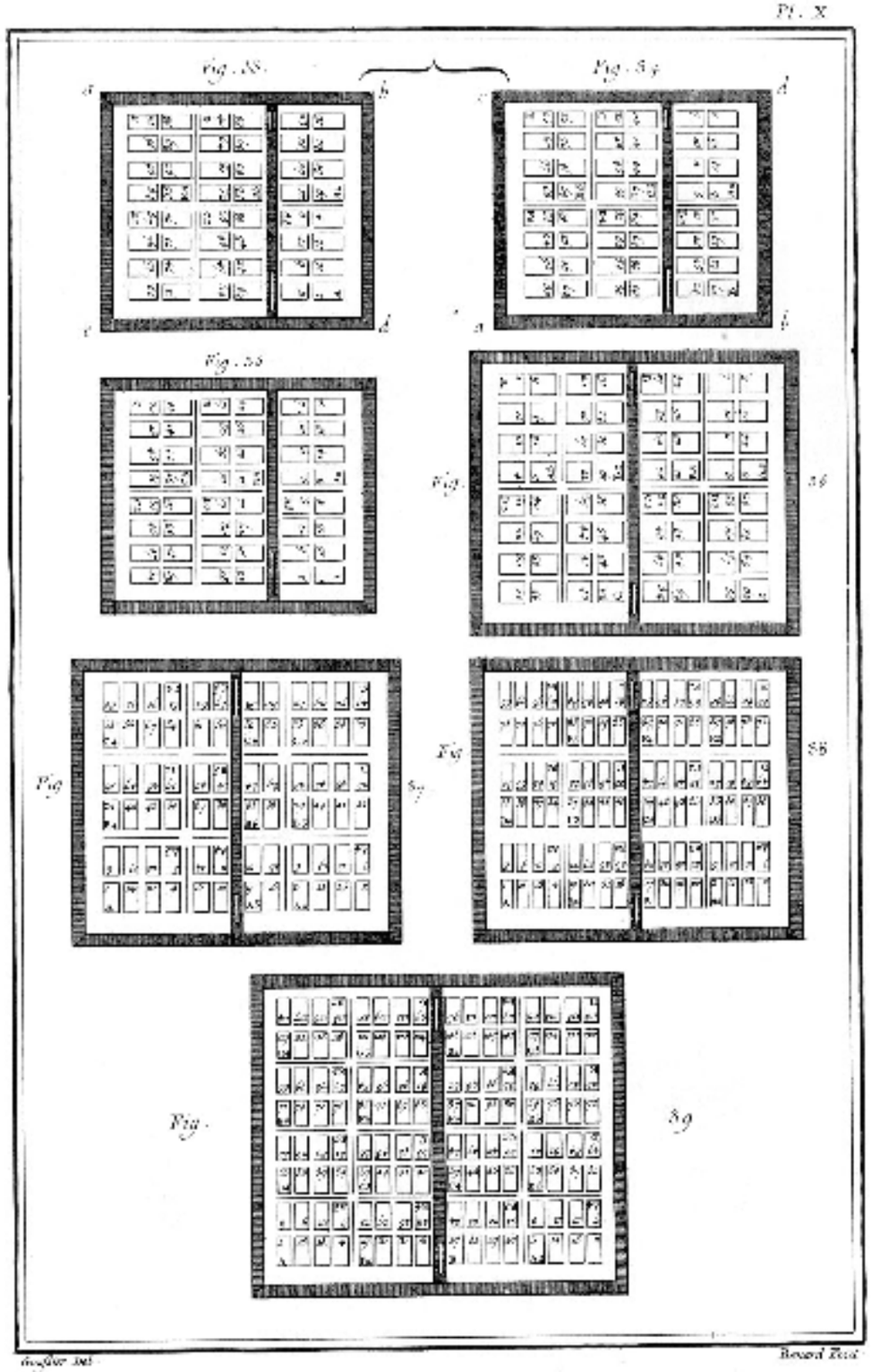


Fig. 32.



Imprimerie, Impositions.

Printing - Impositions
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing - Impositions
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

Fig. 1.

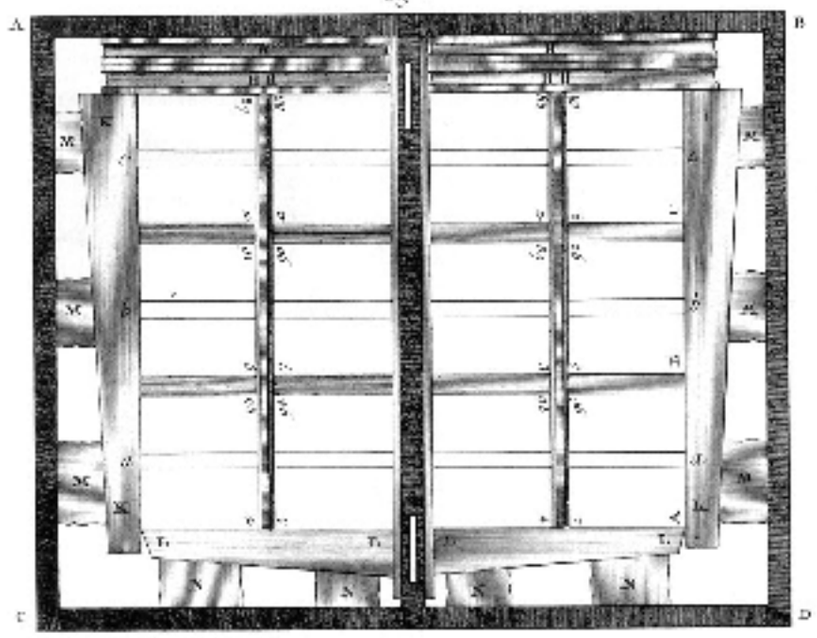
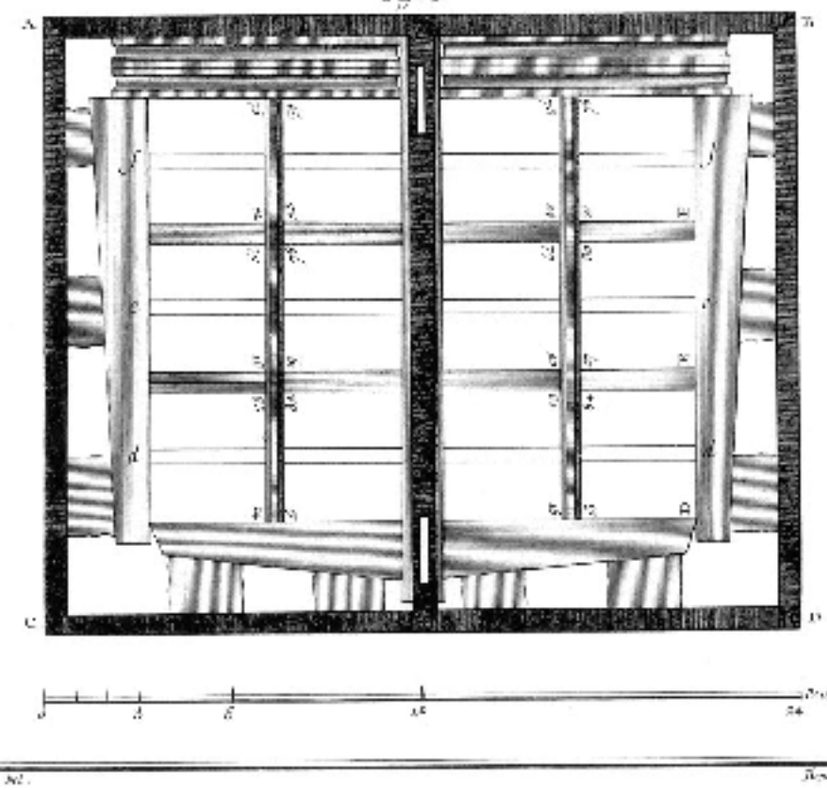
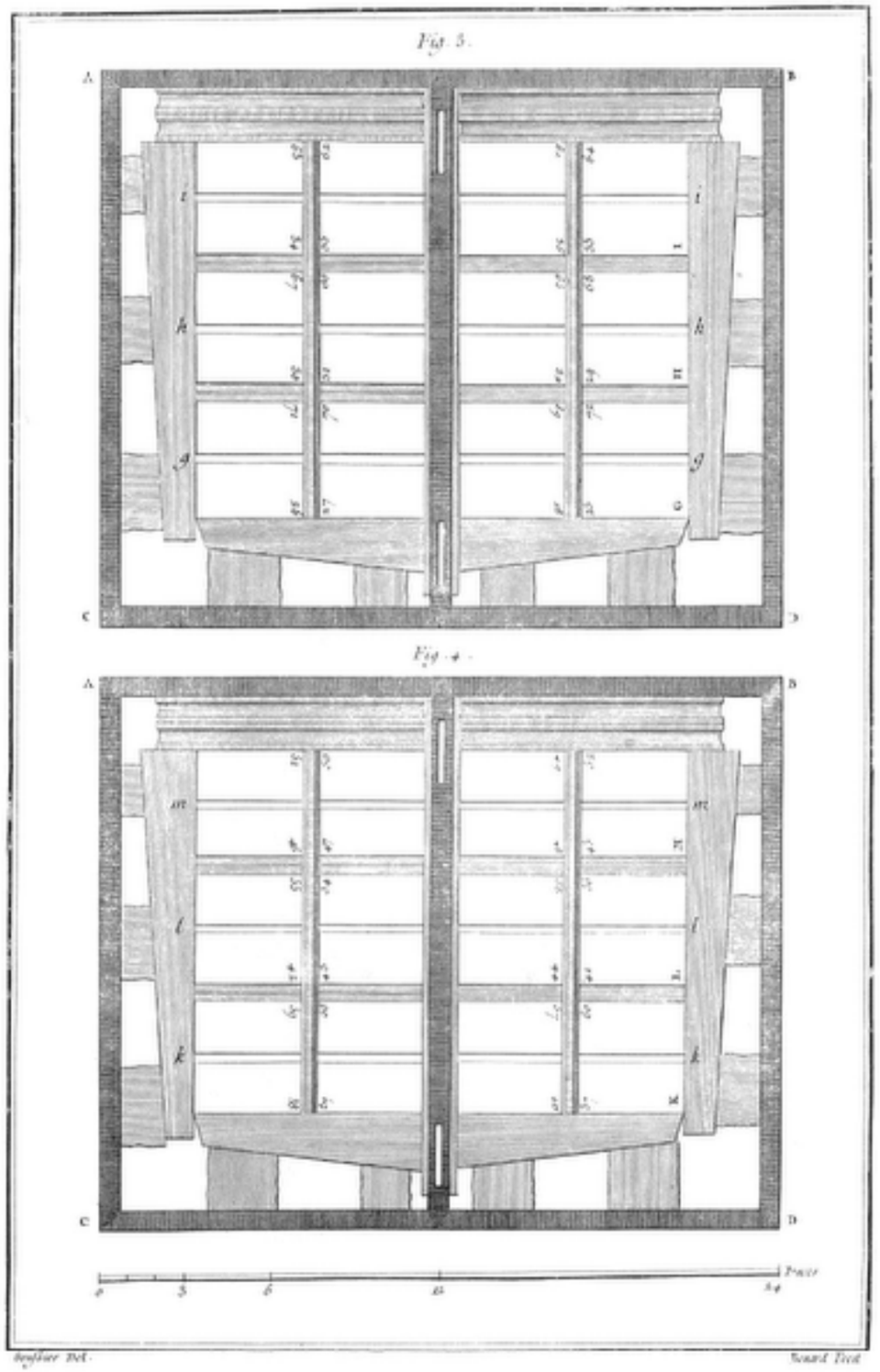


Fig. 2.

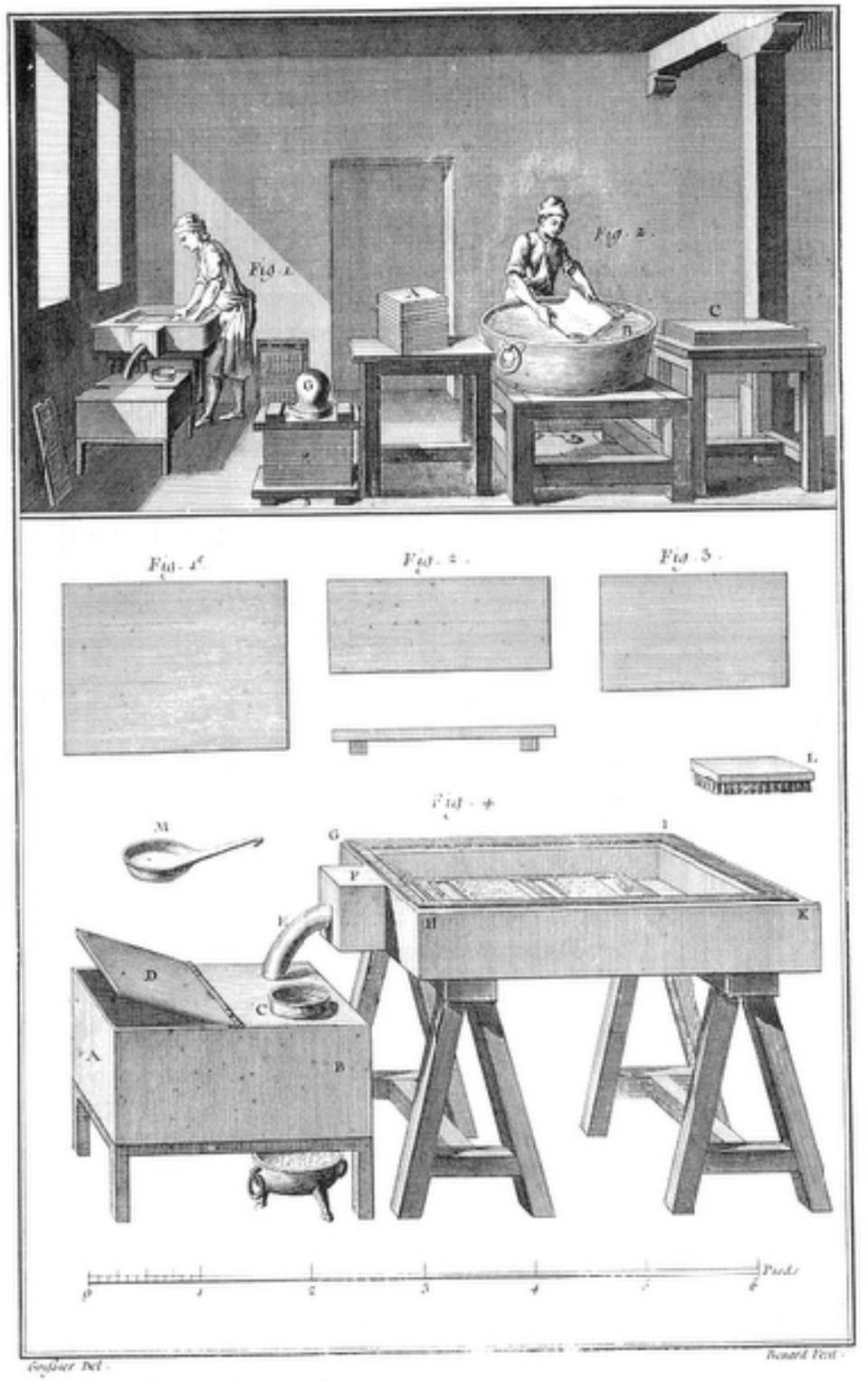


Imprimerie, Impositions de l'In-Vingt-Quatre 1e. et 2d. forme.

Printing - Twenty-Four Page Imposition, First and Second Forms
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

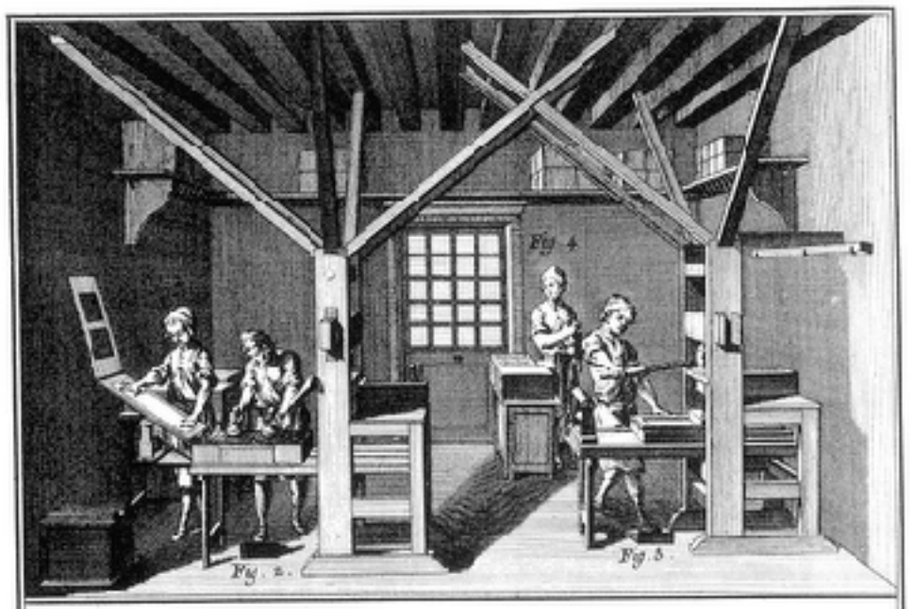


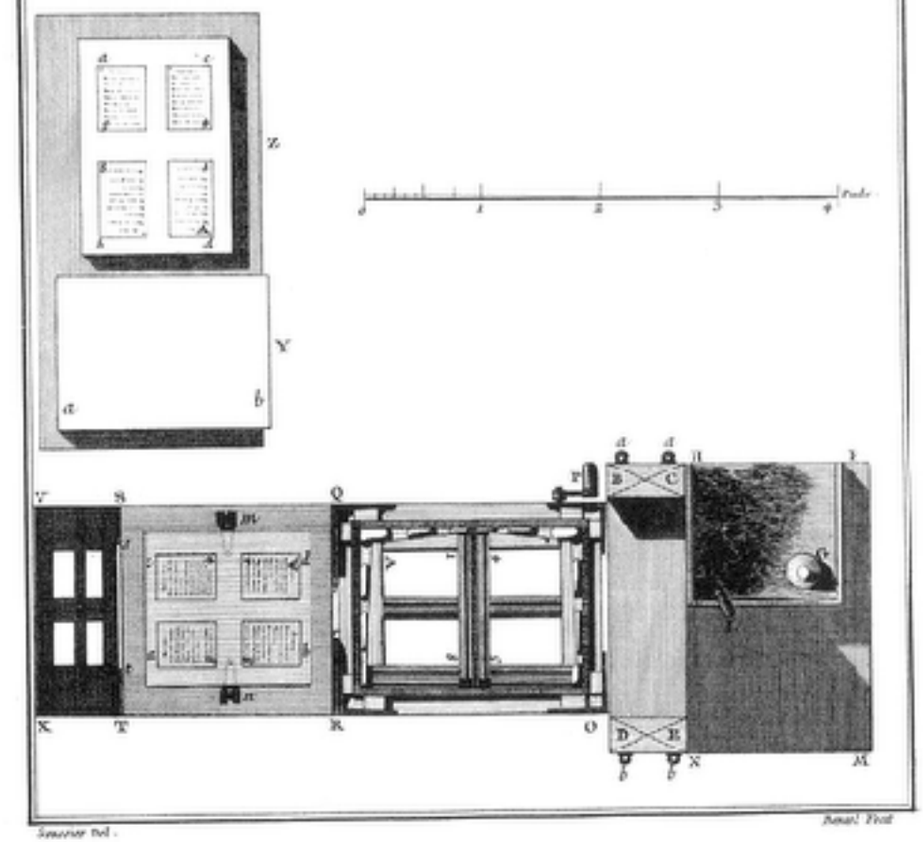
Printing - Twenty-Four Page Imposition, Third and Fourth Forms
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Imprimerie, Trempérie et Lavage des Formes.

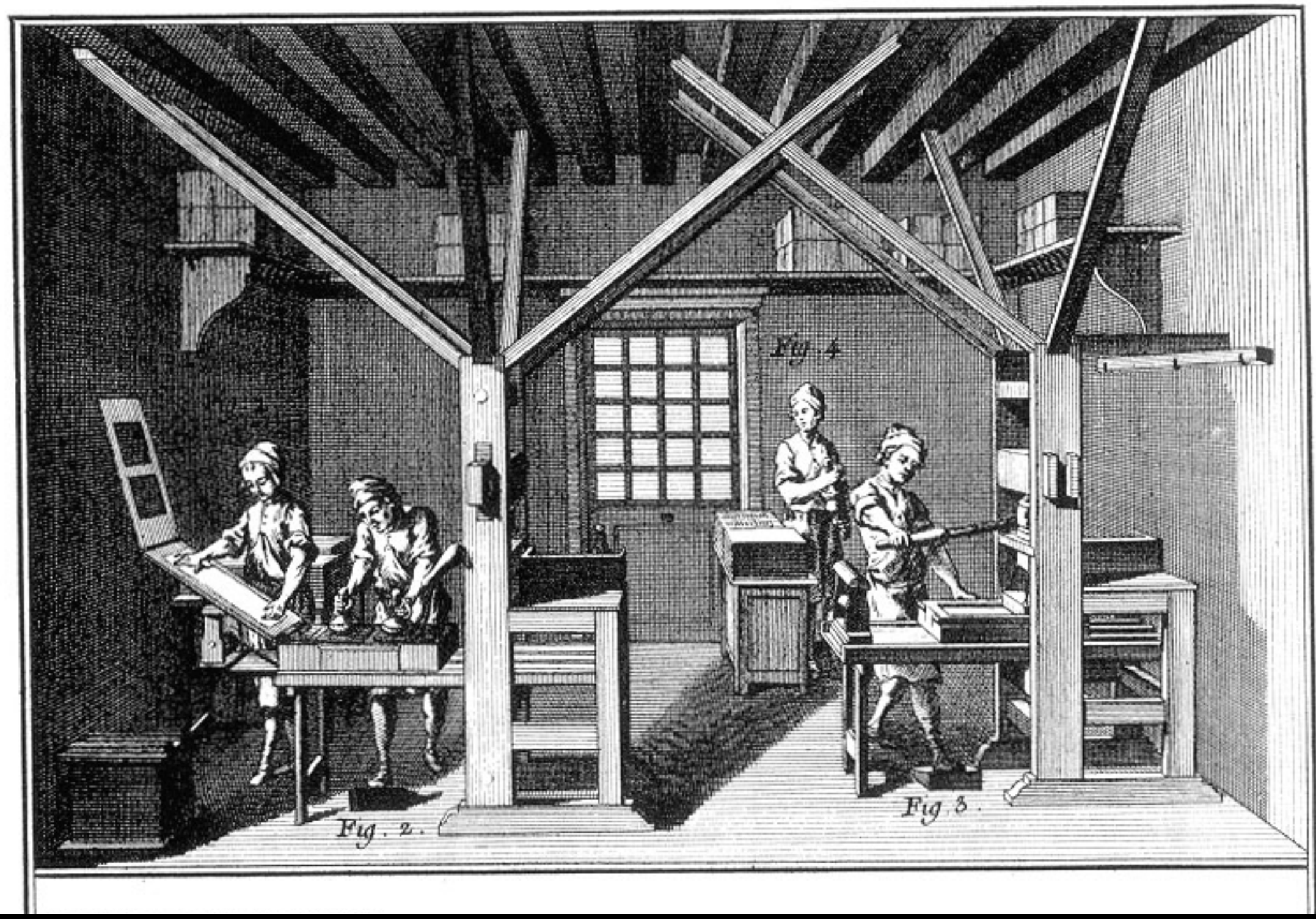
Printing - Paper Dampening and Form Washing
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



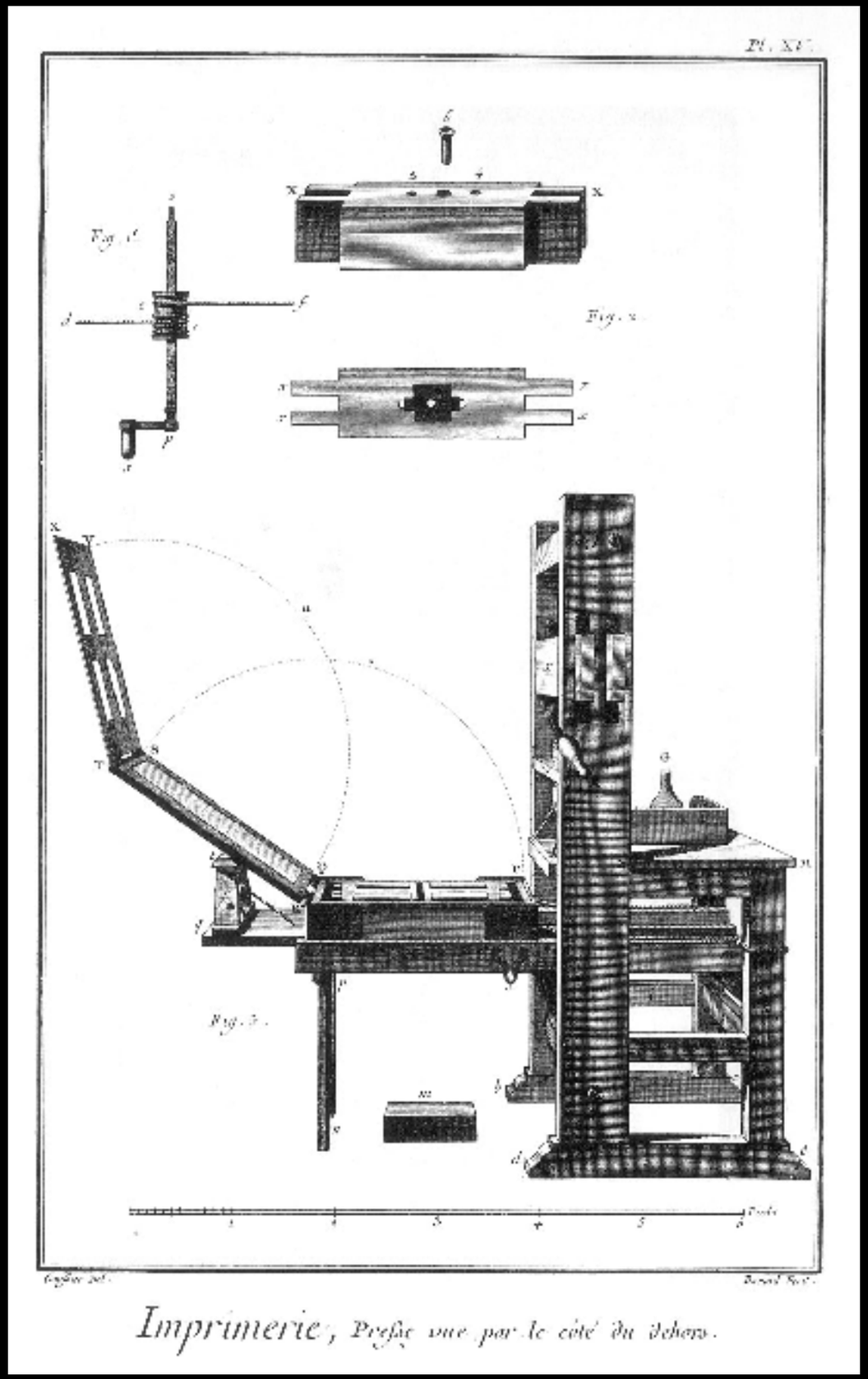


Imprimerie, l'Opération d'*Imprimer* et Plan de la Presse.

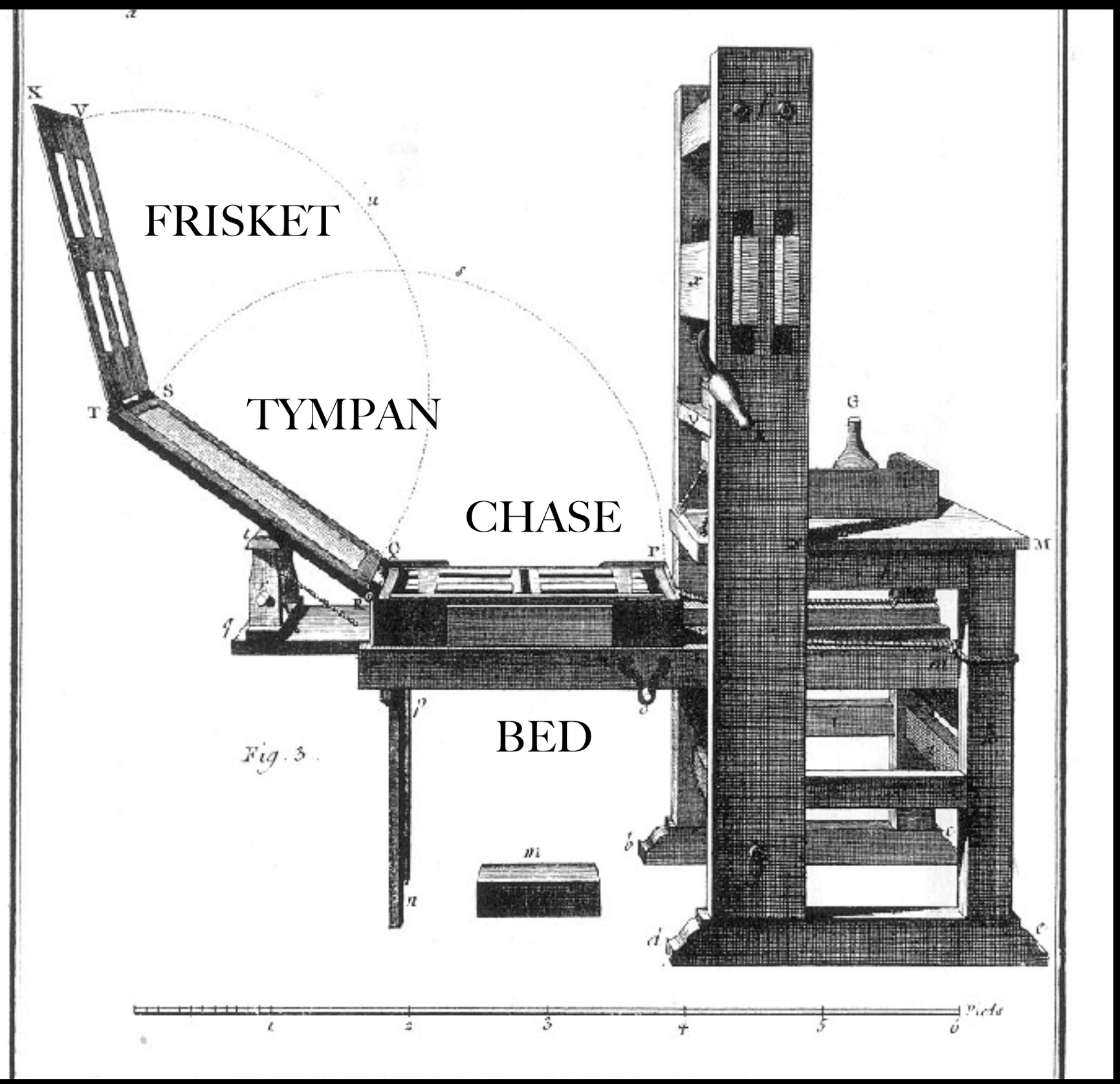
Printing - Operation of Printing and Printing Press
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing - Operation of Printing and Printing Press
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing - Press Seen from the Outer Side
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing - Press Seen from the Outer Side
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

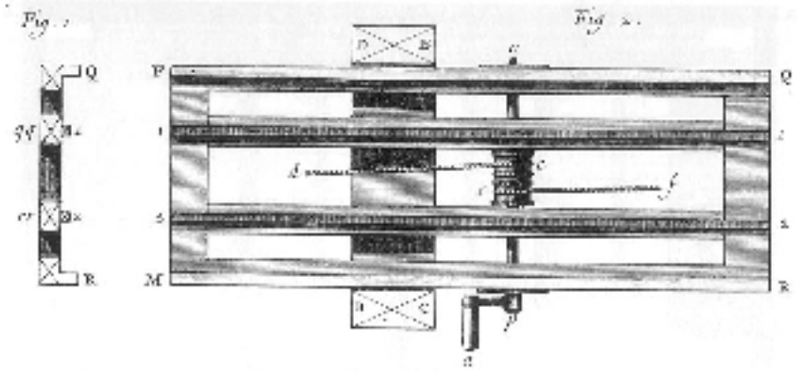


Fig. 2.

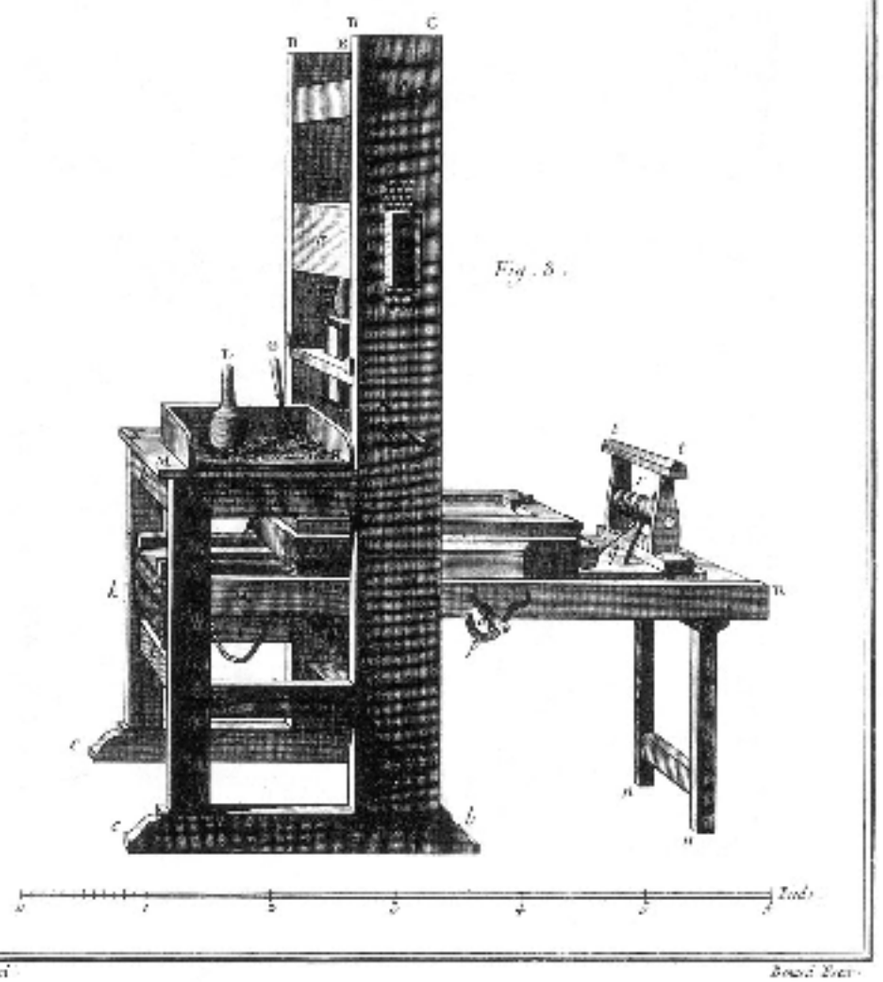
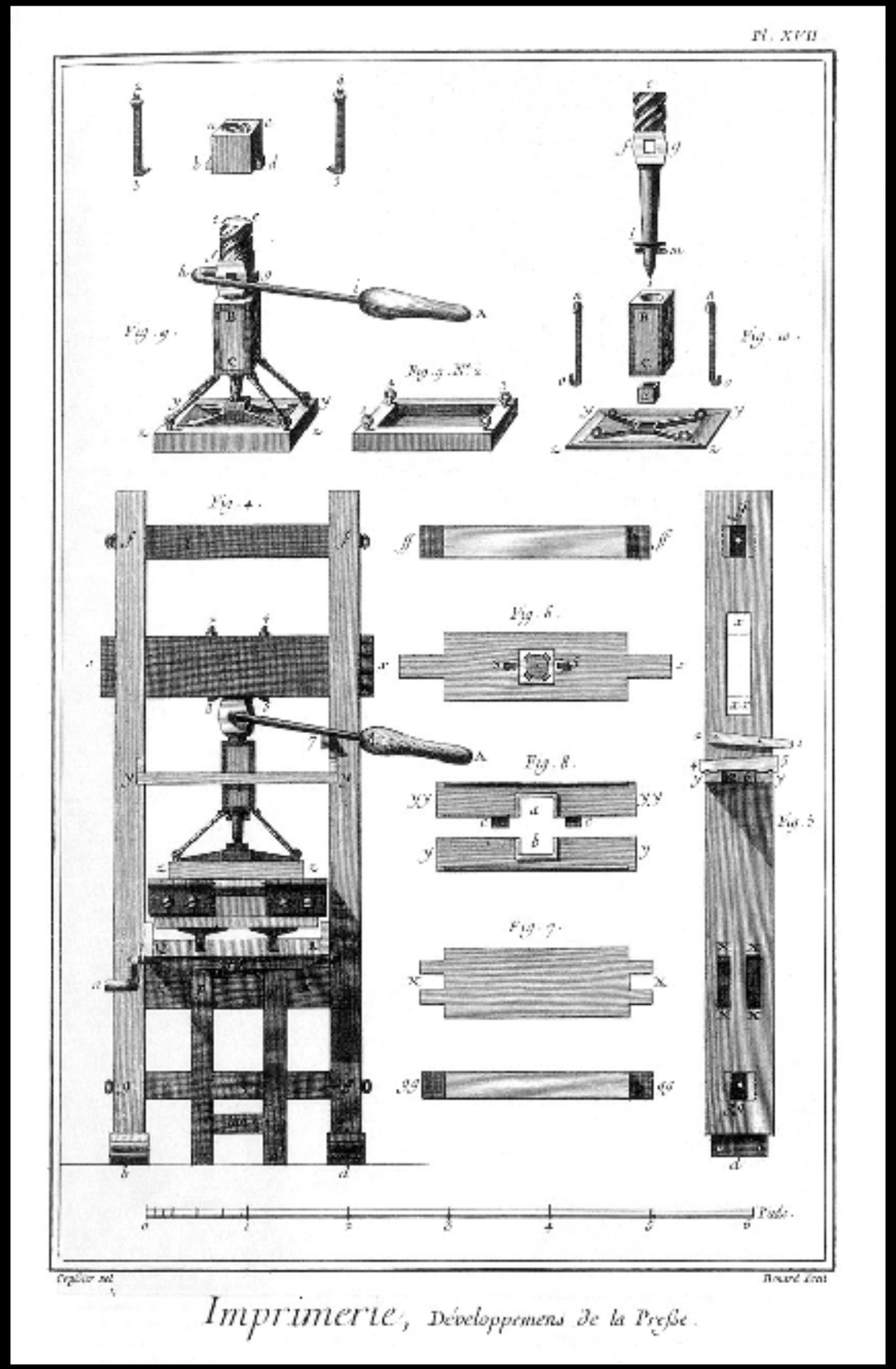


Fig. 3.

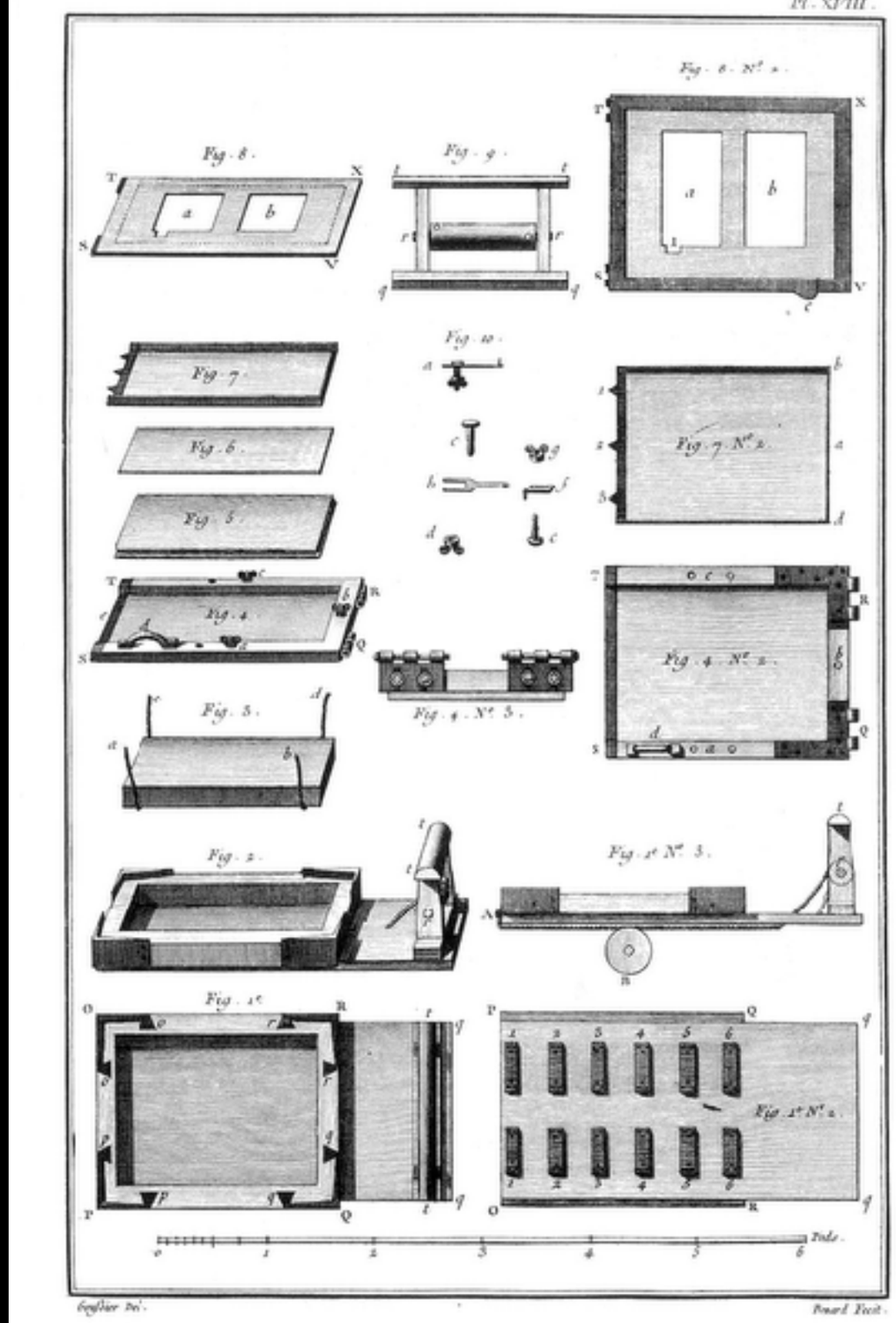
Imprimerie, Preſſe vue par le côté du dedans.

Printing - Press Seen from the Inner Side
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

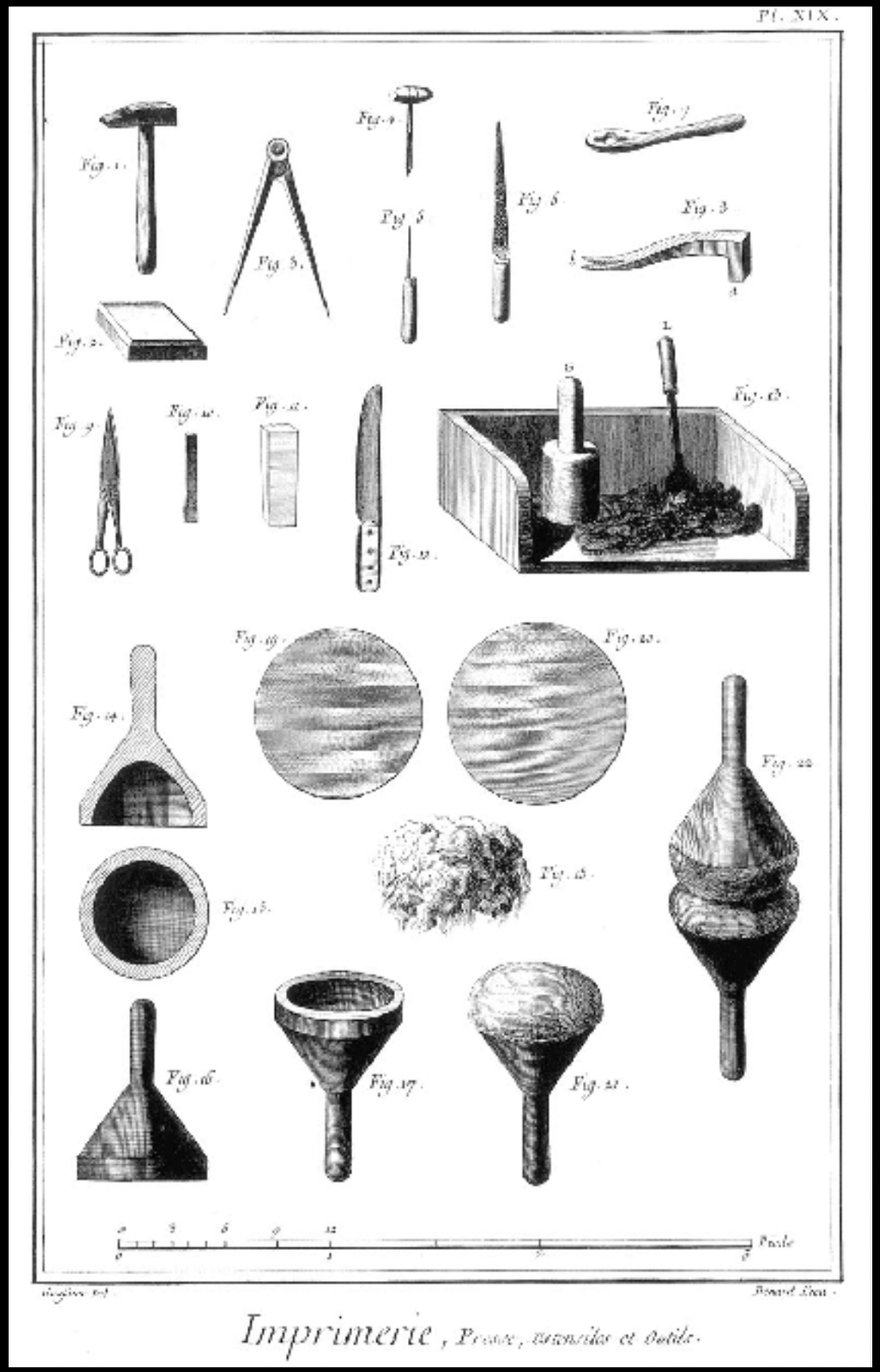
PLATEN



Printing - Development of the Press
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing - Development of the Bed of the Press
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing - Press Tools & Utensils
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

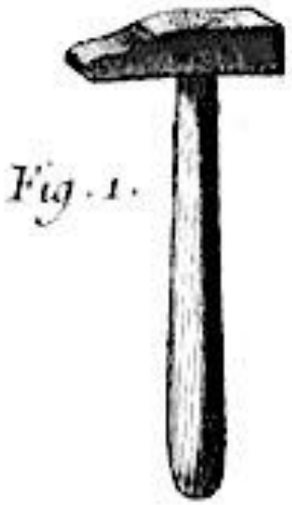


Fig. 1.

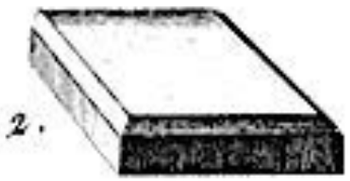


Fig. 2.

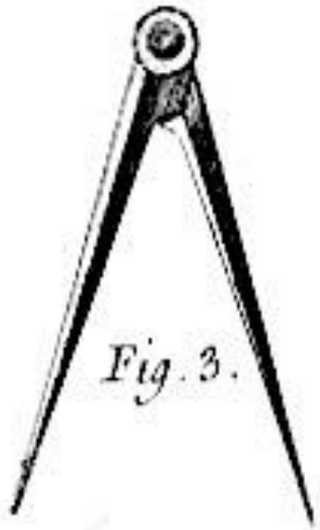


Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7

Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

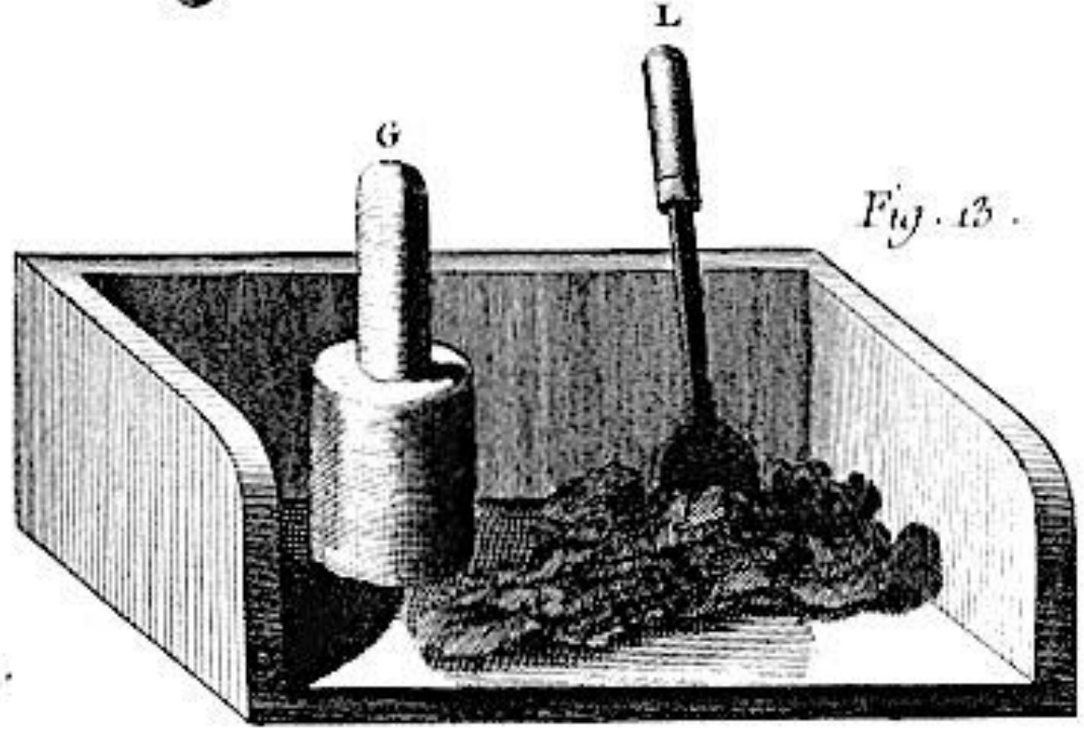
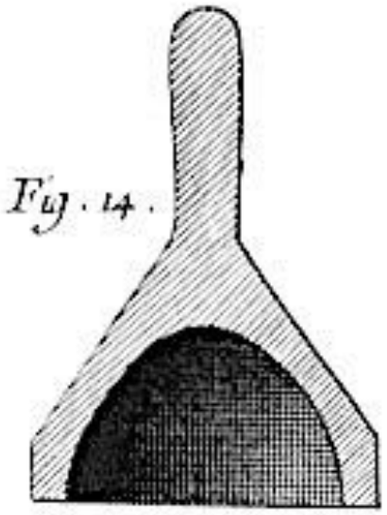


Fig. 13.

Printing - Press Tools & Utensils
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



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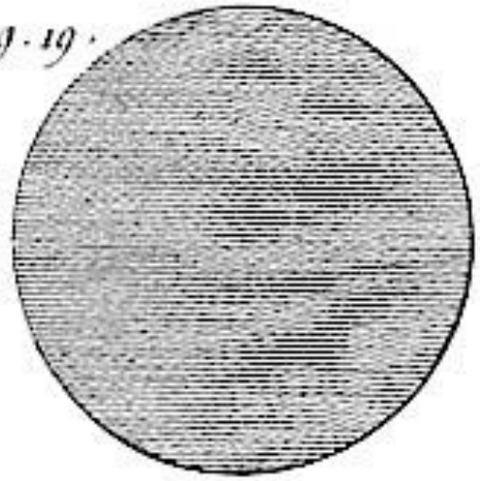

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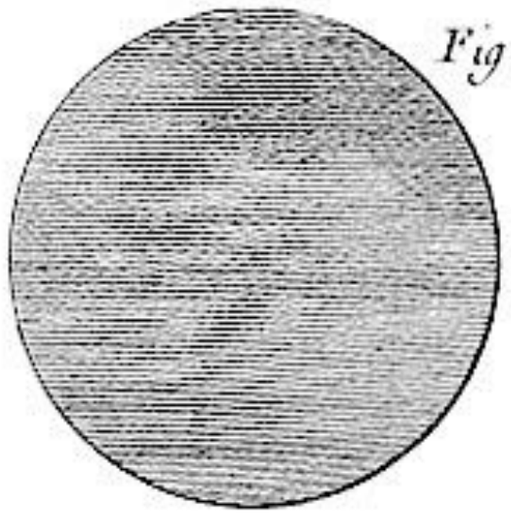
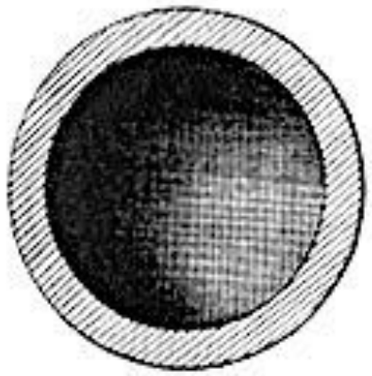


Fig. 20.

Fig. 22

Fig. 18.



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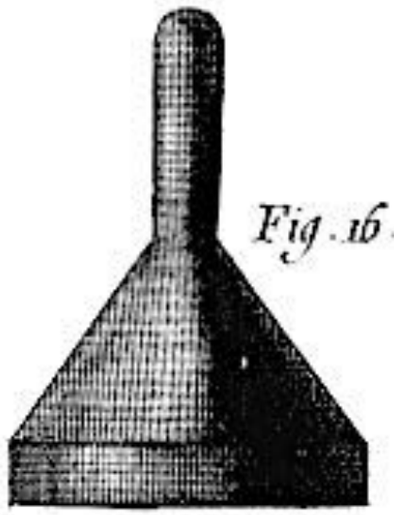

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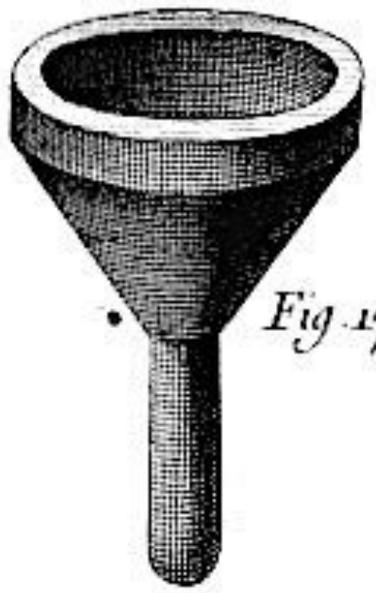

Fig. 17.

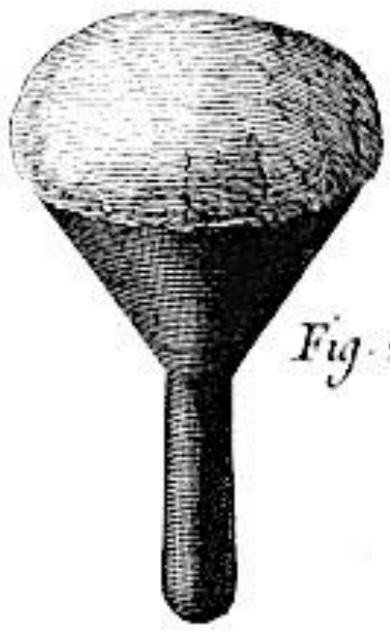

Fig. 21.

Printing - Press Tools & Utensils
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)

MATRICES
DES CARACTERES ITALIQUES
DE L'IMPRIMERIE ROYALE
QUI APARTIENNENT AU ROY,
en l'état où la Veuve Sebastien Mabre-Cramoisy
les a laissées le 3. Aoust 1690.

PETIT CANON
contenant 111. matrices.

A B C D E F G H I K L M N O P Q R S T V U X Y Z Æ a b c d e f
g h i j k l m n o p q r ſ s t u v x y z & fi fl ffi ffl ß ſp ſſi ſt ct as is us æ ſi ſl i j ü ï ë ä ö ü à è ù é ç 1 2 3 4 5 6 7 8 9 0

MATRICES
DES CARACTERES ITALIQUES
DE L'IMPRIMERIE ROYALE
QUI APARTIENNENT AU ROY,
en l'état où la Veuve Sebastien Mabre-Cramoisy
les a laissées le 3. Aoust 1690.

GROS PARANGON
contenant 128. matrices.

A B C D E F G H I J K L M N O P Q R S T V U X Y Z
a b c d e f g h i j k l m n o p q r ſ s t u v x y z & ct ſt ſi ſl ffi ffl ß æ œ ä ö ü ë ï ç à è ù é
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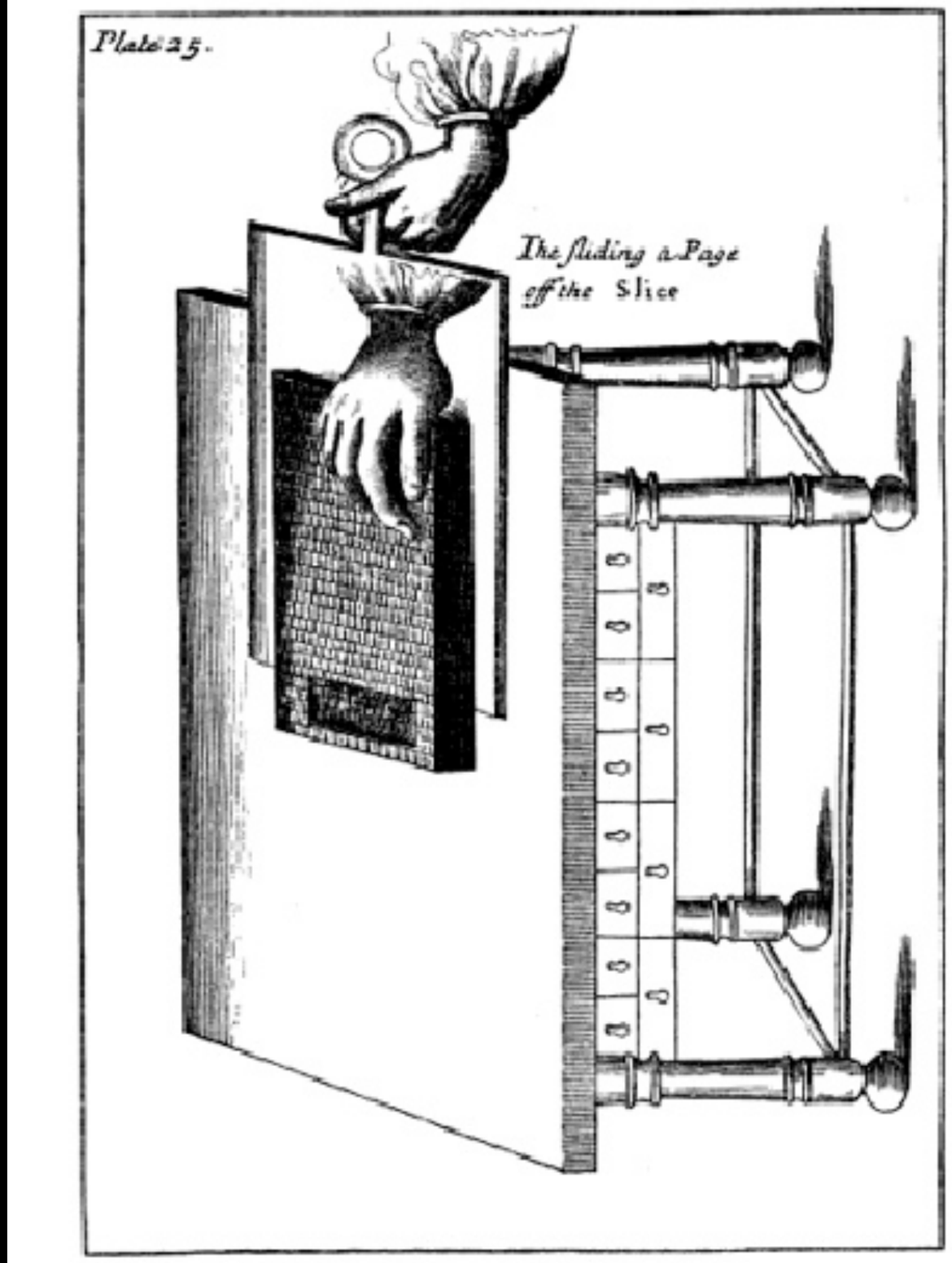
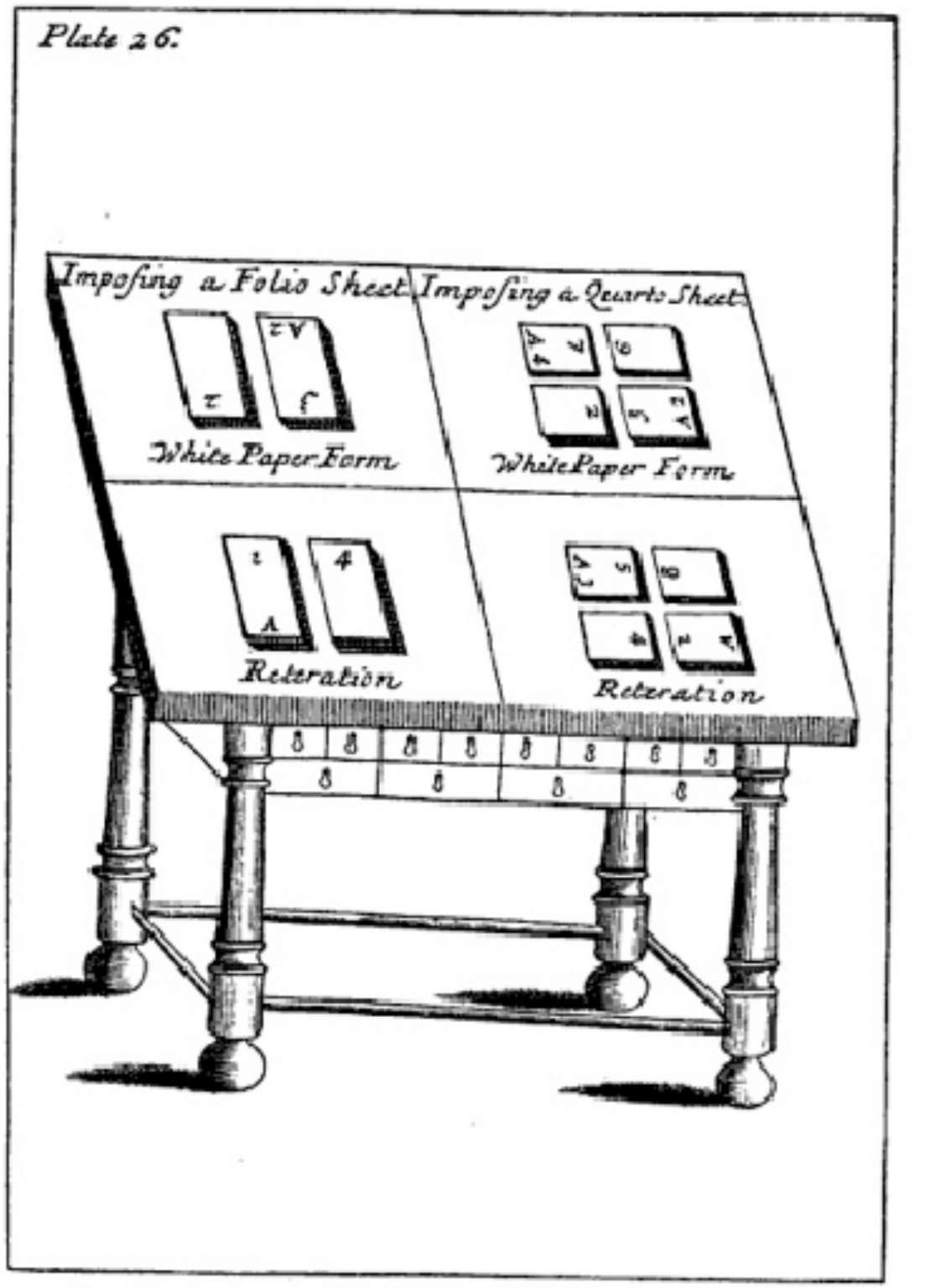
, . : ; ? ! 1 2 3 4 5 6 7 8 9 0

Matrices
18th Century
(Public Domain(

MECHANICK EXERCIZES: Or, the Doctrine of handy books. Applied to the Art of Printing."
by Joseph Moxon 1683
(Providence Public Library)



MECHANICK EXERCIZES: Or, the Doctrine of handy books. Applied to the Art of Printing."
by Joseph Moxon 1683
(Providence Public Library)



MECHANICK EXERCIZES: Or, the Doctrine of handy books. Applied to the Art of Printing."
by Joseph Moxon 1683
(Providence Public Library)

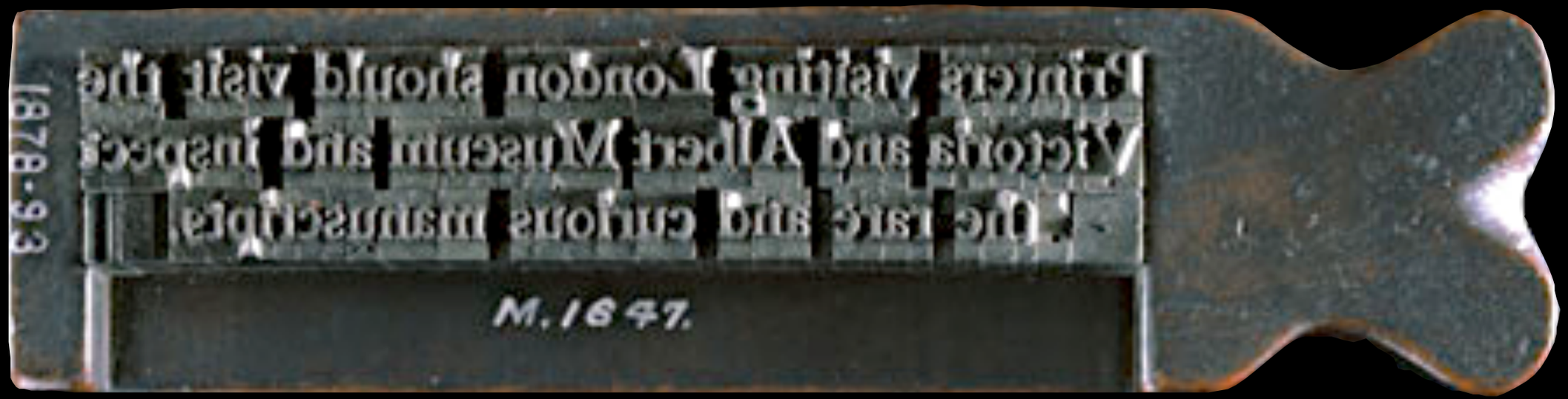
MECHANICK EXERCIZES: Or, the Doctrine of handy books. Applied to the Art of Printing."
by Joseph Moxon 1683
(Providence Public Library)

Lead Cutter for Slug - TheSpacing Material between Lines of Type
18th Century
(Atwater Kent Museum of Philadelphia)

Slug Mold
18th Century
(The Franklin Institute, Philadelphia)

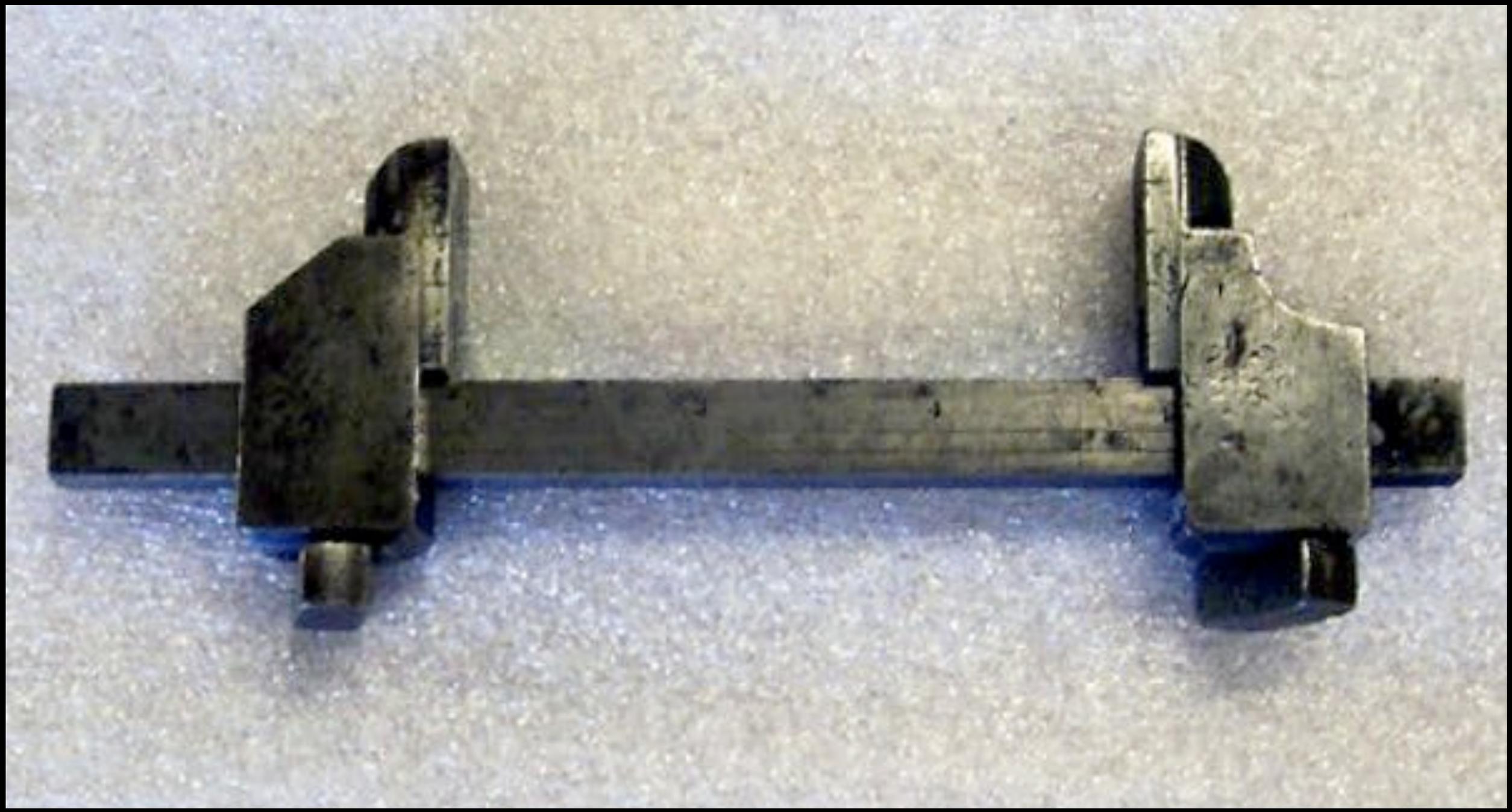
Composing Stick of Benjamin Franklin
18th Century
(The Franklin Institute, Philadelphia)

Composing Stick of Benjamin Franklin
18th Century
(Atwater Kent Museum of Philadelphia)



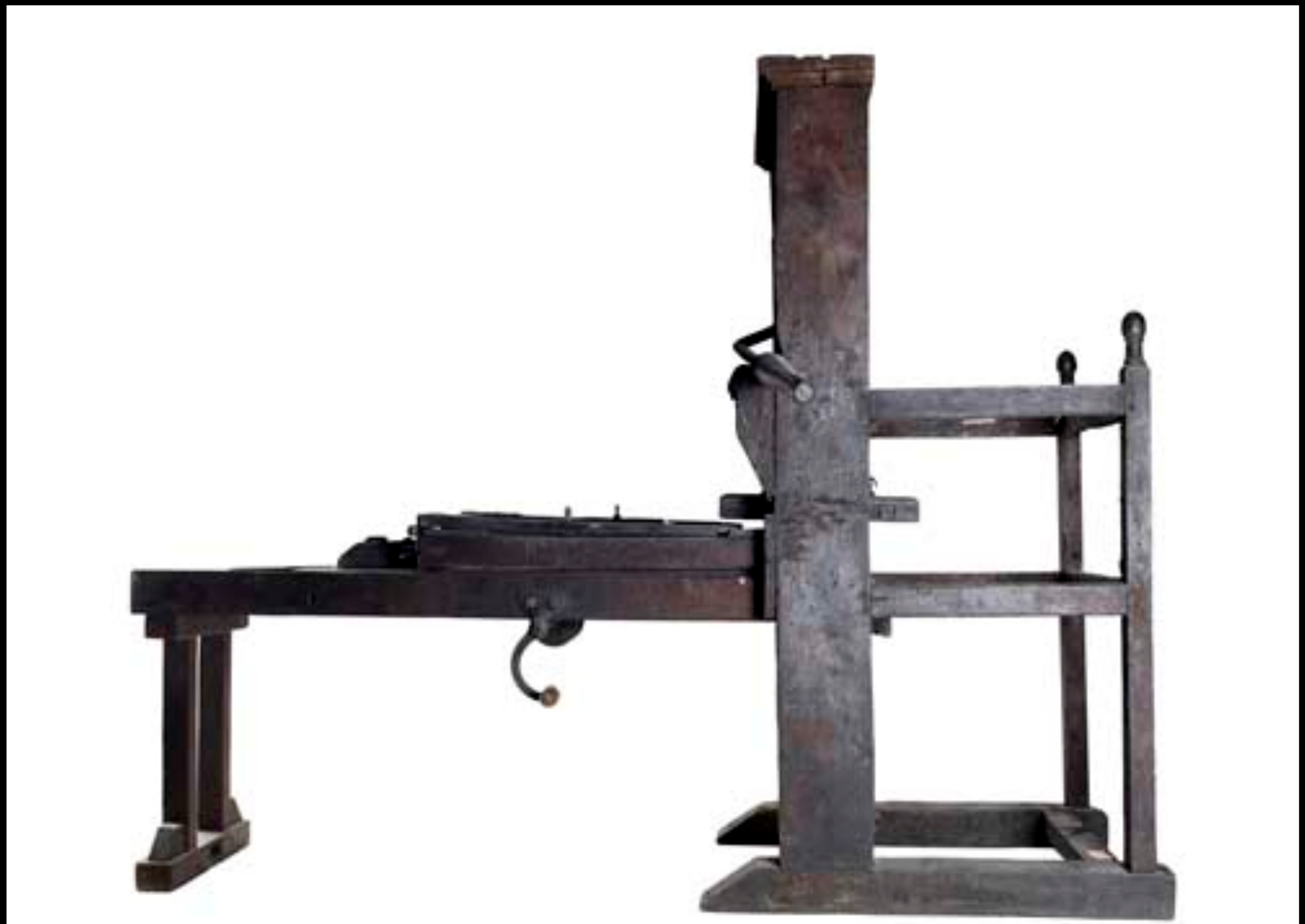
Composing Stick
Mid 18th Century
(Science Museum / Science & Society Library)

Print Galley of Benjamin Franklin
18th Century
(Atwater Kent Museum of Philadelphia)



Type Gauge
Possibly used by Benjamin Franklin and Benny Bache
(The Franklin Institute, Philadelphia)

Printing Presses



English Common Press
c. 1776 - 1800
(Museum of London)

English Common Press - The Fawkner Press
18th Century
(Museum Victoria)

English Common Press -Said To Have Been Used by Benjamin Franklin in John Watts's Printing Shop in London in 1726.
c. 1725
(Smithsonian Insititution)

English Common Press -Said To Have Been Used by Benjamin Franklin in John Watts's Printing Shop in London in 1726.
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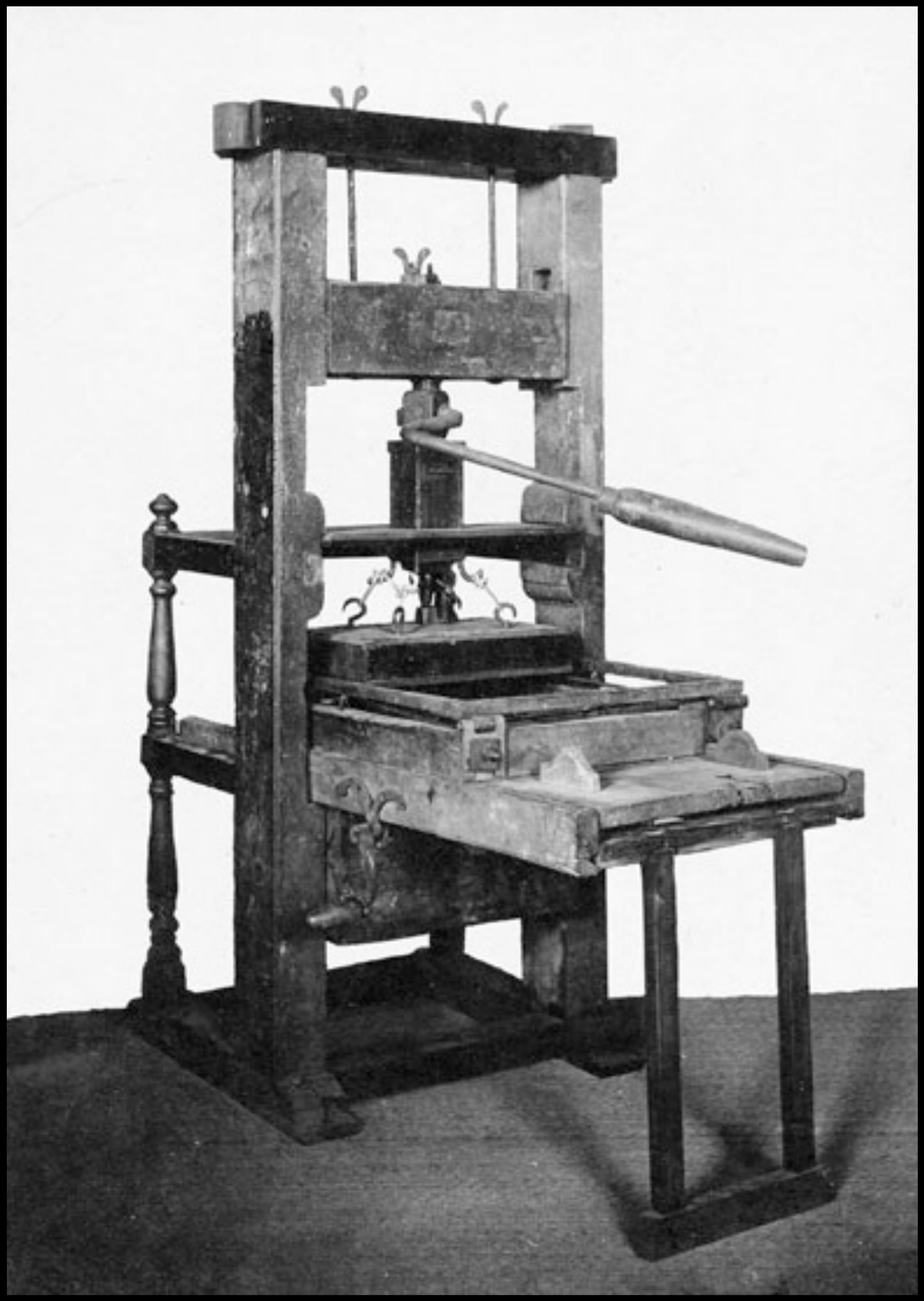
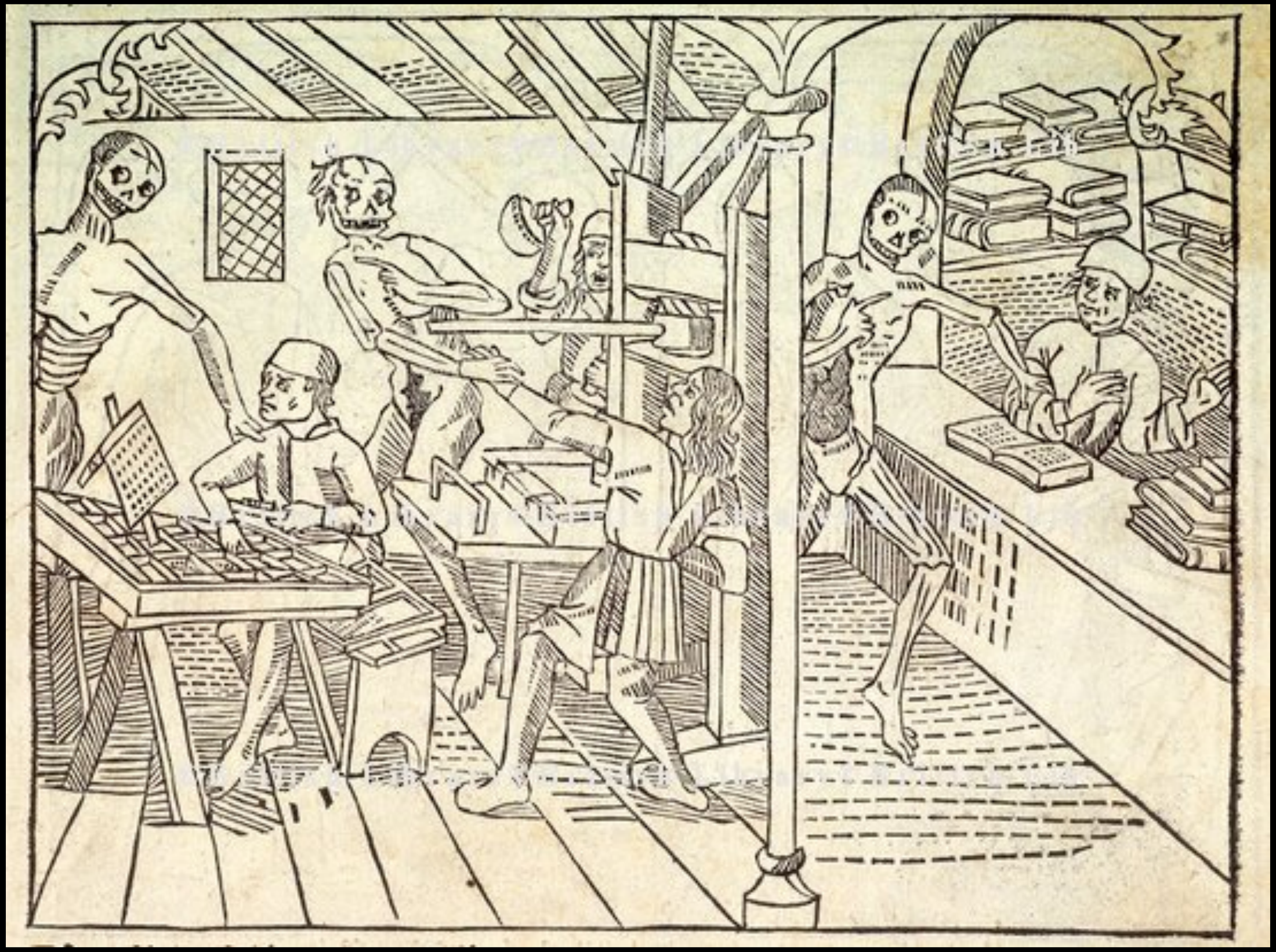


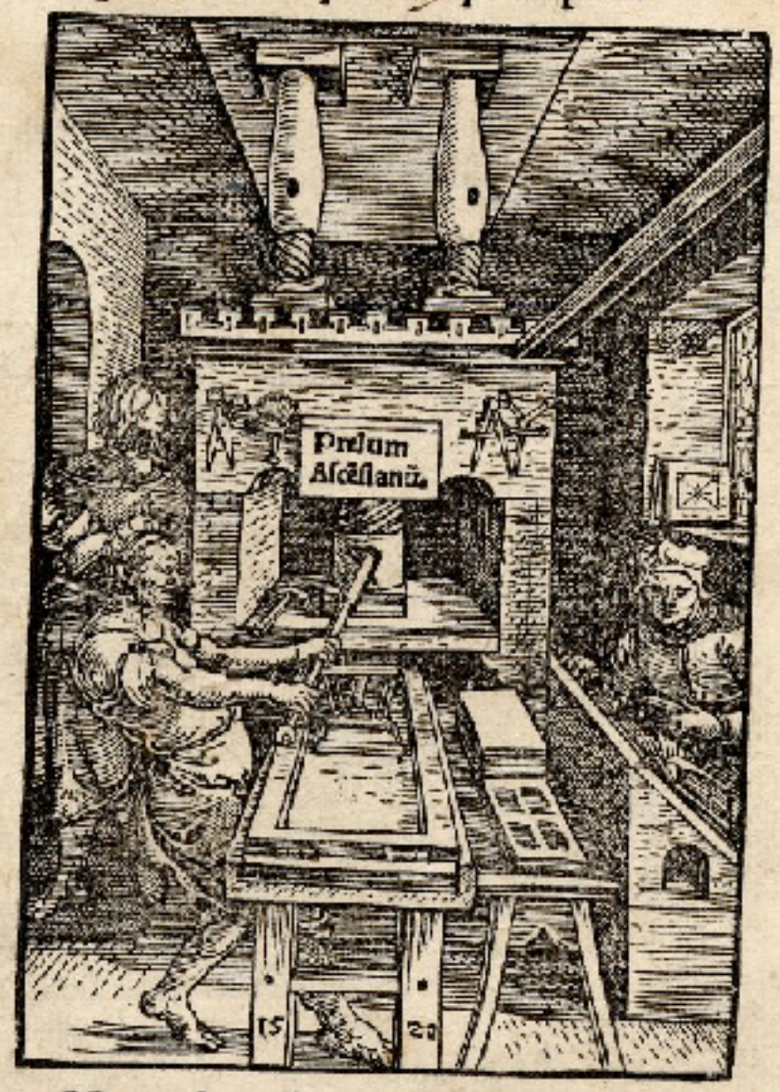
English Common Press
18th Century
(Public Domain)



Dance Macabre
Mathias Huss 1499
(The British Library)

AETATVM

Mundi Septem supputatio, per Carolum Bouillum Samarobrinũ, ad Franciscum Molinũ virũ clarissi. & Regiorũ eleemosynarum principem.

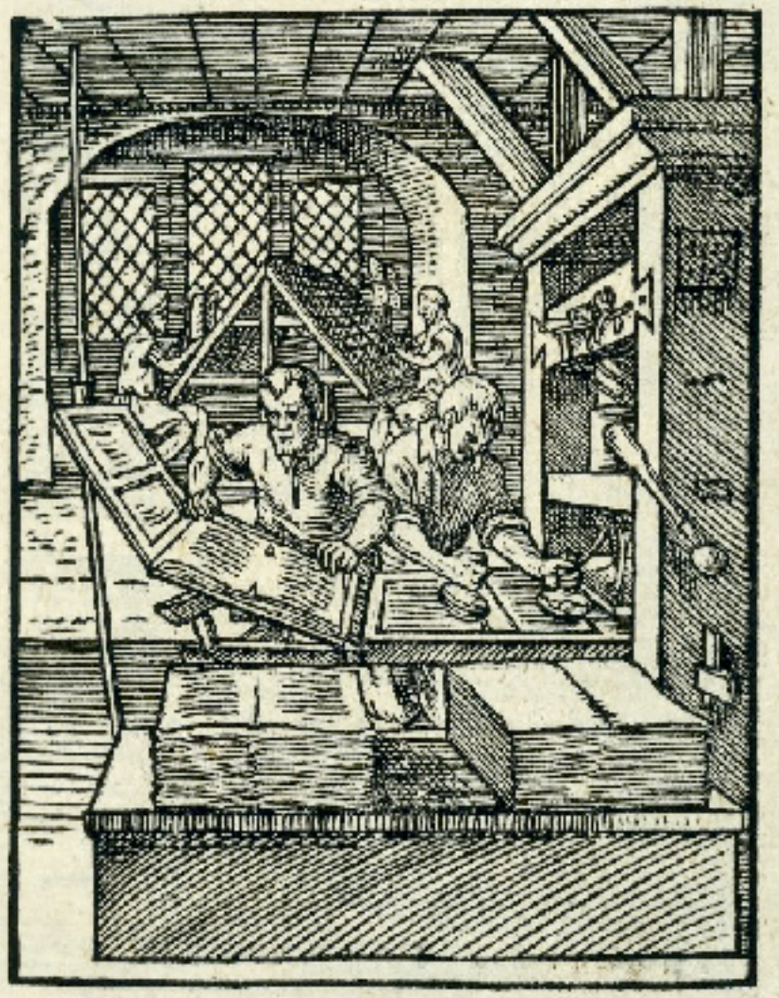


Venundatur Iodoco Badio Ascensio.

Title-page of 'Aetatum Mundi Septem ...'
1520
(The British Museum)

Typographus. Der Buchdrucker.

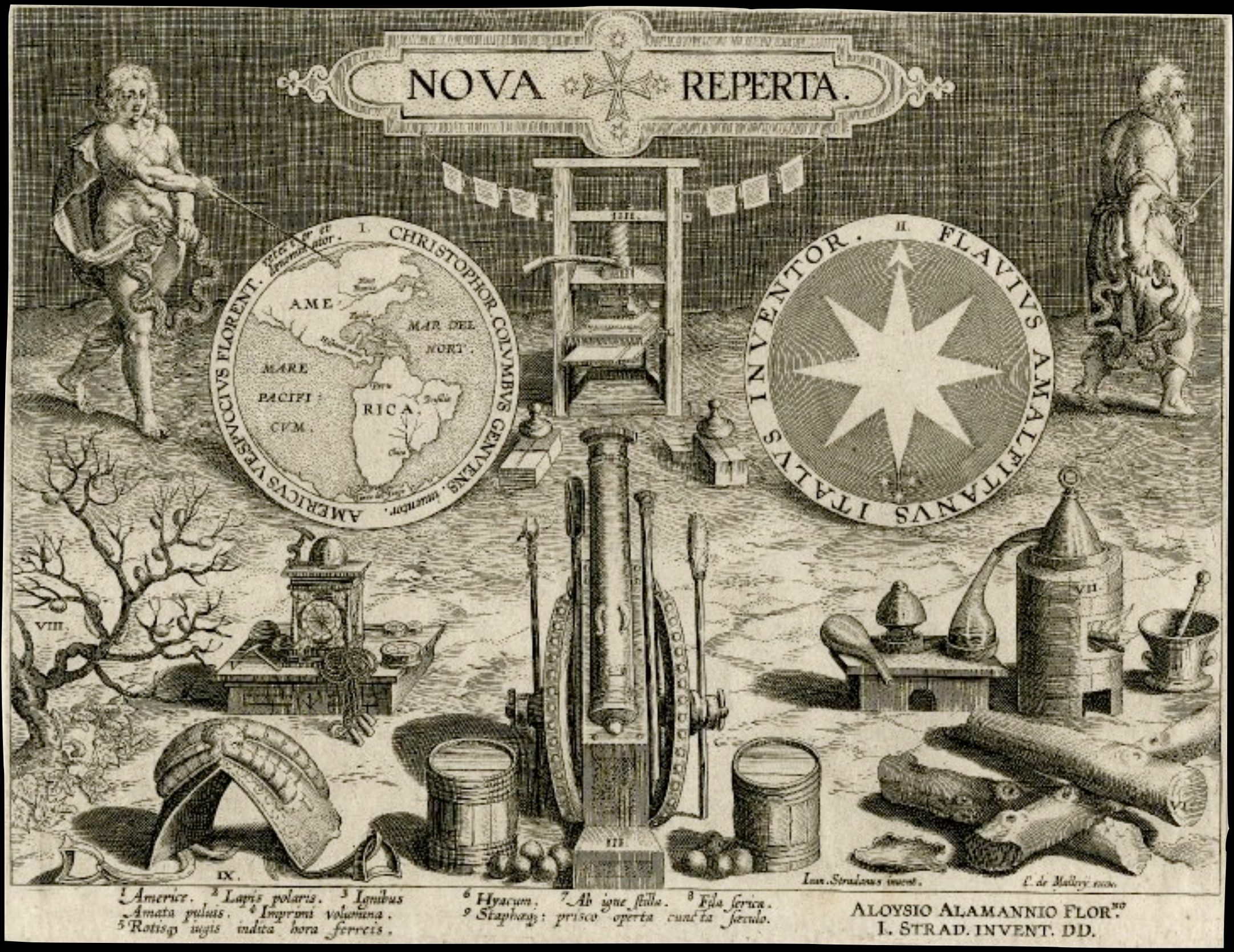
ARte mea reliquas illuſtro Typographus artes,
Imprimo dum varios ære micante libros.
Quæ prius aucta ſitu, quæ puluere plena iacebant,
Vidimus obſcura nocte ſepulta premi.



Hæc veterum renouo neglecta volumina Patrum
Atq; ſcolis curo publica facta legi.
Artem prima nouam reperiſſe Moguntia fertur,
Vrbs grauis, & multis ingenioſa modis.
Qua nihil vtilius videt, aut precioſius orbis,
Vix melius quicquam ſecla futura dabunt.

C 3 Char-

"Typographus. Der Buchdrucker" (The Printer)
1568
(The British Museum)



"NOVA REPERTA"
by Jan Collaert II, published by Carel van Mallery after Jan van der Straet c. 1591
(The British Museum)

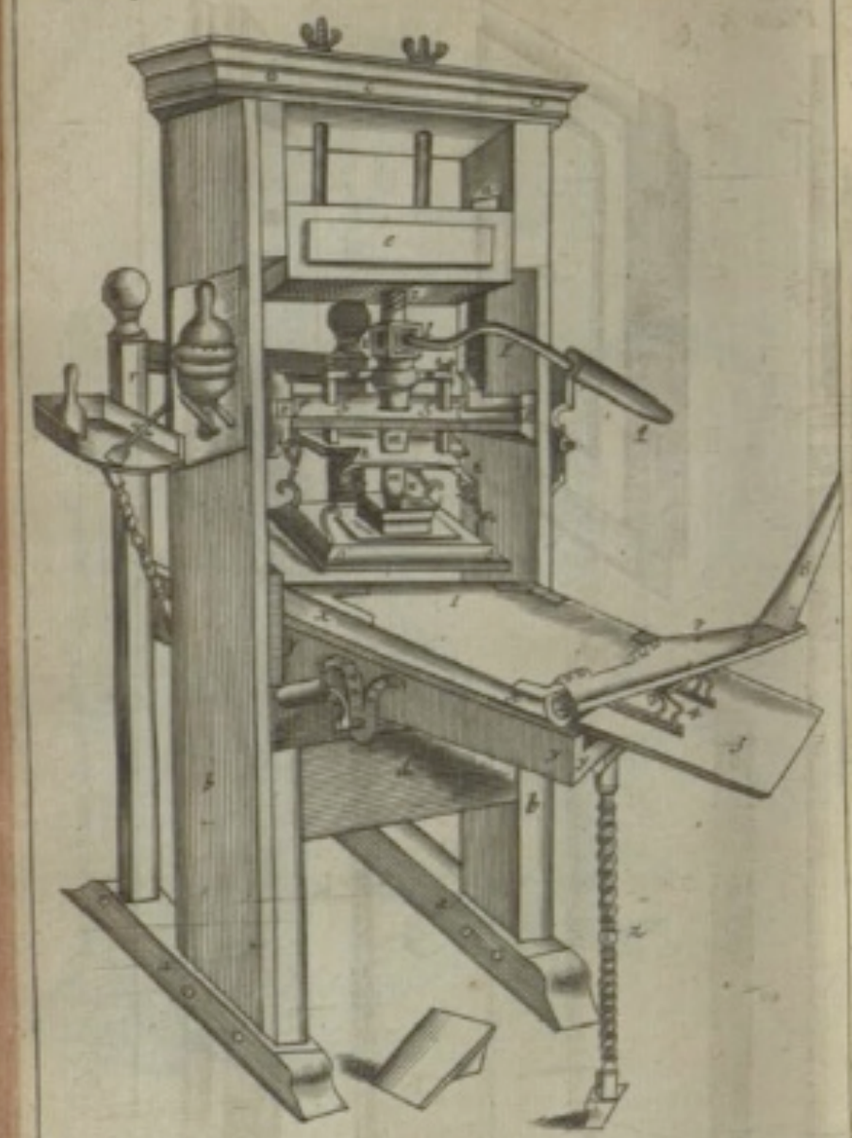
"IMPRESSIO LIBRORVM"
by Philips Galle after Jan van der Straet c. 1580 - 1605
(The British Museum)

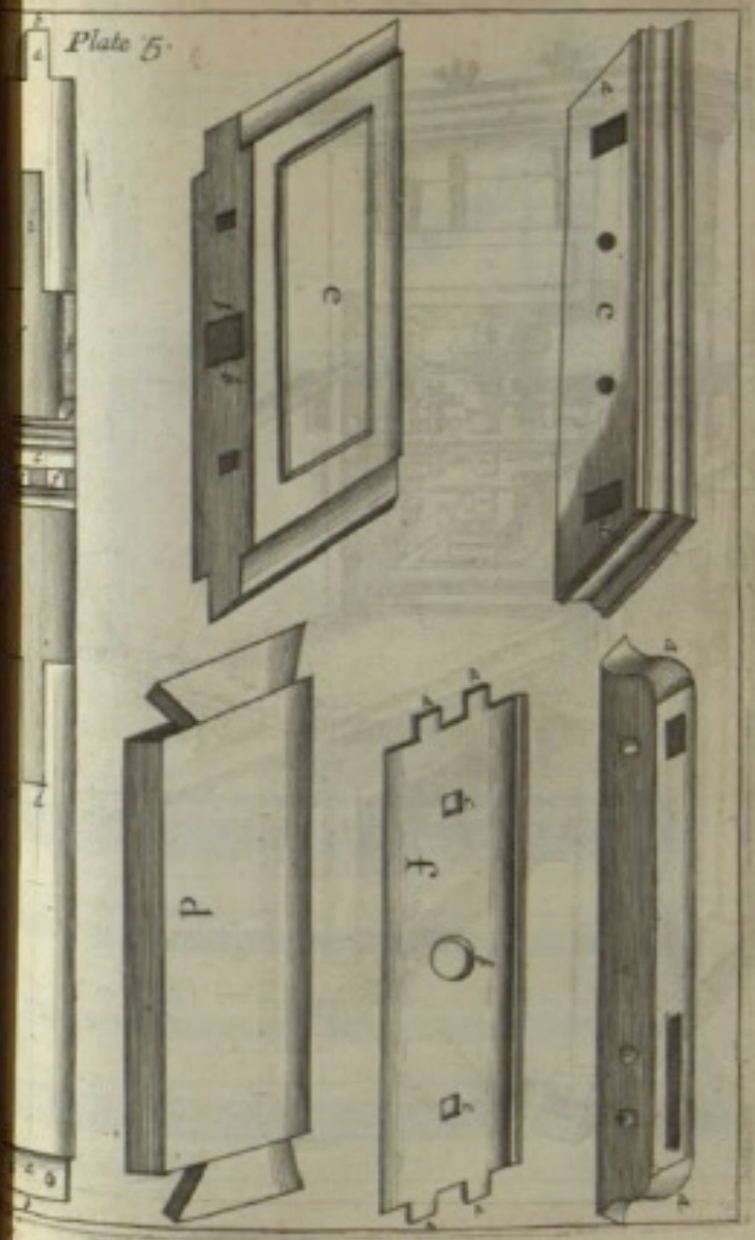
Title Page
by Matthias Greuter, Printed by Claude Morilon 1620
(The British Museum)

Title Page
by Matthias Greuter, Printed by Claude Morilon 1620
(The British Museum)

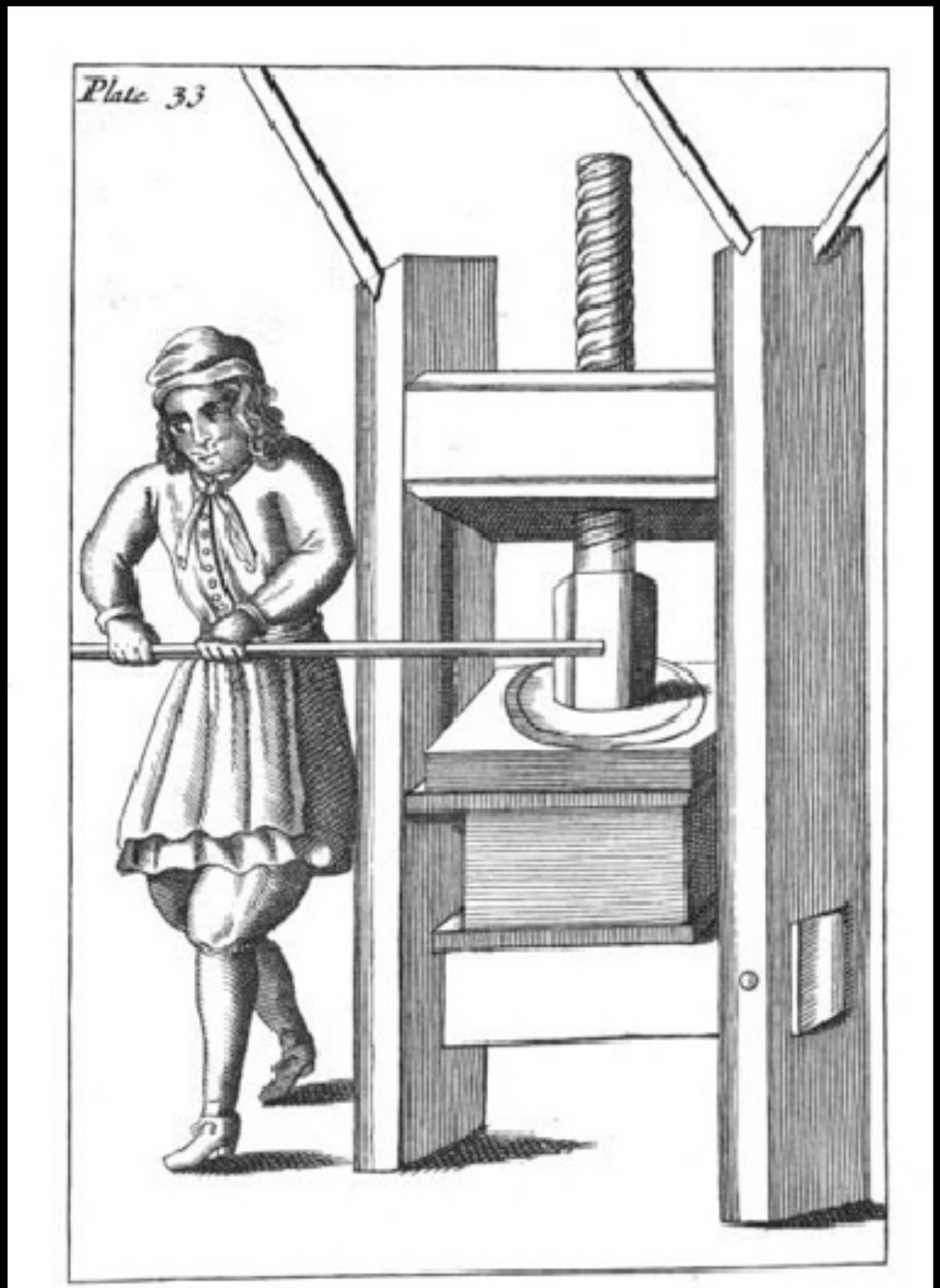
Title Page
by Sebastian Furck, Published by Gottfried Tampach 1631
(The British Museum)

Title Page
by Sebastian Furck, Published by Gottfried Tampach 1631
(The British Museum)





MECHANICK EXERCIZES: Or, the Doctrine of handy books. Applied to the Art of Printing."
by Joseph Moxon 1683
(Providence Public Library)



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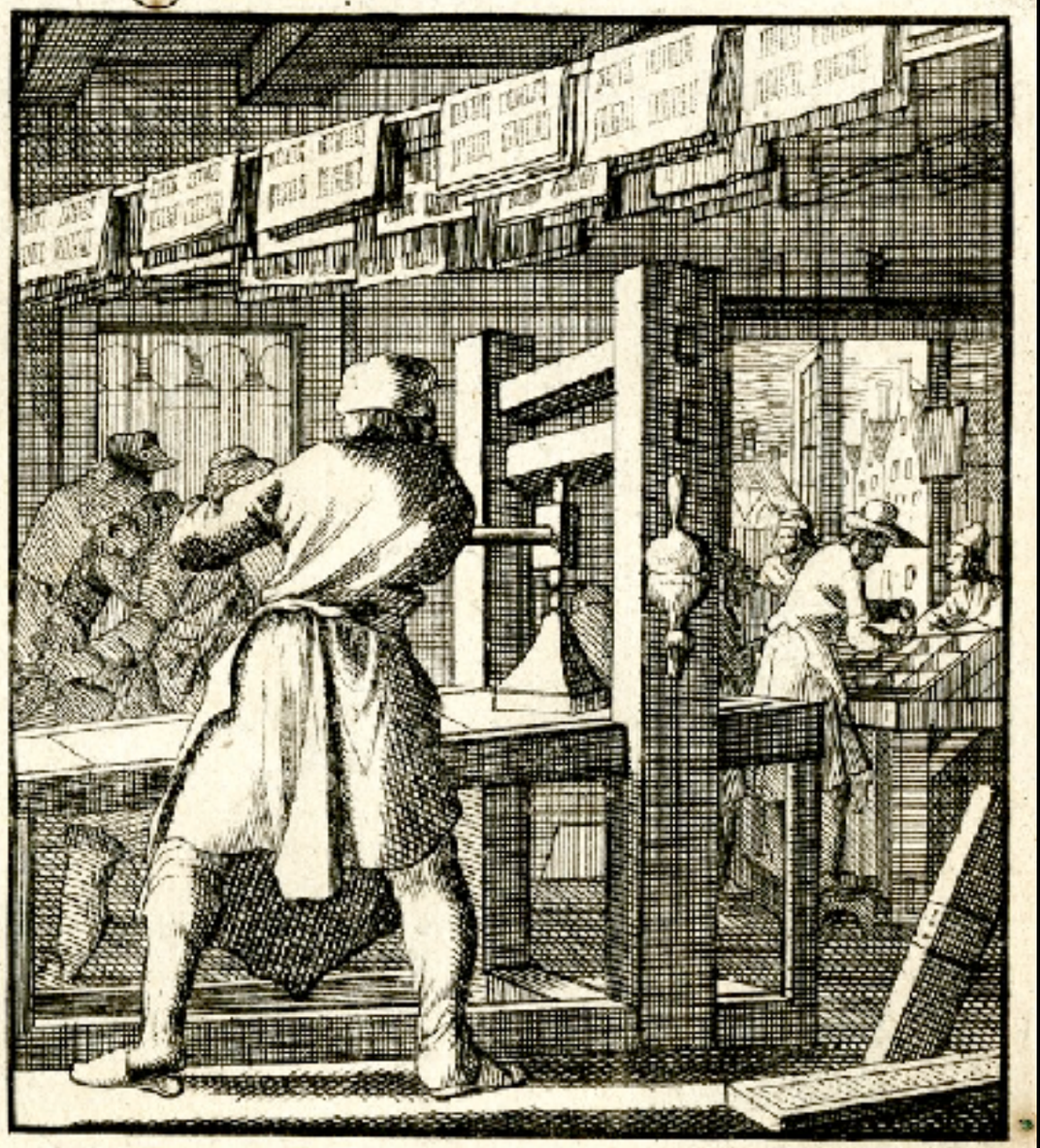
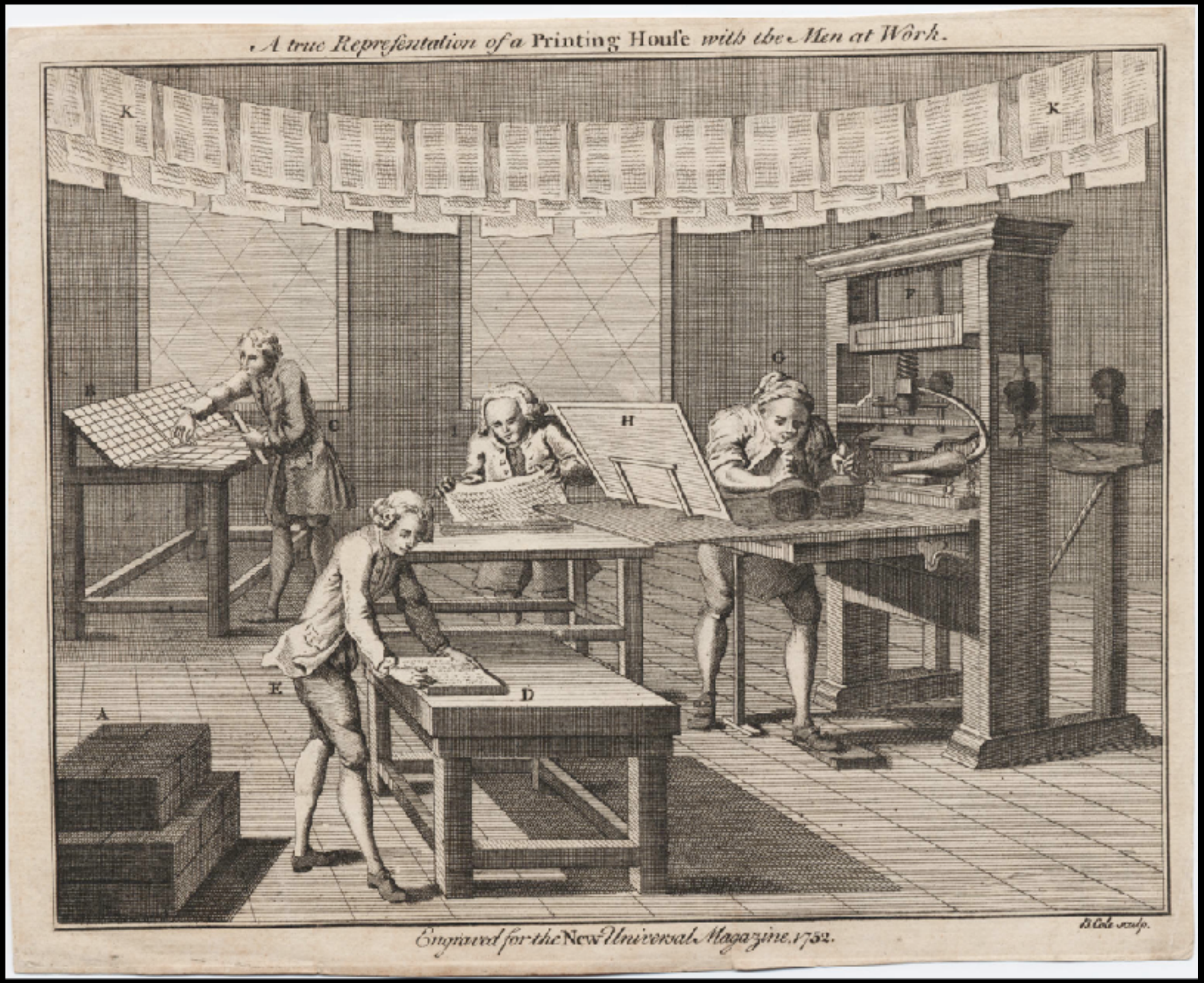


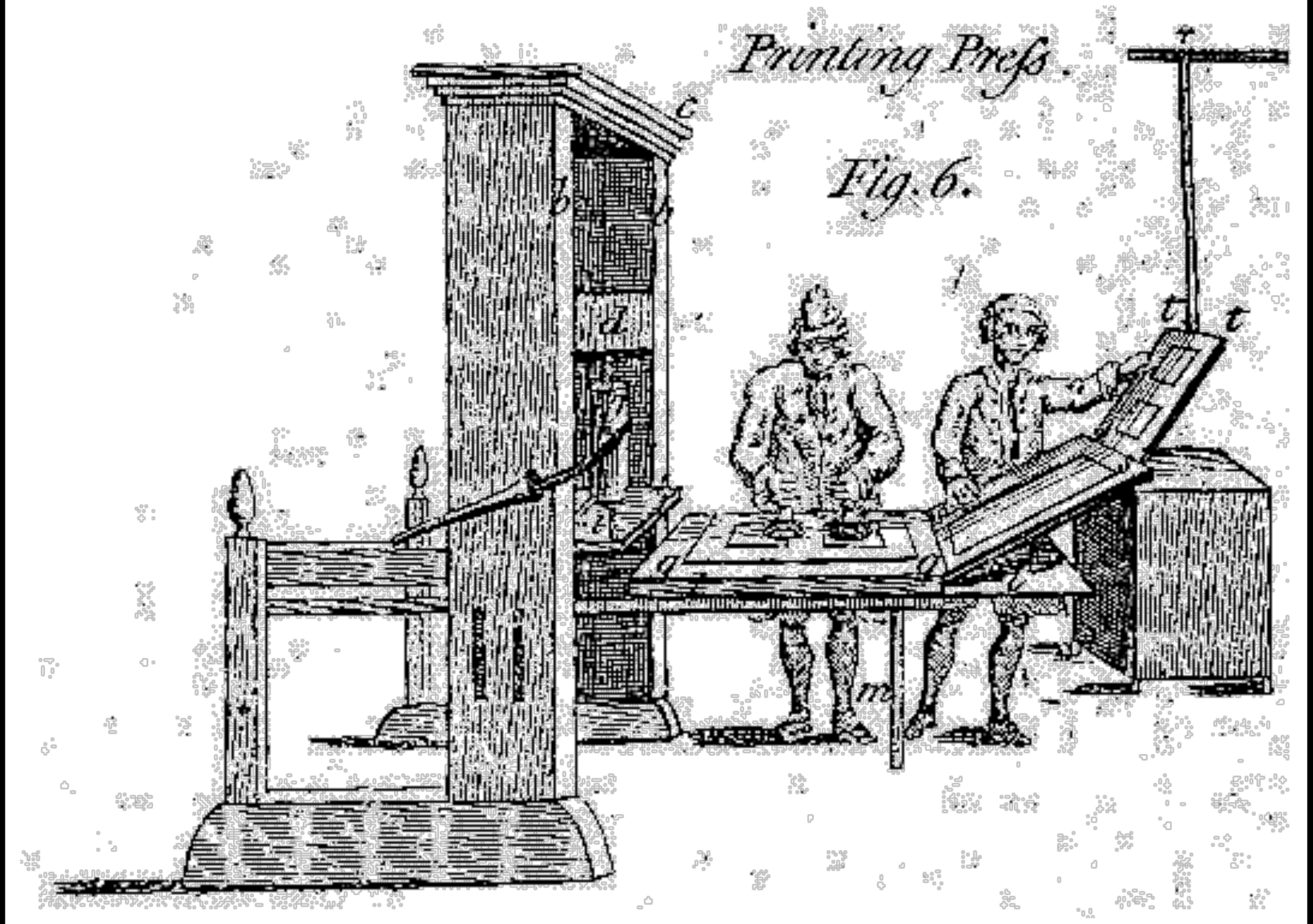
Werd mÿ een werk besteed te drukken,
Ik mag vooreerst de vruchten plukken;
Of 't Boek na geenen kooper ziet,
Die zwarigheid belast me niet.

Dutch Book Printer
1695
(The British Museum)

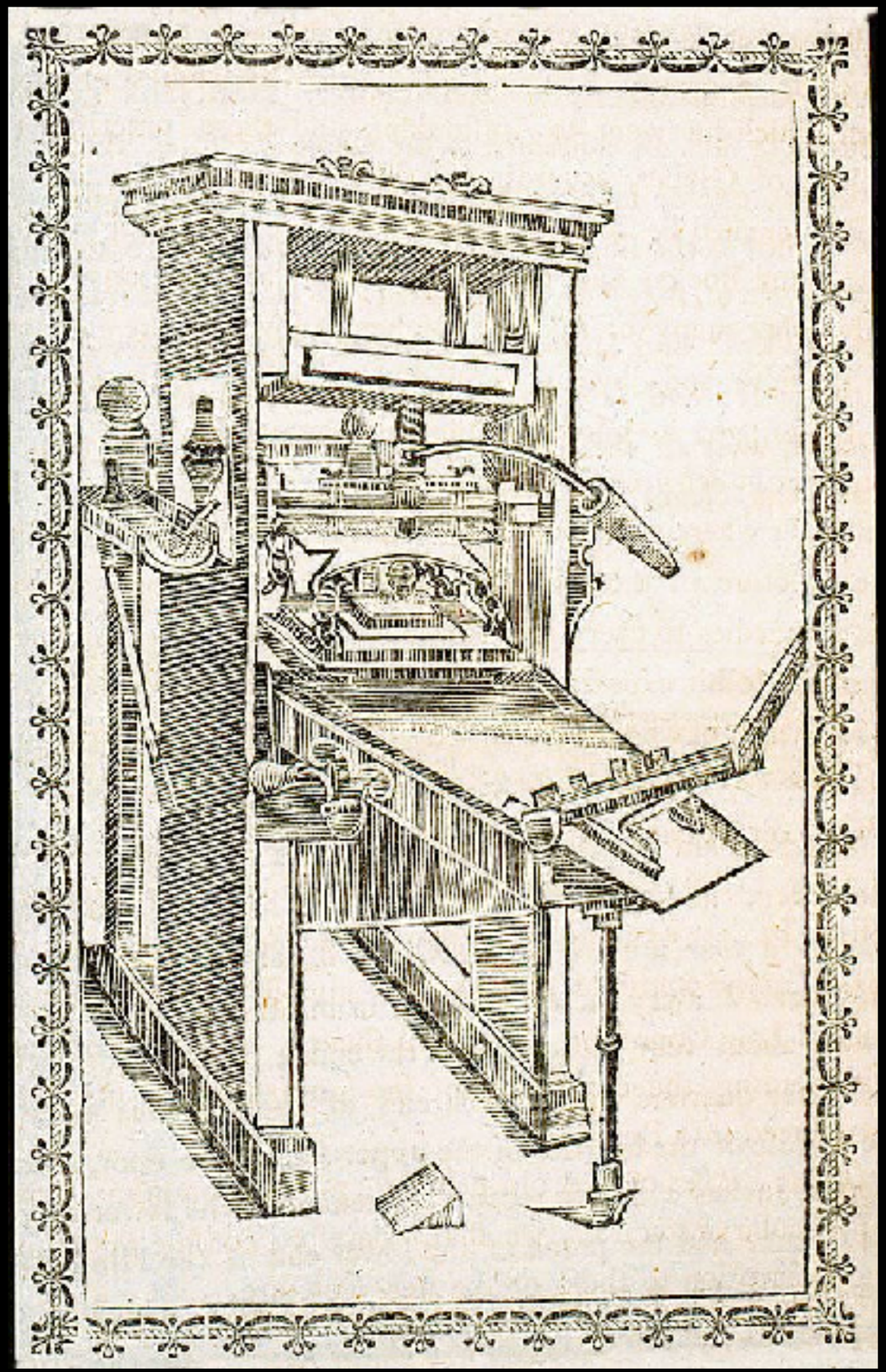


"A true Representation of a Printing House with the Men at Work"
by B. Cole Engraved for the New Universal Magazine 1732
(Lewis Walpole Library)

A Printer's Workshop
c. 1710
(The British Library)



Printing Press
"The Complete Dictionary of Arts and Sciences" 1765 - 1766
(University of Florida)



Printing Press
by Philip Luckombe "The History and Art of Printing...", Printed by W. Adlard and J. Brown for J. Johnson 1771
(Rochester Institute of Technology - Cary Graphic Arts Collection)

Ink

&

Ink Stands

Leather, Wood, and Horsehair Ink Balls
c. 1740
(The Franklin Institute, Philadelphia)

Ink Stone on Stand
c. 1740
(The Franklin Institute, Philadelphia)

A Recreated Printer Applies Ink at the Print Shop of Edes & Gill, Boston
(The Recreated Printing Office of Edes & Gill, Boston, Massachusetts)

Type Styles

THE holy Gospel of Ie. sus Christ, according to Iohn, with *the Commentarie of M.* Iohn Caluine:

Faithfully translated out of Latine into english by *Christopher Fetherstone*, studentin Diuinitie.

Example of Type - Thomas Dawson, Printer
London 1610
(Rochester Institute of Technology - Cary Graphic Arts Collection)

THE NEXT THING TO BE handled, is the government of *Samuel* and *Saul*; and first of *Samuel*.

Samuel a rare man beginneth in the seventh *Jubilee* to teach Religion, where God purposed to establish a Kingdom.

It may be demanded, why Christ did not die in the fourth *Jubilee*, seeing it is a square number, and representeth the form of the heavenly *Jerusalem*?

Answer. Because God would have *Josephs* house receive his glory.

Why then died he not in the Seventh *Jubilee*, seeing it is a holy number, and figureth the rest of our soules?

Answer. Because the Scepter which *Jacob* promised, was not yet come to *Judah*: and when he had it, it must have a double glory over *Josephs* house: but multiply the number of Seven by the number foure, and you have the eight and twentieth *Jubilee*, the very year of Christs death.

In an excellent and sweet harmony all the actions of God are cast, if men mark, and seriously weigh and ponder them.

Samuel *and* Saul *Forty years.*

IN *Samuels* Story we are to consider three things.

First, the time of the government.

Secondly, the place where he ruled.

Thirdly, his Person.

The time was in the Seventh *Jubilee*. This is especially to be noted, seeing they were seven years in conquering the land, (as *Theodoret* applieth that to this Story) in the Seventh *Jubilee* they should look for some rare event. In the first *Jubilee*,

Othoniel

Example of Type - John Beale
London 1640
(Rochester Institute of Technology - Cary Graphic Arts Collection)

A

CHAIN OF SCRIPTURE CHRONOLOGY;

FROM THE

Creation of the World to the Death of

JESUS CHRIST.

In VII. PERIODS.

Viz. From the
- *Creation* to the *Flood.*
- *Flood* to the *Promise.*
- *Promise* to the *Law.*
- *Law* to the *Temple.*
- *Temple* to the *Captivity* in *Babylon.*
- *Captivity* to the *Return.*
- *Return* to the Death of *Christ.*

By THO. ALLEN.

LONDON,
Printed by *Tho. Roycroft*, and are to be sold by *Francis Tyton* at the three Daggers in *Fleetstreet*, and *Nath. Ekins* at the Gun in *Pauls* Church-yard, 1659.

Example of Type - Thomas Roycroft, Printer
London 1659
(Rochester Institute of Technology - Cary Graphic Arts Collection)

Loves Riddle.

Act. I. Scene I.

Enter Callidora *disguised in mean apparel.*

MAD feet, ye have been traitors to your Master;
Where have you led me? sure my truant mind
Hath taught my body thus to wander too;
Fainters and fear surprize me: Ye just gods,
If ye have brought me to this place to scourge
The folly of my Love, (I might fay madness)
Dispatch me quickly; send some pitying man
Or cruel Beast to find me? let me be
Fed by the one, or let me feed the other.
Why are these trees so brave? why do they wear
Such green and fresh apparel? how they smile!
How their proud tops play with the courting wind!
Can they behold me pine and languish here,
And yet not sympathize at all in mourning?
Do they upbraid my sorrows? can it be
That these thick branches never seen before
But by the Sun, should learn so much of man?
The Trees in Courtiers Gardens, which are conscious
Of their guilt, masters hatefulness and pride,
Themselves would pity me; yet these ——Who's there?

Enter Cupid *singing.*

Rise up thou mournful Swain,
For 'tis but a folly
To be Melancholy
And get thee thy pipe again.

2. Come

Example of Type - Abraham Cowley
London 1659
(Rochester Institute of Technology - Cary Graphic Arts Collection)

THE
WONDERFUL,
AND MOST
Deplorable HISTORY
OF THE
LATER TIMES
OF THE
JEWS:
WITH THE
DESTRUCTION of the CITY
OF
Jeruſalem.

Which HISTORY *begins where the Holy Scriptures do end.*

By JOSEPHUS BEN GORION.

Whereunto is added a Brief of the Ten *Captivities*; with the Pourtrait of the *Roman* RAMS, and Engines of BATTERY, *&c.*
As alſo of *JERUSALEM*; with the fearful and the preſaging Aparitions that were ſeen in the Air before her Ruins.
Moreover, there is a Parallell of the late Times and Crimes in *LONDON*, with thoſe in *JERUSALEM*.

London, Printed for *W. Thackeray*, and are to be Sold by *James Gilbertſon* at the *Sun* and *Bible* on *London-Bridge*. MDCLXXXVIII.

Example of Type - William Thackeray, Publish
1688
(Rochester Institute of Technology - Cary Graphic Arts Collection)

THE HISTORY OF THE WARS OF THE Commons OF CASTILE,

In the Beginning of the

Reign of *Charles* the V^th.

DONNA *Iſabella*, the Sovereign Queen of *Caſtile*, &c. and Wife of *Ferdinand*, King of *Arragon*, having departed this Life on the 26th. of *November*, in the Year 1504; By her Death, the Crown of *Caſtile*, and of

of all the Dominions thereunto belonging, deſcended to *Dona Joanna*, her Eldeſt Daughter then living, and who was Married to *Philip*, Duke of *Burgundy*, Eldeſt Son of *Maximilian*, the Emperor, and Arch Duke of *Auſtria*; and who, at that time was in *Flanders* with her Husband, and her Eldeſt Son, *Charles*.

The Deceaſed Queen having been ſenſible of her Daughter *Donna Joanna's* weakneſs, and much diſpleaſed with her Son in Law *Philip*, for having been a very unkind Husband; by her Will, made not long before her Death, ſhe conſtituted her own Husband, King *Ferdinand*, Governor of *Caſtile*, during the time of their Grandſon, Prince *Charles's* Minority.

But *Philip*, who was a briſk Prince, coming not long after with his Queen into *Spain*, did, with the Aſſiſtance of the *Caſtilian* Nobles, who were extremely weary of *Ferdinand's* Severe Government, oblige his Father-in Law to leave *Caſtile*, and go to his own Kingdoms: *Philip*, among other things, being much diſſatisfied with his Father-in-Law, for having after he was above ſixty years of age, concluded a Marriage with a young Beautiful *French* Princeſs, whoſe name was *Germana*, in hopes of having Male-Iſſue by her, to Succeed him in the Throne of *Arragon*.

But

Example of Type - Michael Geddas of London
1702
(Rochester Institute of Technology - Cary Graphic Arts Collection)

PUBLII VIRGILII

MARONIS

BUCOLICA,

GEORGICA,

ET

AENEIS.

BIRMINGHAMIAE:

Typis JOHANNIS BASKERVILLE.

MDCCLVII.

Example of Type - John Baskerville
London 1757
(Public Domain)

THE

WORKS

OF THE LATE

RIGHT HONORABLE

JOSEPH ADDISON, Esq;

VOLUME the FIRST.

With a Complete INDEX.

BIRMINGHAM:

Printed by JOHN BASKERVILLE, for J. and R. TONSON,

At *Shakespear's Head* in the *Strand*, LONDON.

M DCC LXI.

Example of Type - John Baskerville
London 1761
(Public Domain)

A SPECIMEN

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

ABCD
ABCDE
ABCDEFG
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIKLMN

Two Lines Great Primer Roman.

Quouſque tandem abutere, Catilina, pati-

Quouſque tandem abutere, Catilina, patientia noſtra?

Two Lines Great Roman.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor

Two Lines English.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus elu-

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor

Double Pica Roman.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet?

ABCDEFGHIJKLMNOP

Great Primer Roman.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe-

ABCDEFGHIJKLMNOPQRS

English Roman.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVW

Pica Roman.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWX

Double Pica Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia?

ABCDEFGHIJKLMNO

Great Primer Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQR

English Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRS

Pica Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWX

Two Lines Pica Roman.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Pica Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Pica Black.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pica Black.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines English Black.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Great Primer Black.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

Great Primer Black.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Great Primer.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

Great Primer.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines English.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

English.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Pica.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pica.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Small Pica.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Small Pica.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Long Primer.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Brevier.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Brevier.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Minion.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Minion.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Nonpareil.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Nonpareil.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Pearl.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pearl.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Two Lines Diamond.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Diamond.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Example of Type - William Caslon, Typographer
1761
(Rochester Institute of Technology - Cary Graphic Arts Collection)

MANUEL TYPOGRAPHIQUE.

Première Partie.

LA GRAVURE,

ou Taille des Poinçons.

Pour être un bon Graveur de Caractères, il faut être Typographe, c'eſt-à-dire, ſavoir tous les détails du méchaniſme de la Fonderie & de l'Imprimerie, afin d'y aſſujétir ſon travail. Maître de l'art, le Graveur doit tout prévoir dans la fonte & dans l'impreſſion. C'eſt par-là que les Simon de Colines, les Garamond, les

Example of Type - Pierre Simon Fournier, Typographer
Paris, France 1764 - 1766
(Rochester Institute of Technology - Cary Graphic Arts Collection)

Wood Blocks

Royal Arms Wood Block
18th Century
(http://typefoundry.blogspot.com)

Woodblock Printing Plate Inscribed “Half-Eclipse With a Smiling Human Face”
by Andrew, Cornelia, and William Bradford c. 1716 - 1745
(Dana Linett)

Woodblock Printing Plate of an Eclipse & Crescent Moon
by Bartholomew Green of Boston c. 1727
(Dana Linett)

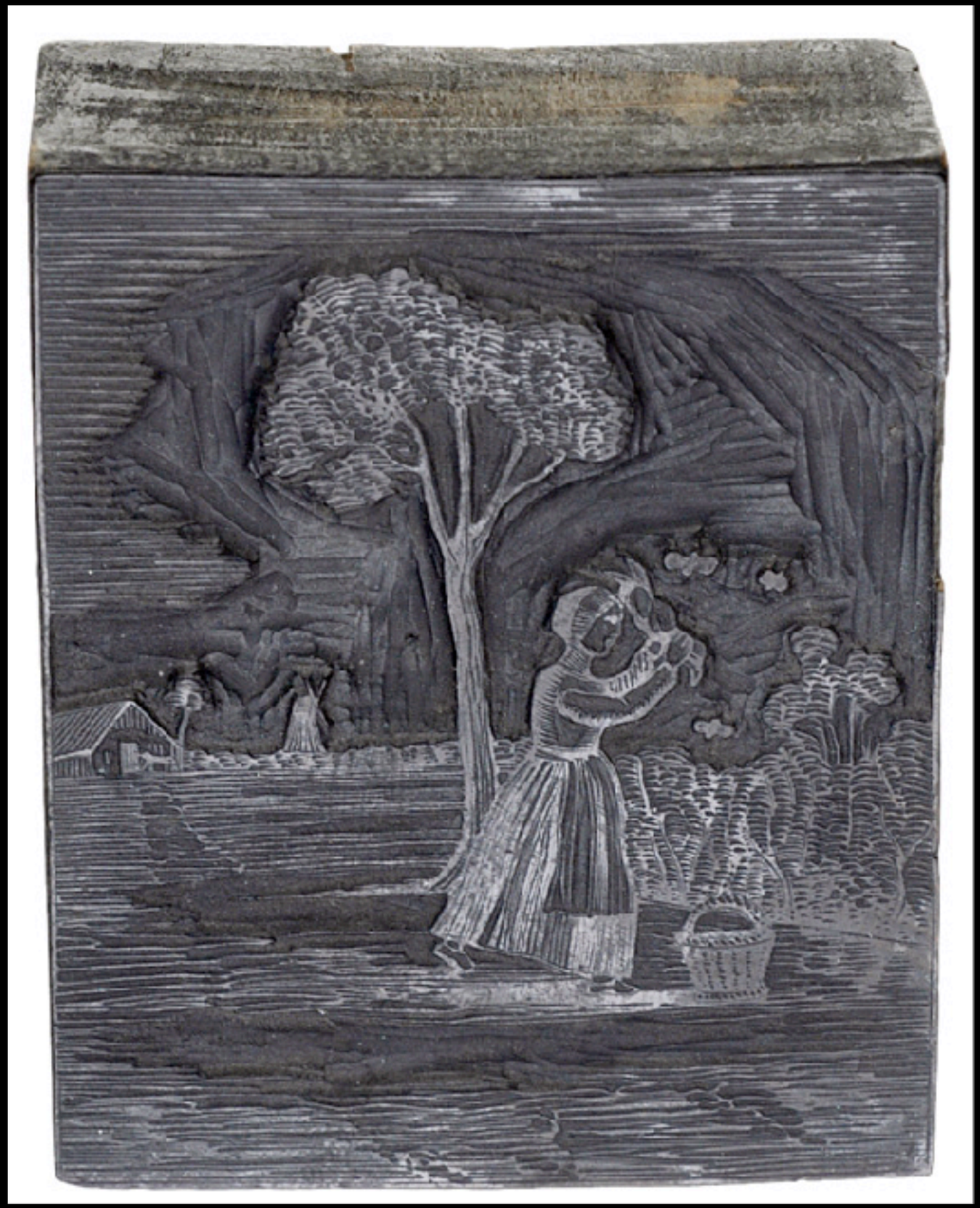
Woodblock Printing Plate of a Banded Moon & Stars
by Bartholomew Green of Boston c. 1727
(Dana Linett)

Woodblock Printing Plate of a Fully Eclipsed Moon
by John Draper of Boston 1756
(Dana Linett)

Woodblock Printing Plate of a Crescent Moon
by Christopher Sower of Germantown 1758
(Dana Linett)

Woodblock Printing Plate of a Partially Eclipsed Moon
by Christopher Sower of Germantown c. 1772
(Dana Linett)

Woodblock Printing Plate of a Partially Eclipsed Moon
by Christopher Sower of Germantown c. 1772
(Dana Linett)



Engraved Woodblock Printing Plate of a "Woman Killing a Duck"
18th Century
(Dana Linett)

Engraved Woodblock Printing Plate of a “Woman Killing a Duck”
18th Century
(Dana Linett)

Hand Engraved Woodblock for Printing "A Cockfight"
c. 1780
(Dana Linett)

Hand Engraved Woodblock for Printing "A Cockfight"
c. 1780
(Dana Linett)

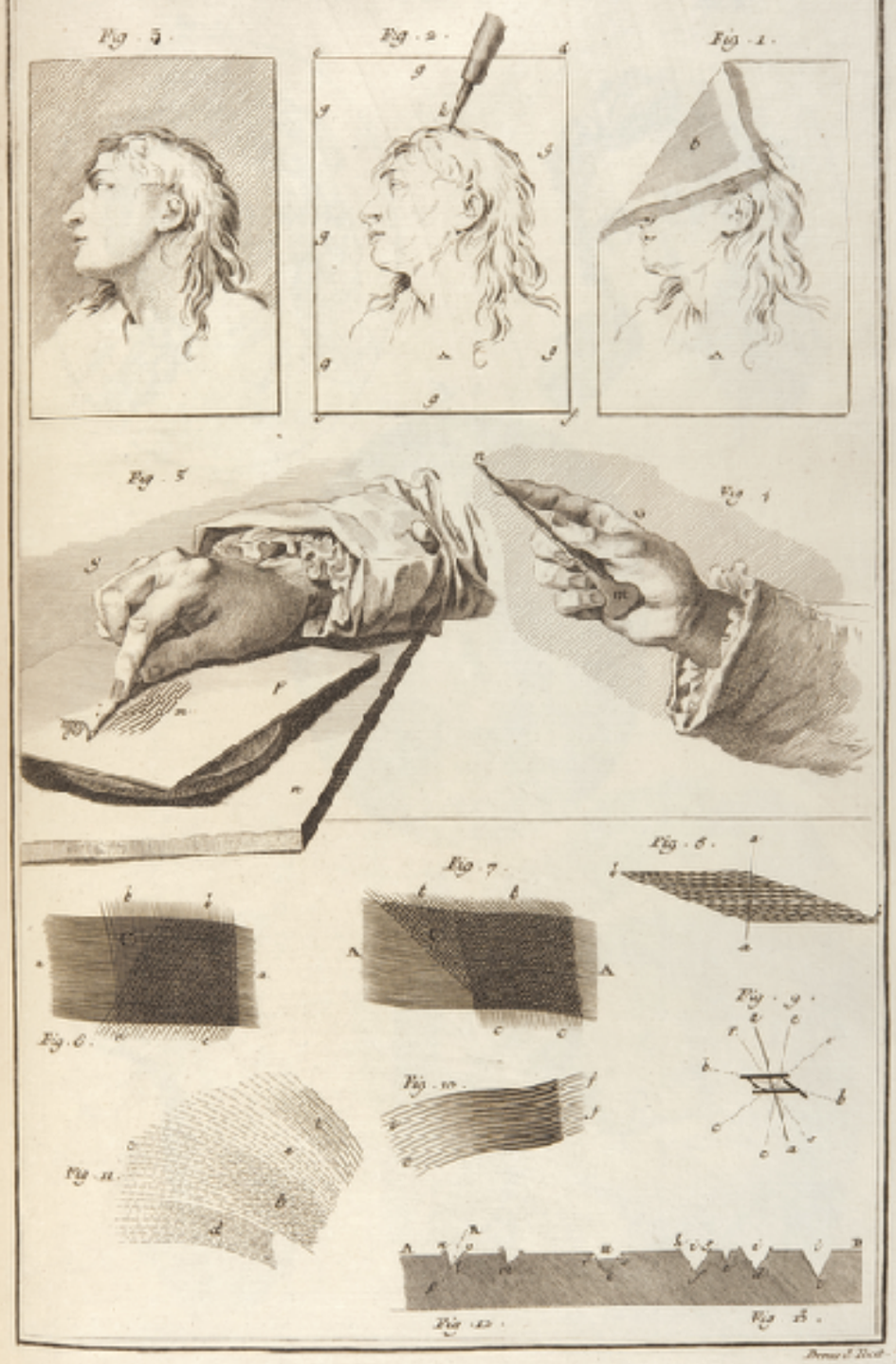
Hand Engraved Woodblock for Printing Robinson Crusoe by Daniel DeFoe
18th Century
(Dana Linett)

Hand Engraved Woodblock for Printing Robinson Crusoe by Daniel DeFoe
18th Century
(Dana Linett)

Baskerville French Roman Canon Punch
18th Century
(University Library, Cambridge)

Copper Plate "Intaglio" Printing

"Gravure" (Engraving)
from Diderot & d'Alembert's Encyclopédie 1751 - 1772
(Henry Southeran)



"Gravure" (Engraving)
from Diderot & d'Alembert's Encyclopédie 1751 - 1772
(St Andrews)

Pl. III.

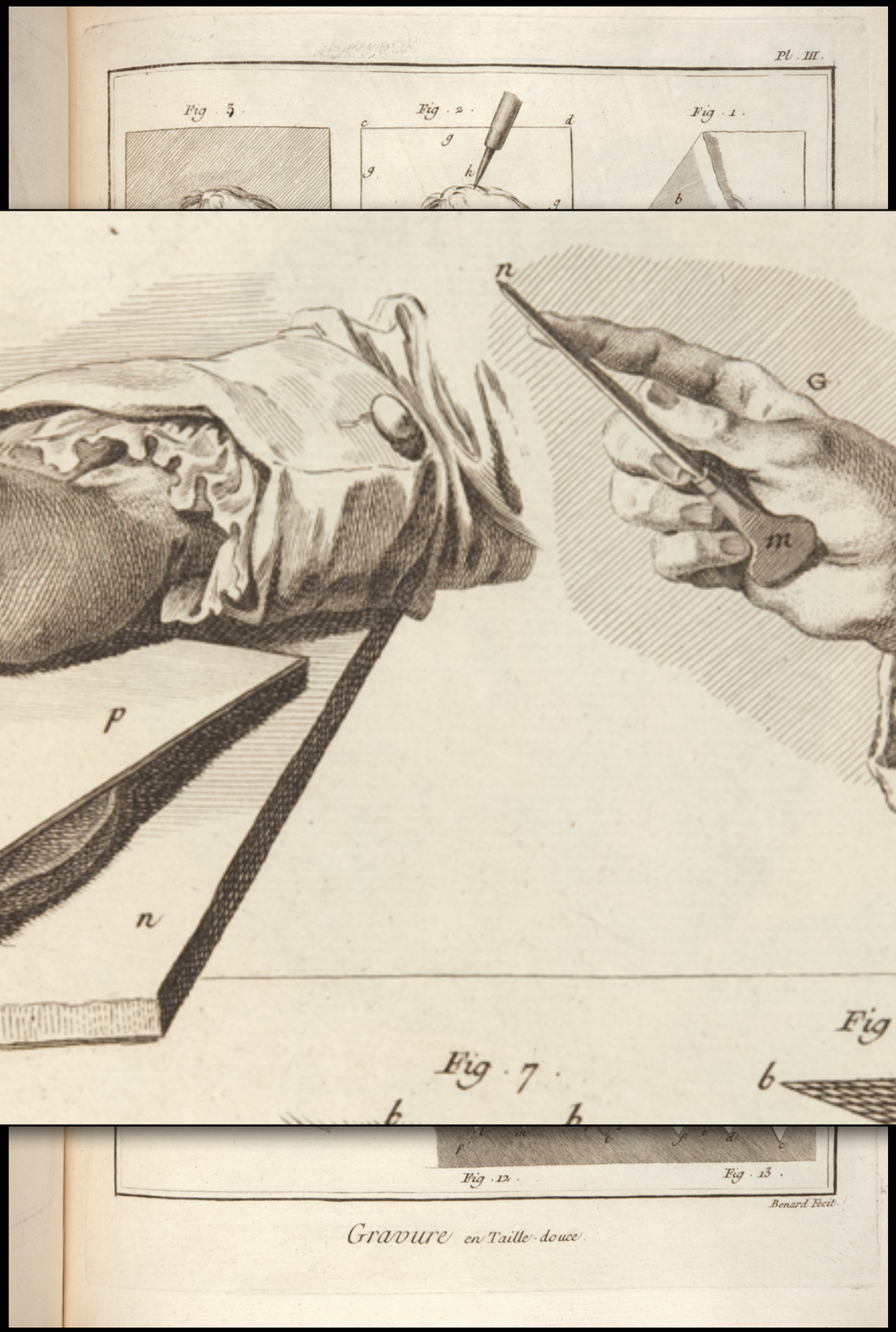
Fig. 3.

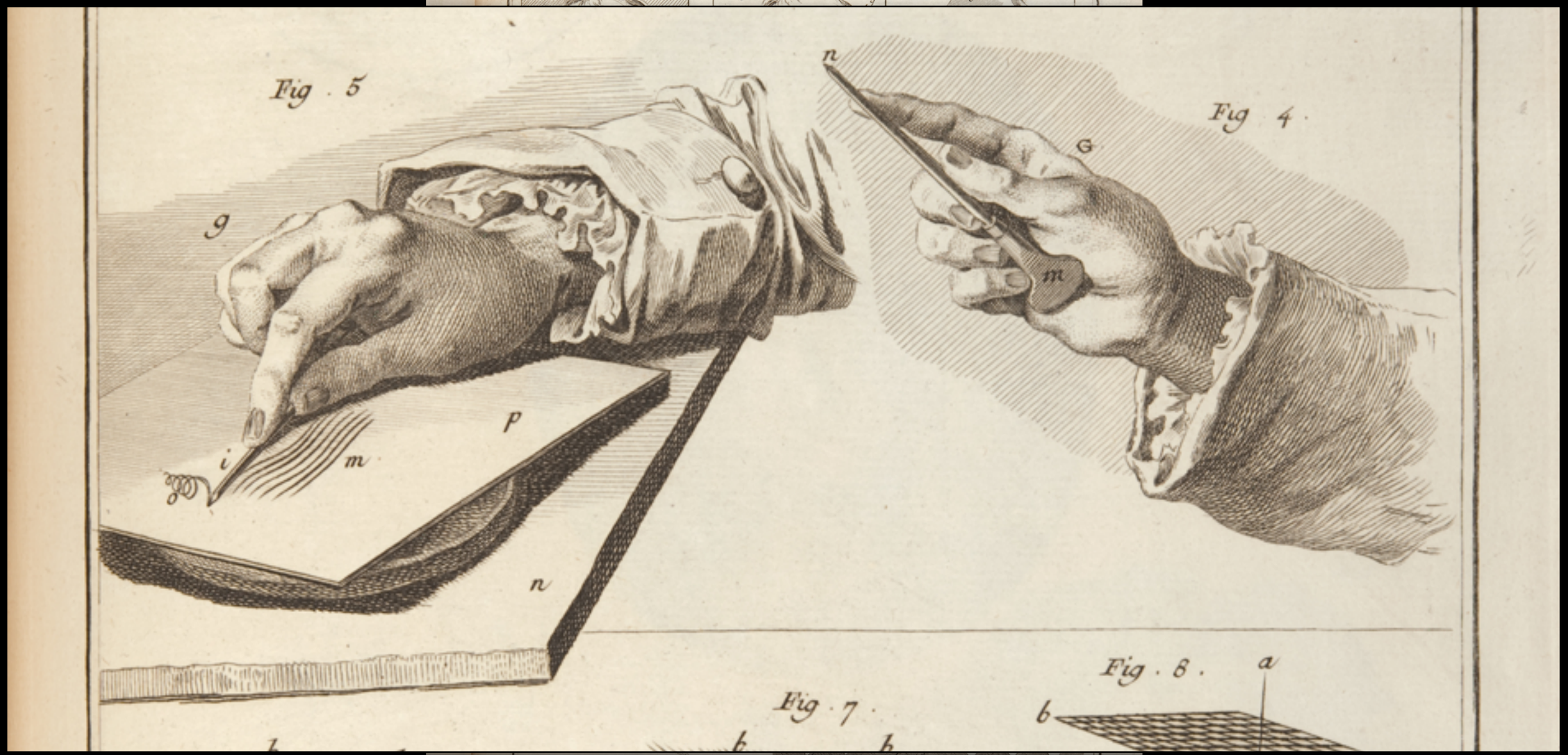
Fig. 2.

Fig. 1.

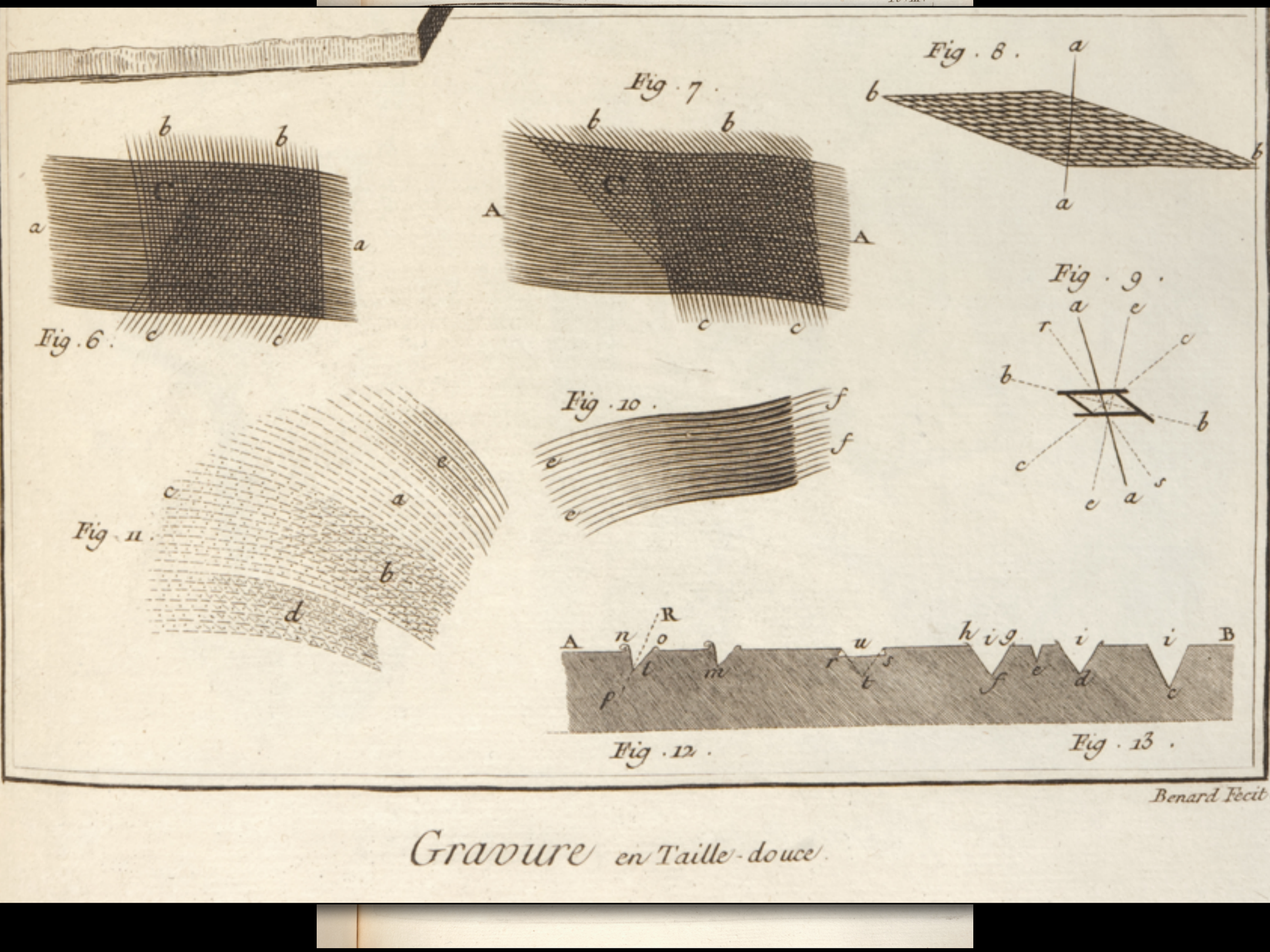
Gravure en Taille-douce.

"Gravure" (Engraving)
from Diderot & d'Alembert's Encyclopédie 1751 - 1772
(St Andrews)





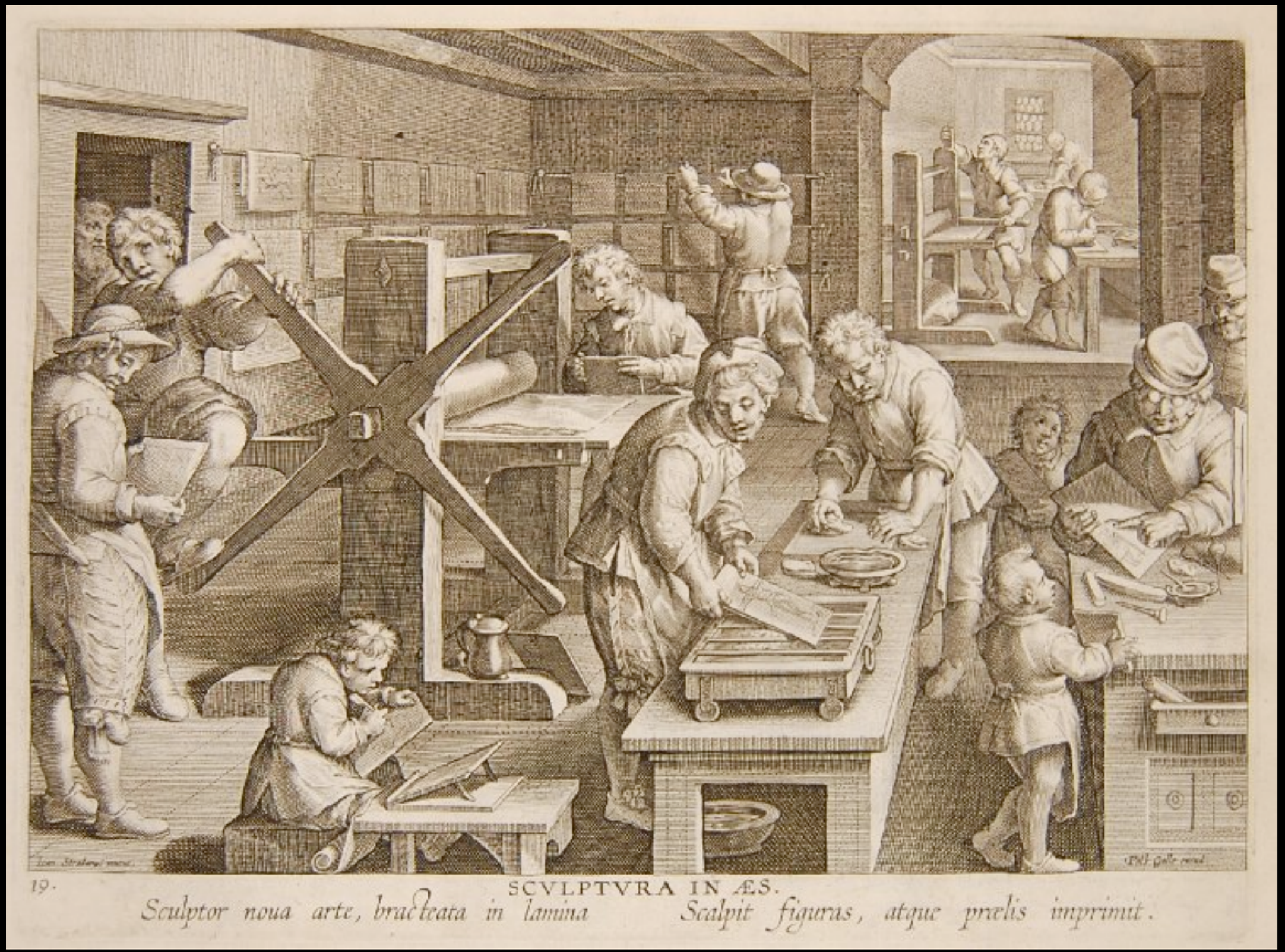
"Gravure" (Engraving)
from Diderot & d'Alembert's Encyclopédie 1751 - 1772
(St Andrews)



Gravure en Taille-douce.

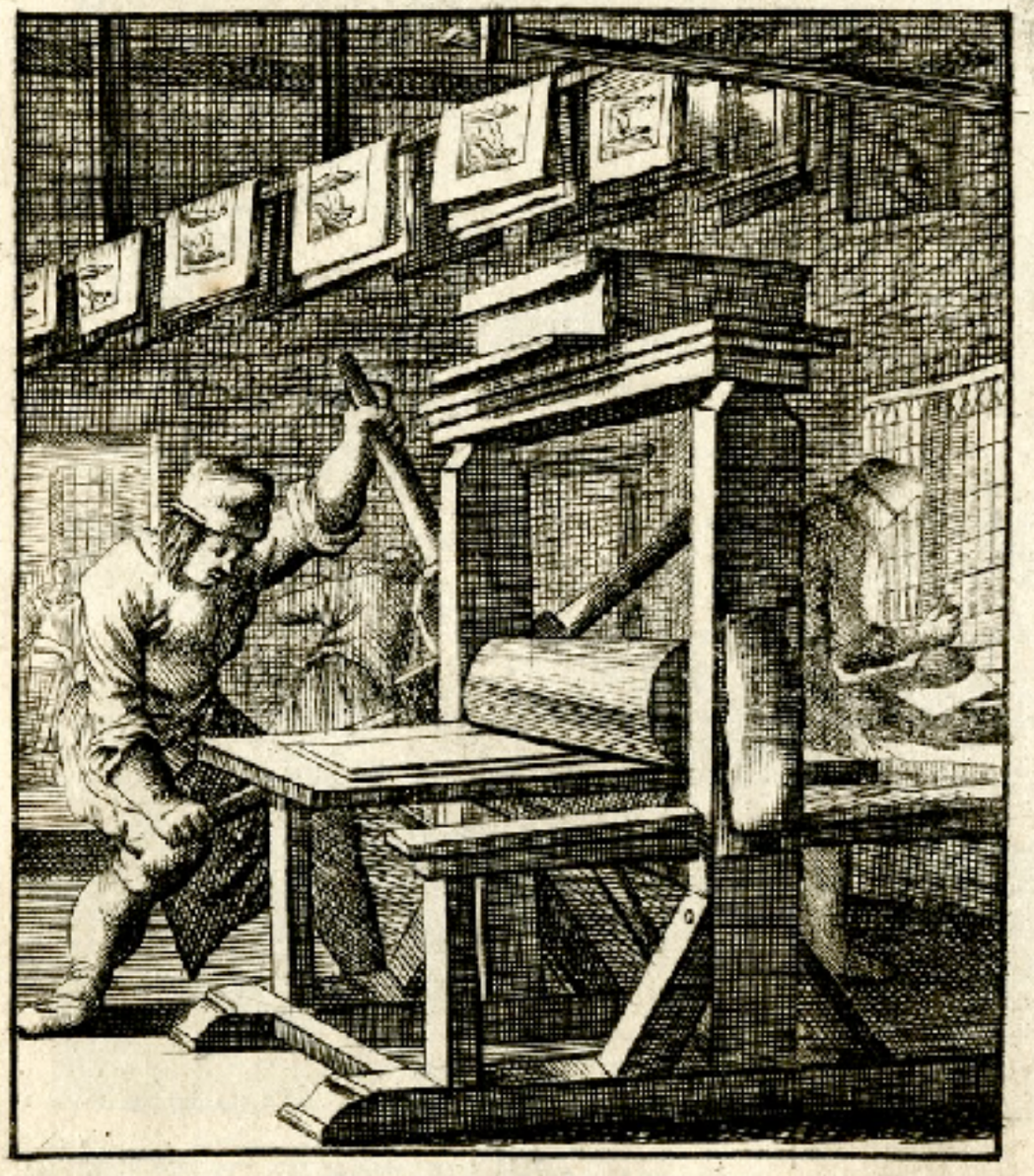
"Gravure" (Engraving)
from Diderot & d'Alembert's Encyclopédie 1751 - 1772
(St Andrews)

"Gravure" (Engraving)
from Diderot & d'Alembert's Encyclopédie 1751 - 1772
(St Andrews)



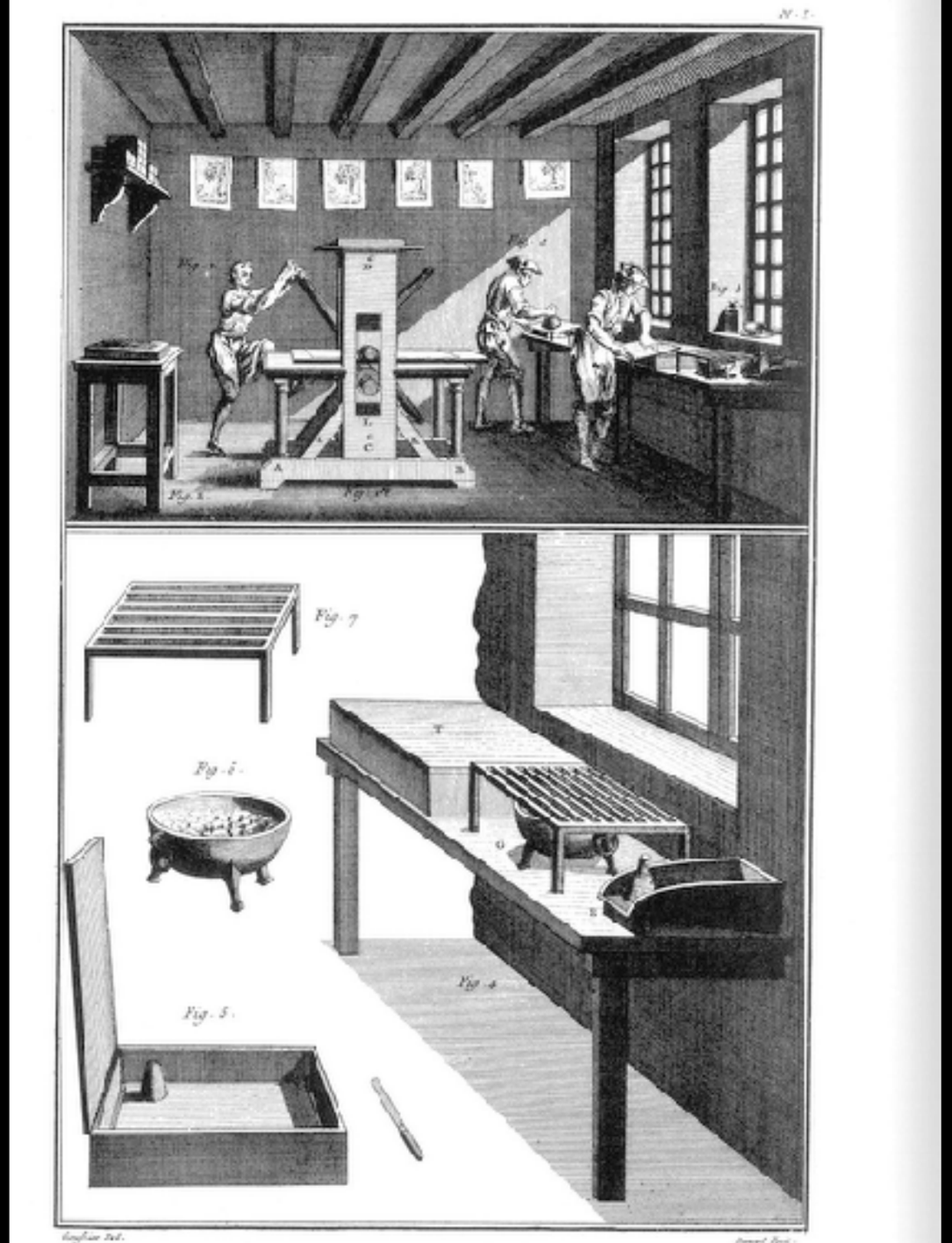
"SCVLPTUVRA IN AES"
by Philips Galle after Jan van der Straet, Antwerp c. 1580 - 1605
(The British Museum)

A Printer's Workshop
Copper engraving by Abraham Bosse, French engraver 1642
(The British Museum)

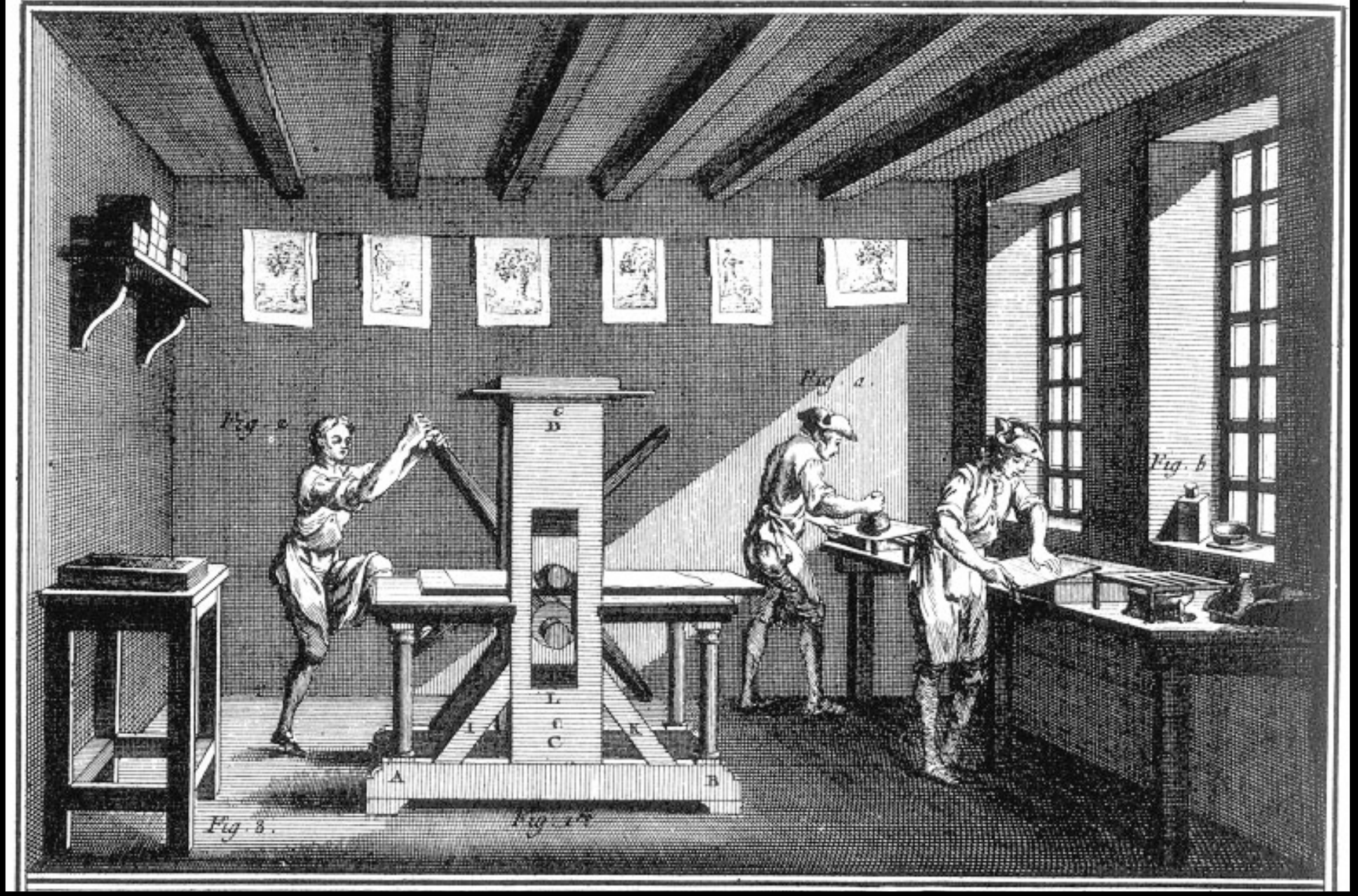


Het kan mÿ na mÿn wenſch gelukken
De koopreplaat ſchoon af te drukken,
Indien mÿ 't ſtrÿken niet verveelt,
Aan welkens ÿver 't veeltyds ſcheelt.

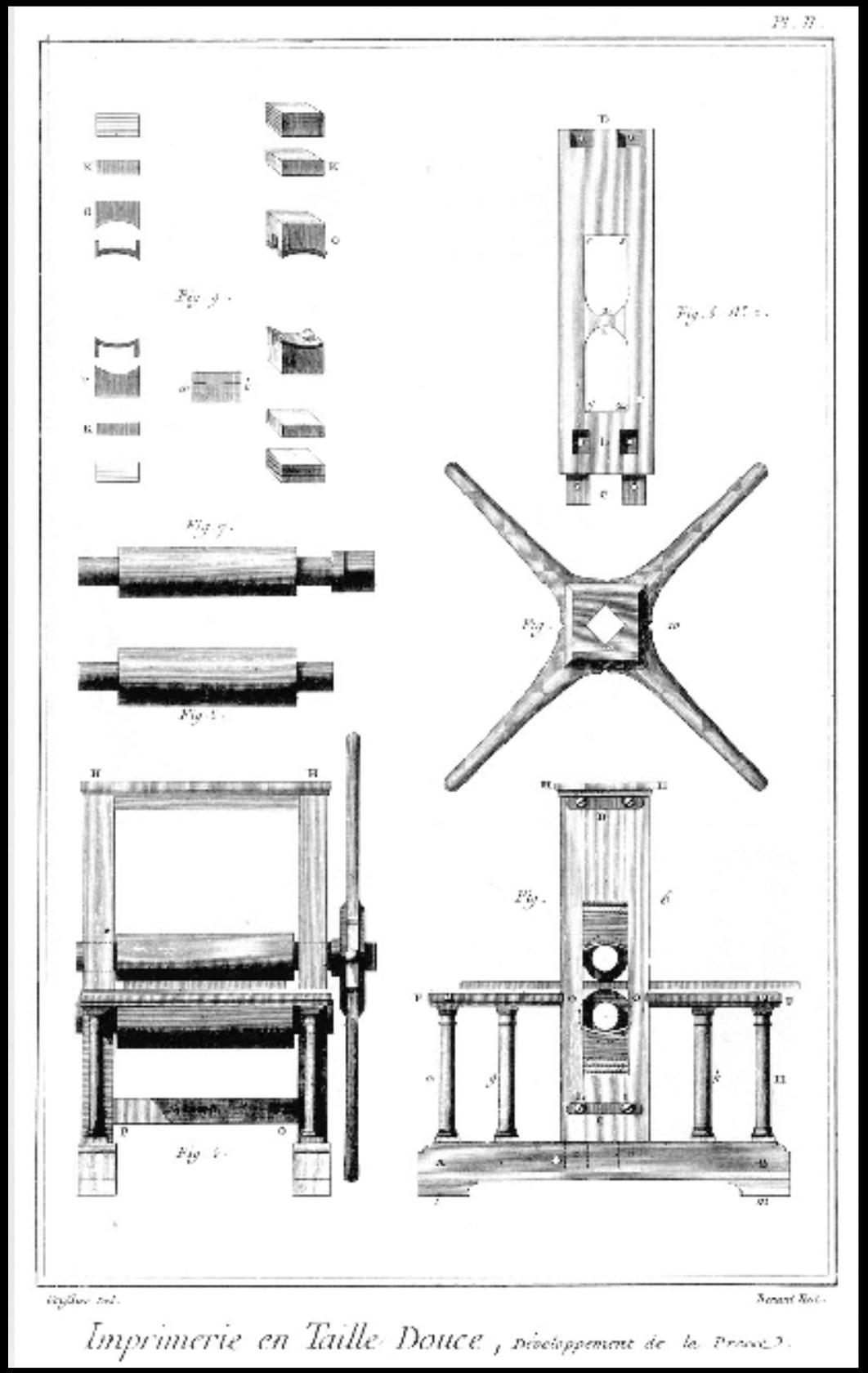
Dutch Copper Press
1695
(The British Museum)



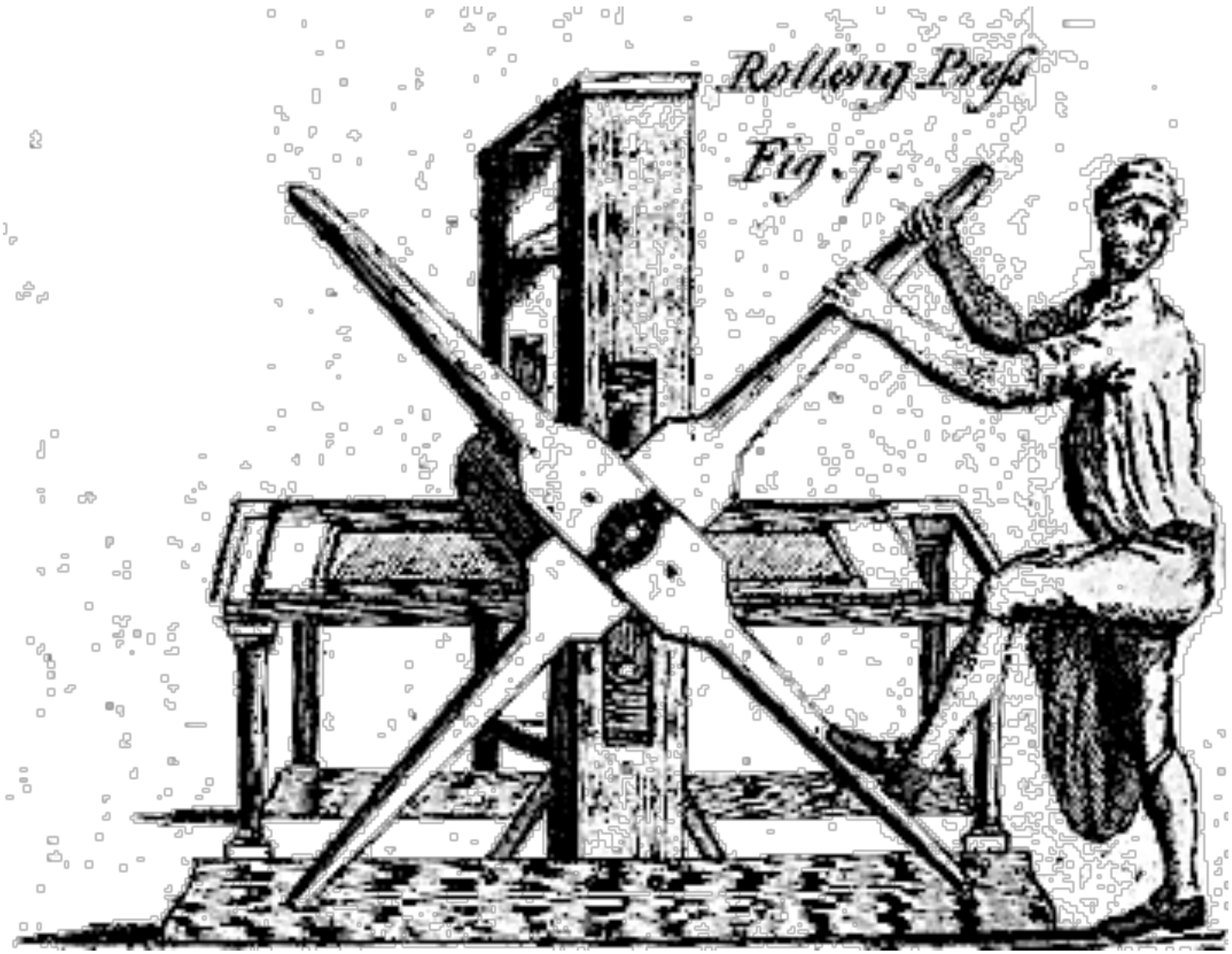
Printing from Engraved Copper Plates using the Rolling Press
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing from Engraved Copper Plates using the Rolling Press
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing from Engraved Copper Plates using the Rolling Press
Encyclopedia of Denis Diderot & d'Alembert - Plates vol. 7 (1769)
(University of Michigan Library)



Printing from Engraved Copper Plates using the Rolling Press
"The Complete Dictionary of Arts and Sciences" 1765 - 1766
(University of Florida)

Study
by Vincent Laurensz van der Vinne I
(The British Museum)

Copperplate Rolling Press
c. 1714
(Public Domain)

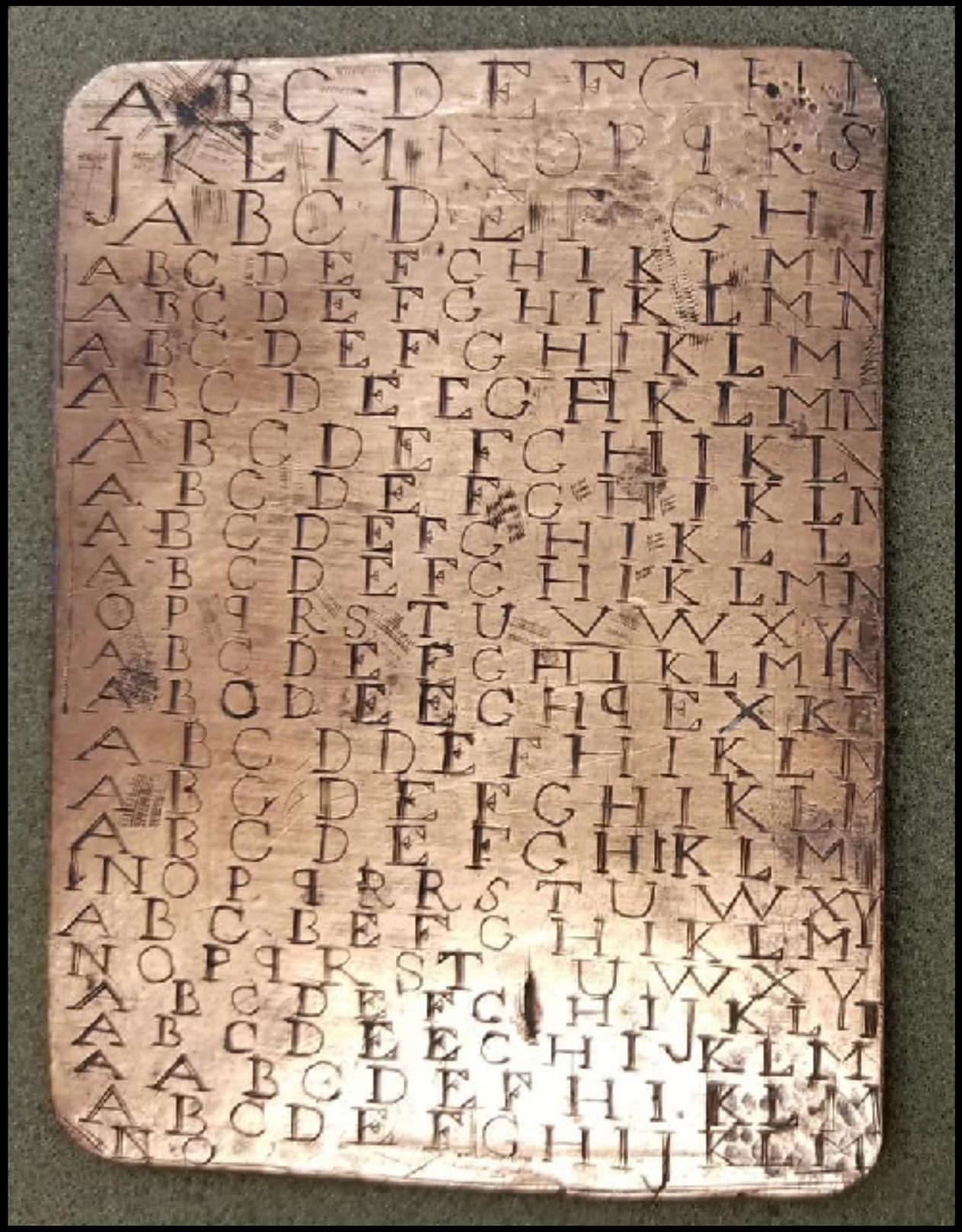
Printer Gary Gregory and His Original 18th Century Rolling / "Itaglio" or Copperplate Press
(The Recreated Print Shop of Edes & Gill, Boston, Massachusetts)

Copperplate Depicting the "Art du rubanier," prepared for a Volume of the Description des Arts et Metiers
Jean-Baptiste Houssard c. 1713 - 1720
(Houghton Library, Harvard College Library)

Bodleian Copper Plate of the Colonial Capital Building of Williamsburg, Virginia Flora, Fauna & Indian Life
Mid 18th Century
(Colonial Williamsburg)

Copy Plate for "INSTRUCTION PATTERNELLE"
by Jean-Georges Wille after Gerard Terburg 1765
(Camille Sorgette Librairie)

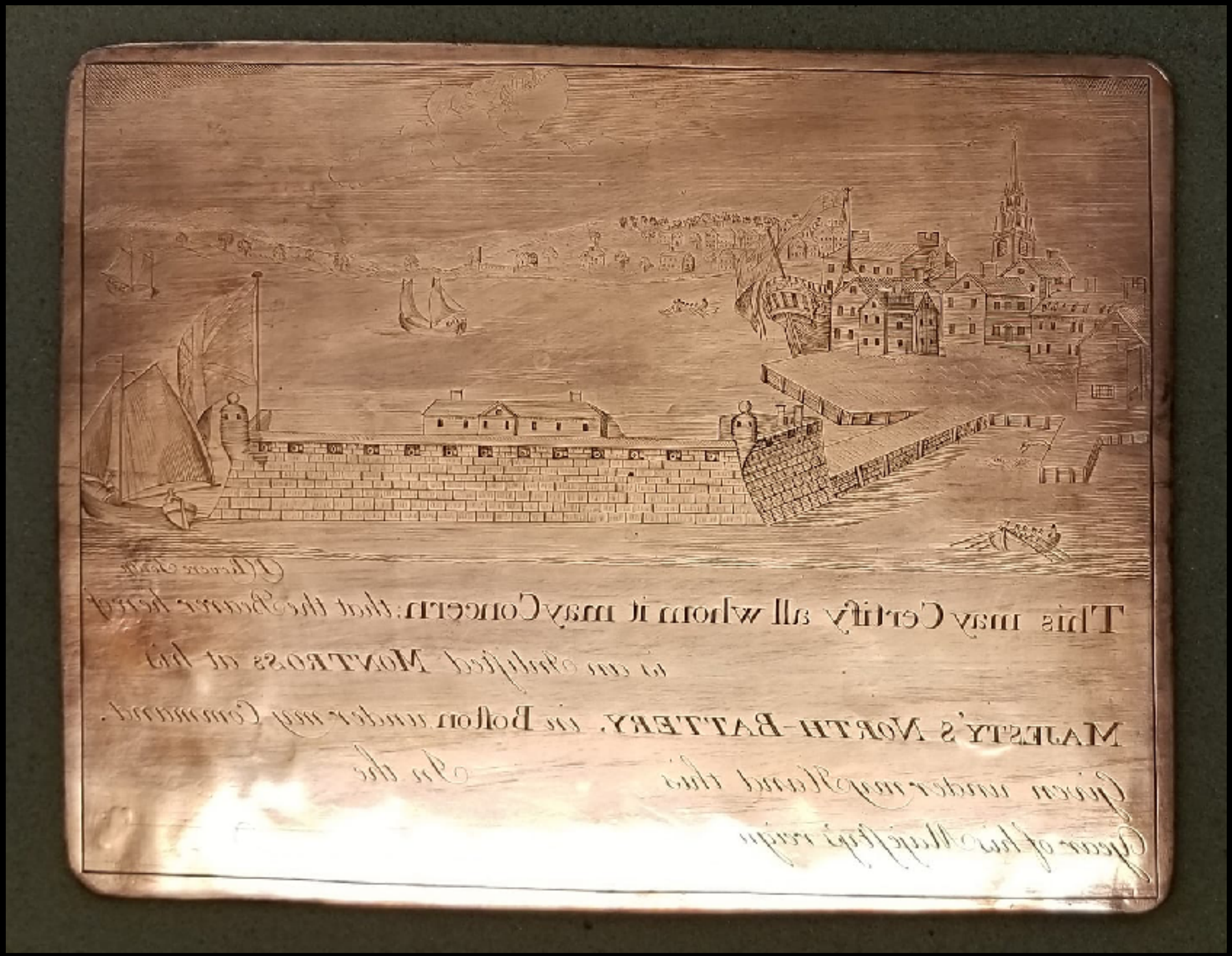
Cut Down Copper Plate for the "Bloody Massacre on King Street"
Image Copied/Stolen from Henry Pelham & Engraved by Paul Revere 1770
(Massachusetts State Archives - Photo Courtesy Joel Bohy)



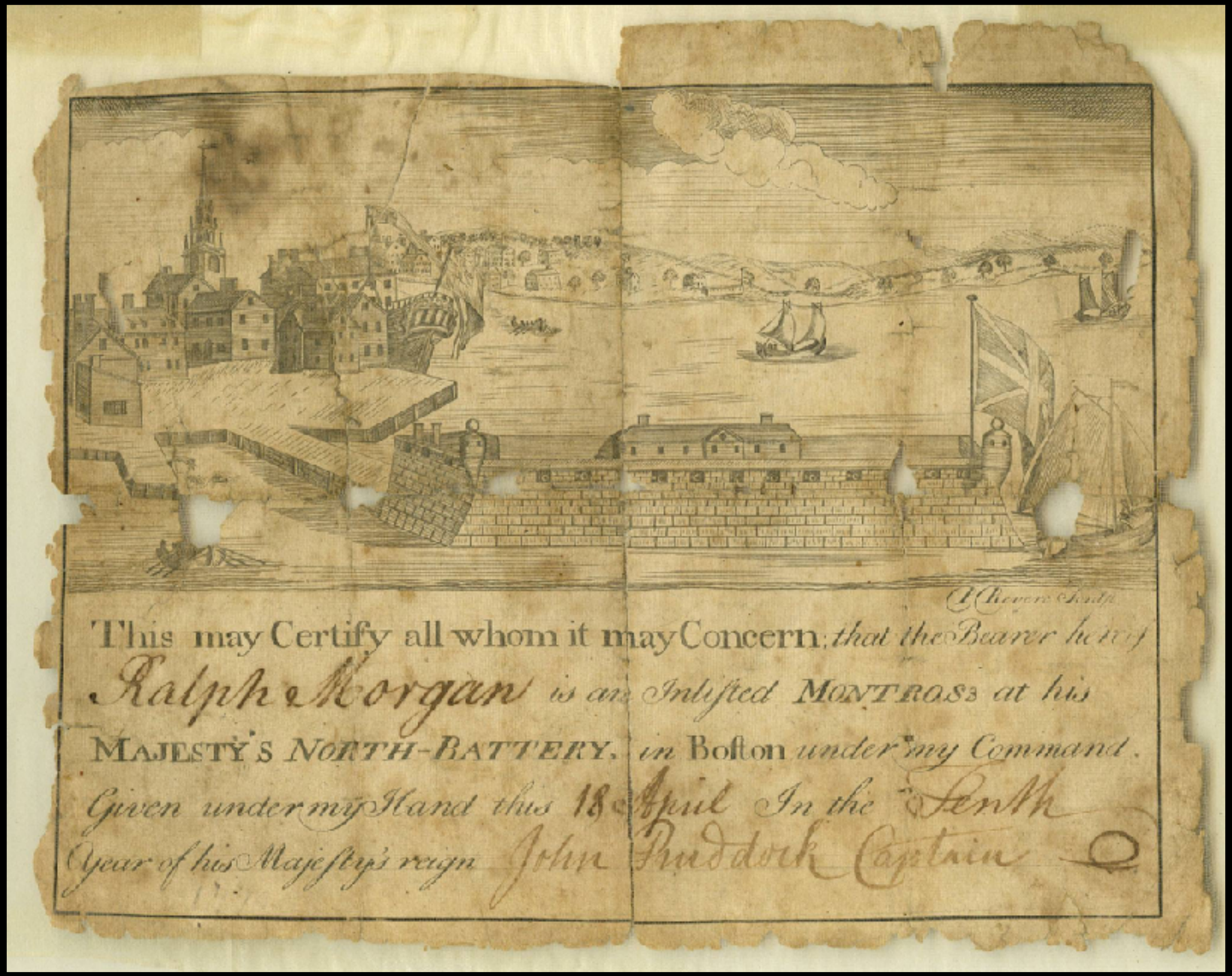
American Bookplate Copper Printing Plate
by Paul Revere
(Massachusetts Historical Society - Photo Courtesy Joel Bohy & Chris Fox)

American Bookplate Copper Printing Plate
by Paul Revere
(Massachusetts Historical Society - Photo Courtesy Joel Bohy & Chris Fox)

American Bookplate
by Paul Revere
(American Antiquarian Society)



American Printing Plate for the Matross Commission Certificate / North Battery
by Paul Revere
(Massachusetts Historical Society - Photo Courtesy Joel Bohy & Chris Fox)



American Printing Plate for the Matross Commission Certificate / North Battery
by Paul Revere
(American Antiquarian Society)

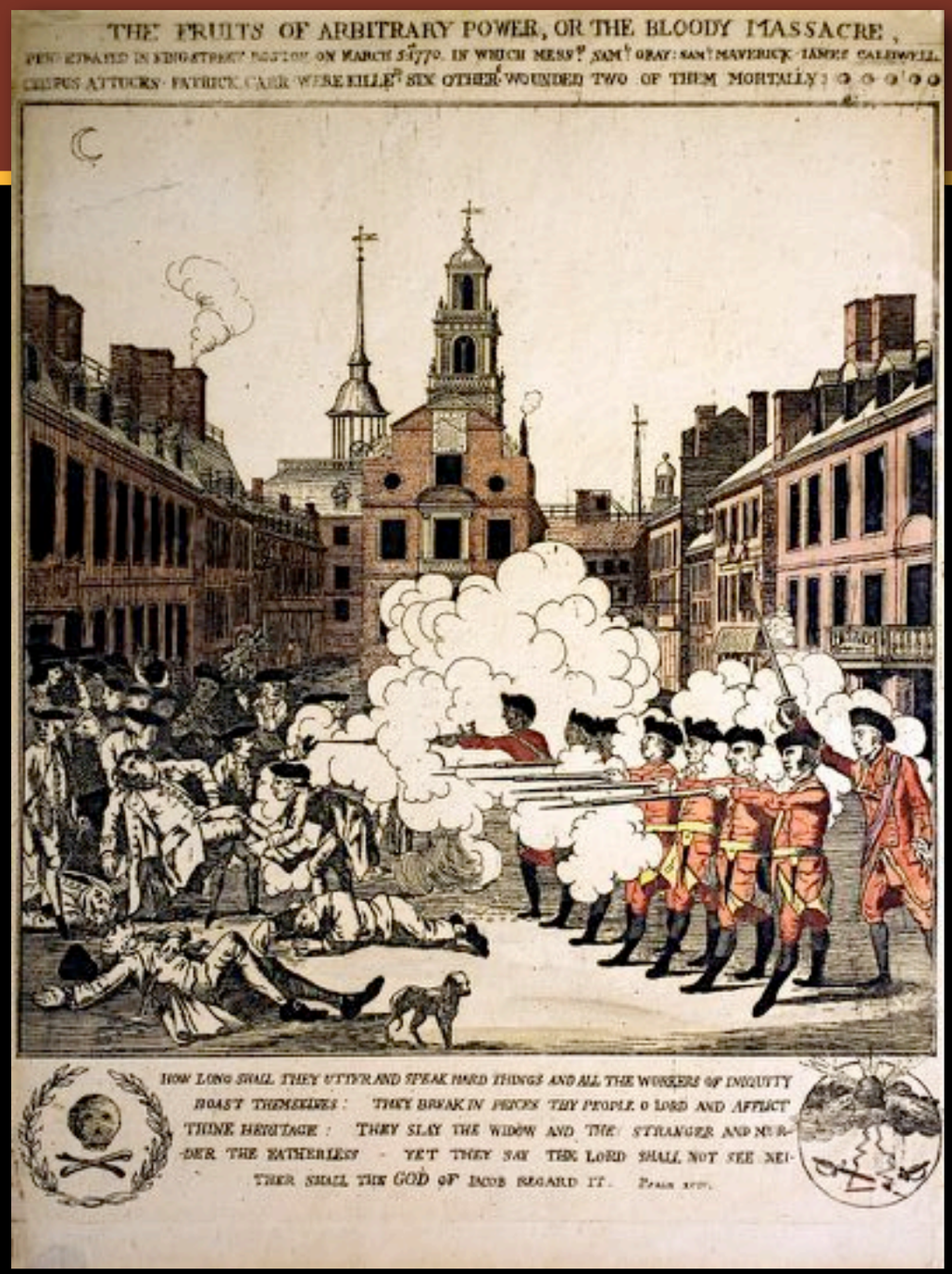
A Letter from Henry Pelham to Paul Revere

"Sir, When I heard that you were cutting a plate of the late Murder, I thought it impossible, as I knew you was not capable of doing it unless you coppied it from mine and as I thought I had entrusted it in the hands of a person who had more regard to the dictates of Honour and Justice than to take the undue advantage you have done of the confidence and Trust I reposed in you. But I find I was mistaken, and after being at the great Trouble and Expence of making a design paying for paper, printing &c, find myself in the most ungenerous Manner deprived, not only of any proposed Advantage, but even of the expence I have been at, as truly as if you had plundered me on the highway. If you are insensible of the Dishonour you have brought on yourself by this Act, the World will not be so. However, I leave you to reflect upon and consider of one of the most dishonorable Actions you could well be guilty of.

H. Pelham.

P S. I send by the Bearer the Prints I borrowed of you. My Mother desired you would send the hinges and part of the press, that you had from her."

Pelham

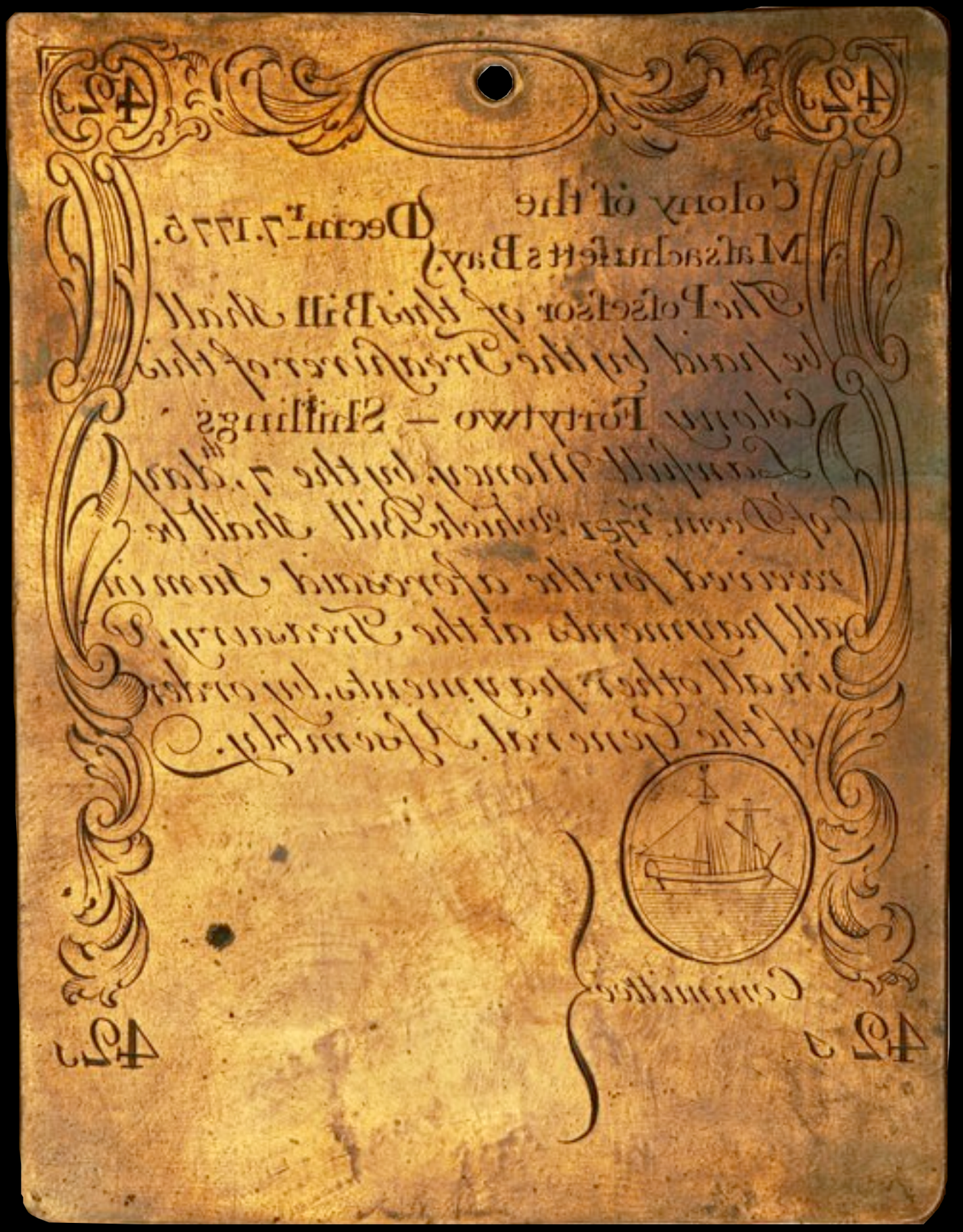


Revere

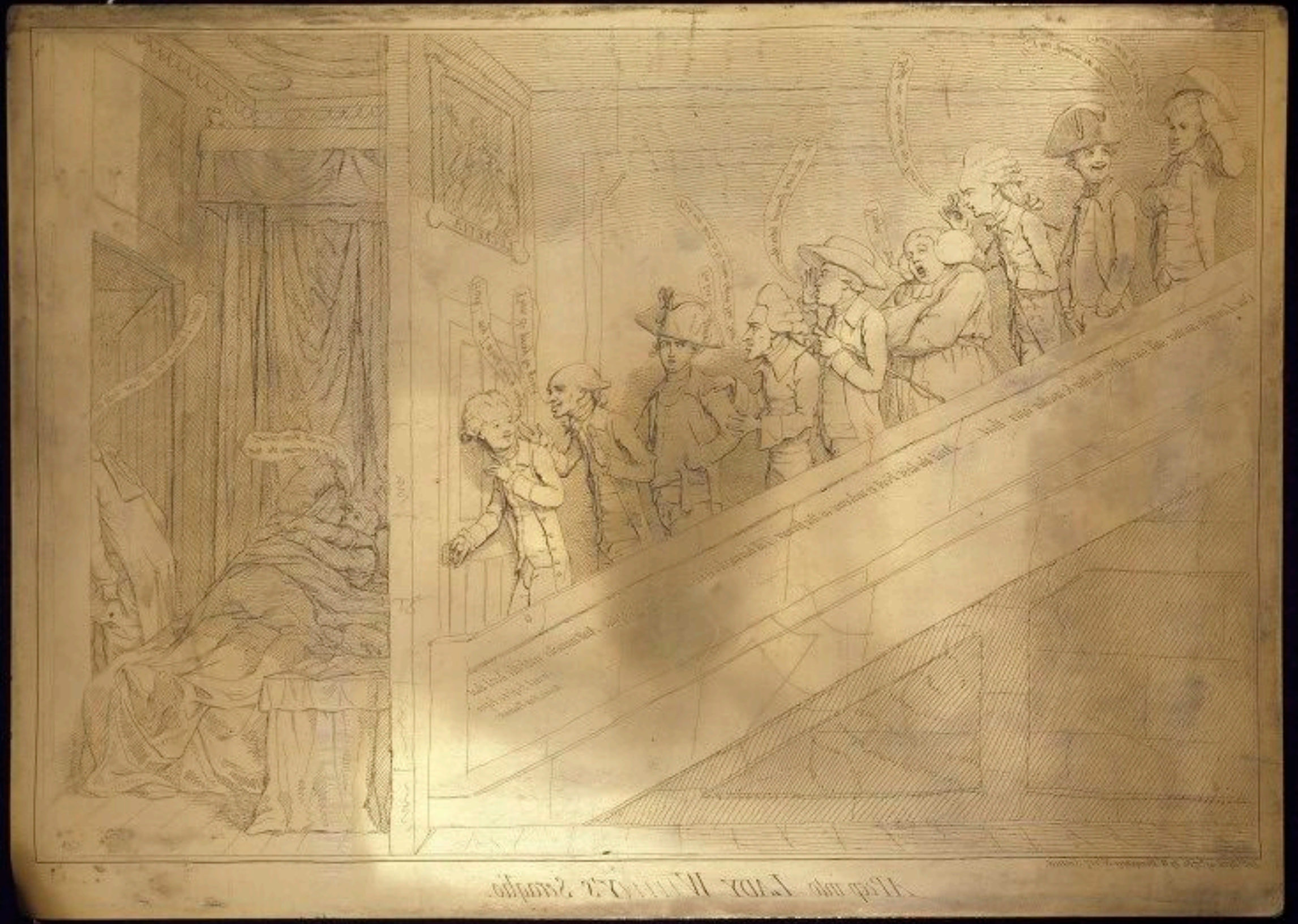
New Hampshire Copper Plate
Engraved by John Ward Gilman June 20, 1775
(ANA Currency Auction)

Copper printing plate for Kemp's Old Tobacco Successor to M. Wheatly
Engraved by John Ward Gilman June 20, 1775
(Princeton University)

Copper printing plate for Kemp's Old Tobacco Successor to M. Wheatly
Engraved by John Ward Gilman June 20, 1775
(Princeton University)

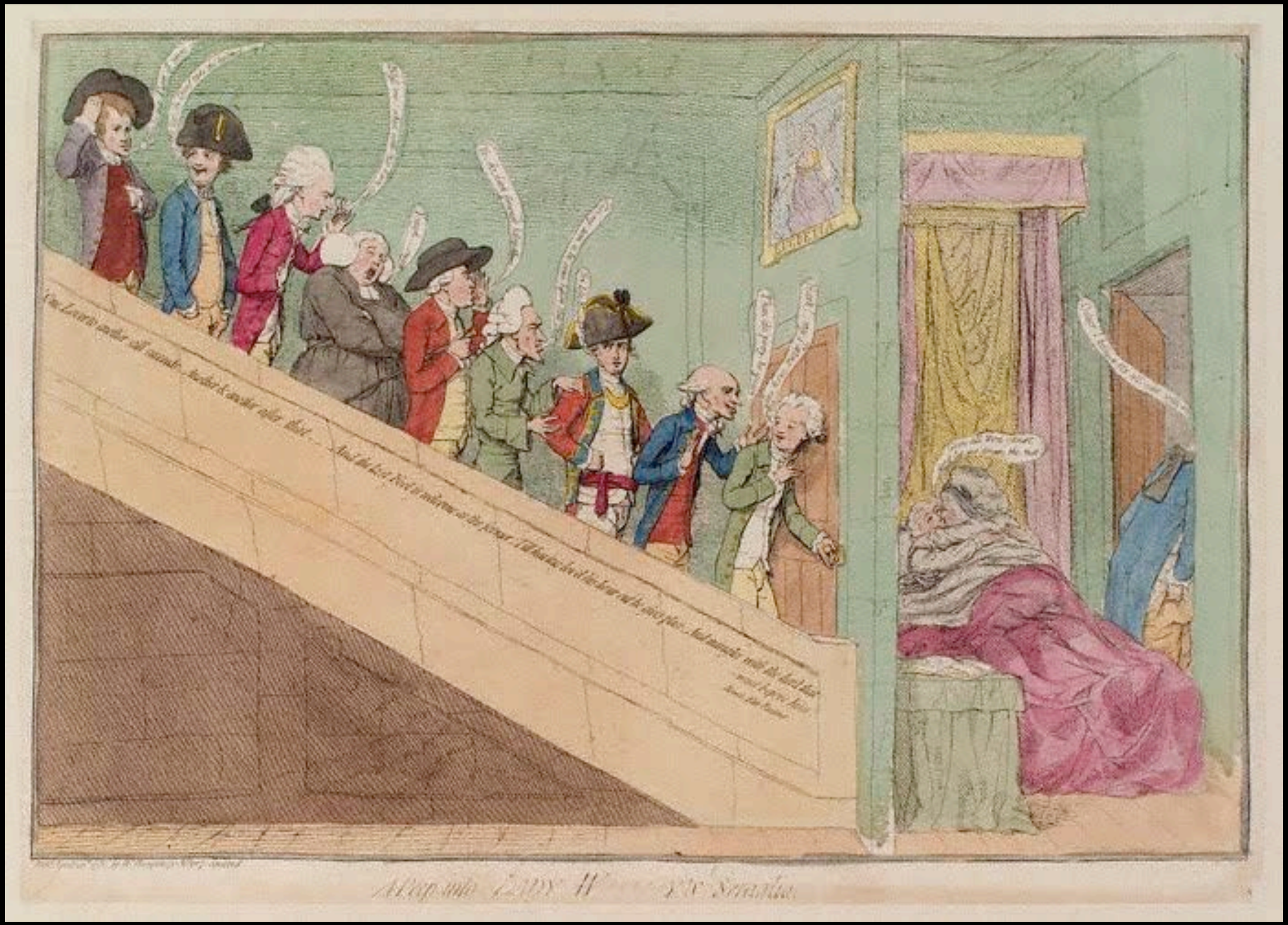


Massachusetts. 42-shilling note. Copper Printing Plate for Circulating Counterfeit Note,
Copied from original Engraving by Paul Revere December 7, 1775
(American Numismatic Society)



Copper Plate for "A Peep into LADY W!!!!! Y's Seraglio"
by James Gillray, Published by William Humphrey 1782
(Victoria & Albert Museum)

" A Peep into LADY W!!!!! Y's Seraglio"
by James Gillray, Published by William Humphrey 1782
(The British Museum)



“ A Peep into LADY W!!!!! Y's Seraglio”
by James Gillray, Published by William Humphrey 1782
(The British Museum)

"L'ESSAI DU CORSET" - Original Printing Plate
by unknown 1788
(The British Museum)

To Color A Print

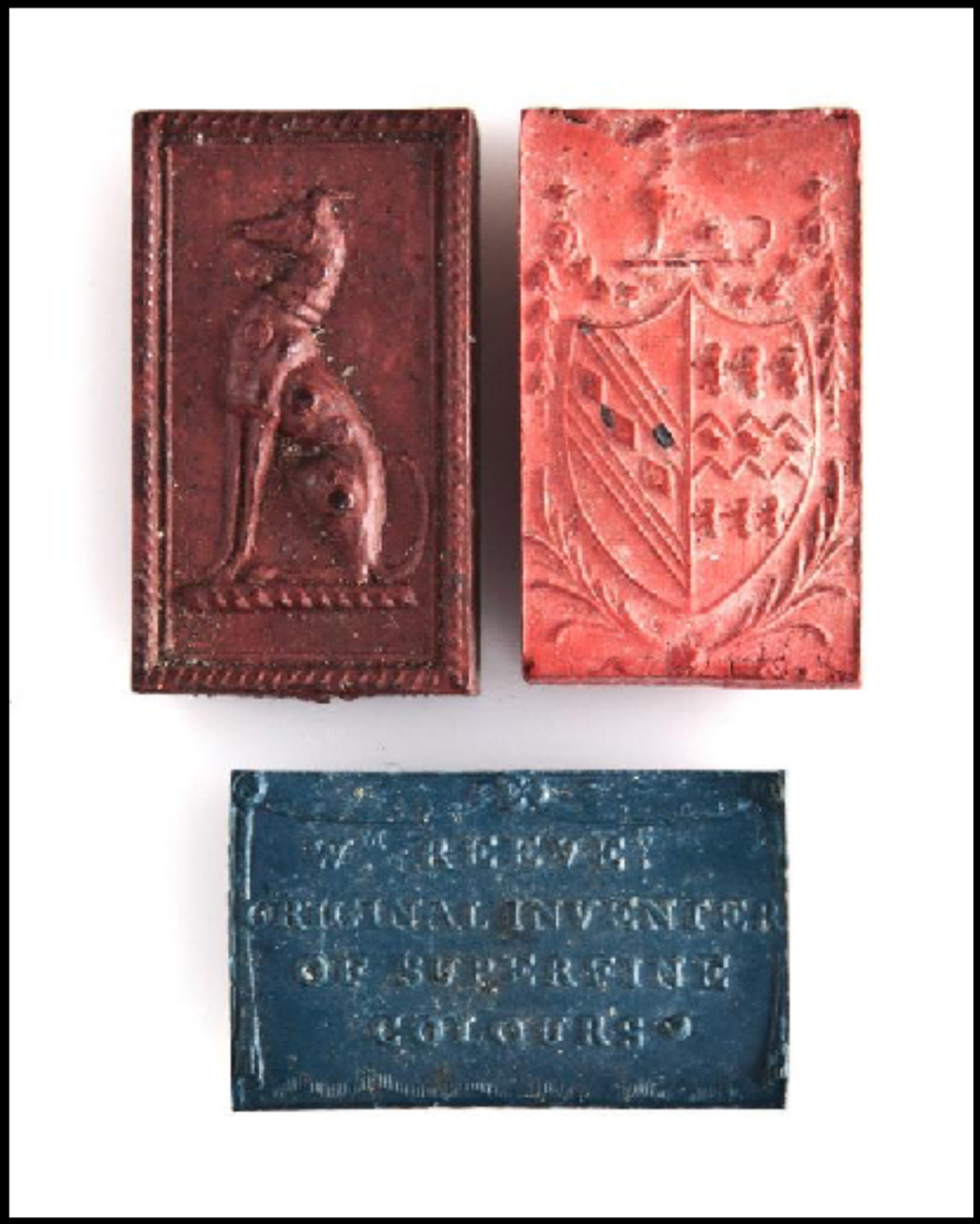
Watercolor Blocks

"William Reeves invented the watercolor block or cake as it is known in 1781, making the painting of watercolor more portable. They had honey in their recipe to make the paint rewettable.

Before this colors had to be prepared by the artist or a colorman and the paint dried out easily.

In 1784 William and his partner and older brother Thomas split into two businesses by their individual names."

The Virtual Watercolor Museum



English Watercolor Paint Box by William Reeves of London Owned by Midshipman / Mate Issac Smith
Nephew to Captain James Cooke, Smith Used this Box on His Voyage Upon the Resolution c. 1766 - 1772
(Museum of London)

English Watercolor Paint Box by William Reeves of London Owned by Midshipman / Mate Issac Smith
Nephew to Captain James Cooke, Smith Used this Box on His Voyage Upon the Resolution c. 1766 - 1772
(Museum of London)

English Watercolor Paint Box by William Reeves of London
c. 1780
(Gary Gregory Collection)

English Watercolor Paint Box by William Reeves of London
c. 1784 - 1789
(Virtual Watercolor Museum)

English Watercolor Paint Box by William Reeves of London
c. 1784 - 1789
(Virtual Watercolor Museum)

Palettes & Watercolor Blocks - English Watercolor Paint Box by William Reeves of London
c. 1784 - 1789
(Virtual Watercolor Museum)

English Watercolor Paint Box by Thomas Reeves of London
c. 1784 - 1790
(Virtual Watercolor Museum)

English Watercolor Paint Box by Thomas Reeves of London
c. 1784 - 1790
(Virtual Watercolor Museum)

English Watercolor Paint Box by Thomas Reeves of London
c. 1784 - 1790
(Virtual Watercolor Museum)

Trade Card - English Watercolor Paint Box by Thomas Reeves of London
c. 1784 - 1790
(Virtual Watercolor Museum)

Watercolor Block - English Watercolor Paint Box by Thomas Reeves of London
c. 1790 - 1799
(Virtual Watercolor Museum)

Watercolor Block - English Watercolor Paint Box by Thomas Reeves of London
c. 1784 - 1790
(Virtual Watercolor Museum)

English Drawing Instrument Magazine by George Adams, London,
c. 1783
(Charles Miller, Ltd.)

English Drawing Instrument Magazine by George Adams, London,
c. 1783
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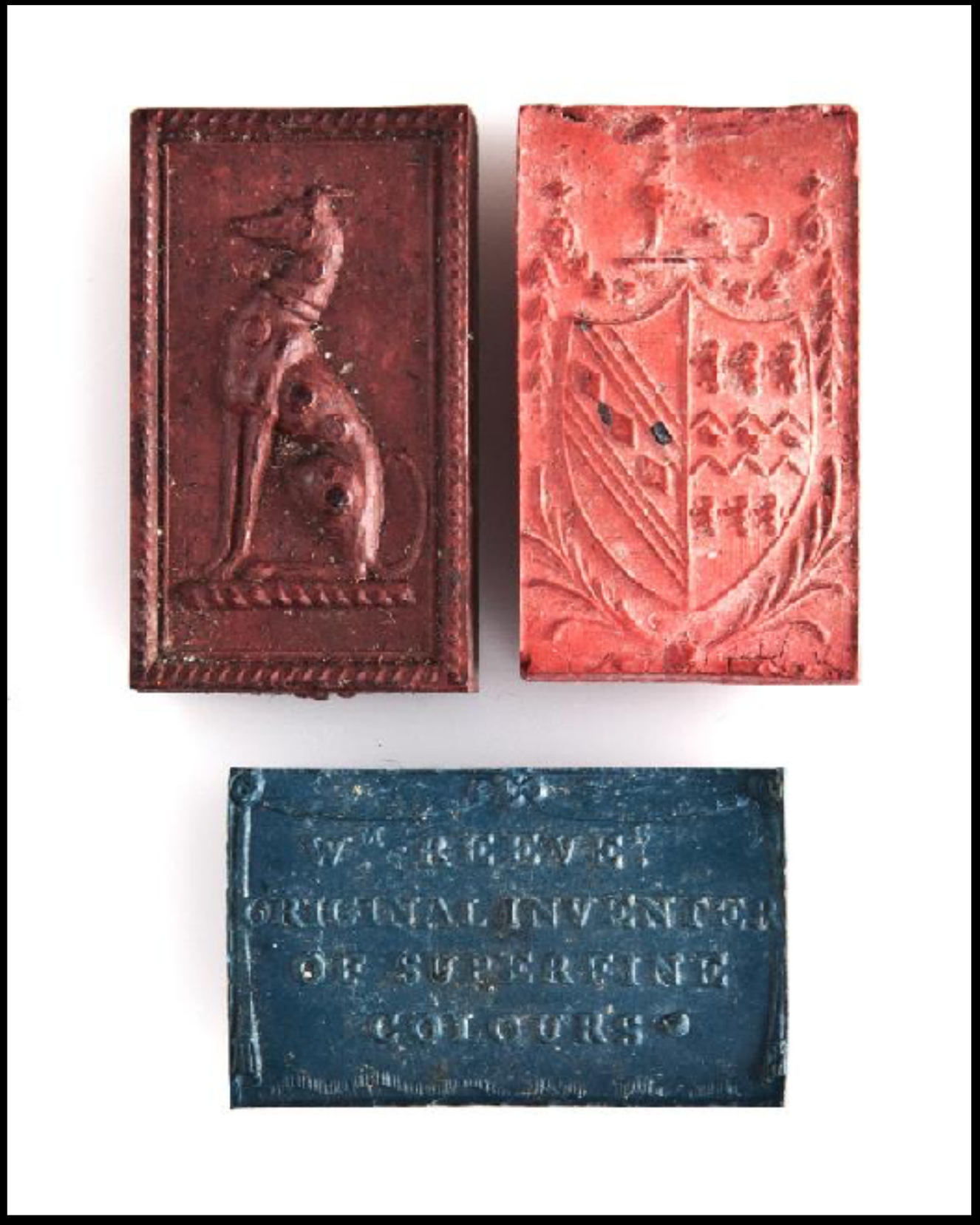


English Drawing Instrument Magazine by George Adams, London, c. 1783
(Charles Miller, Ltd.)

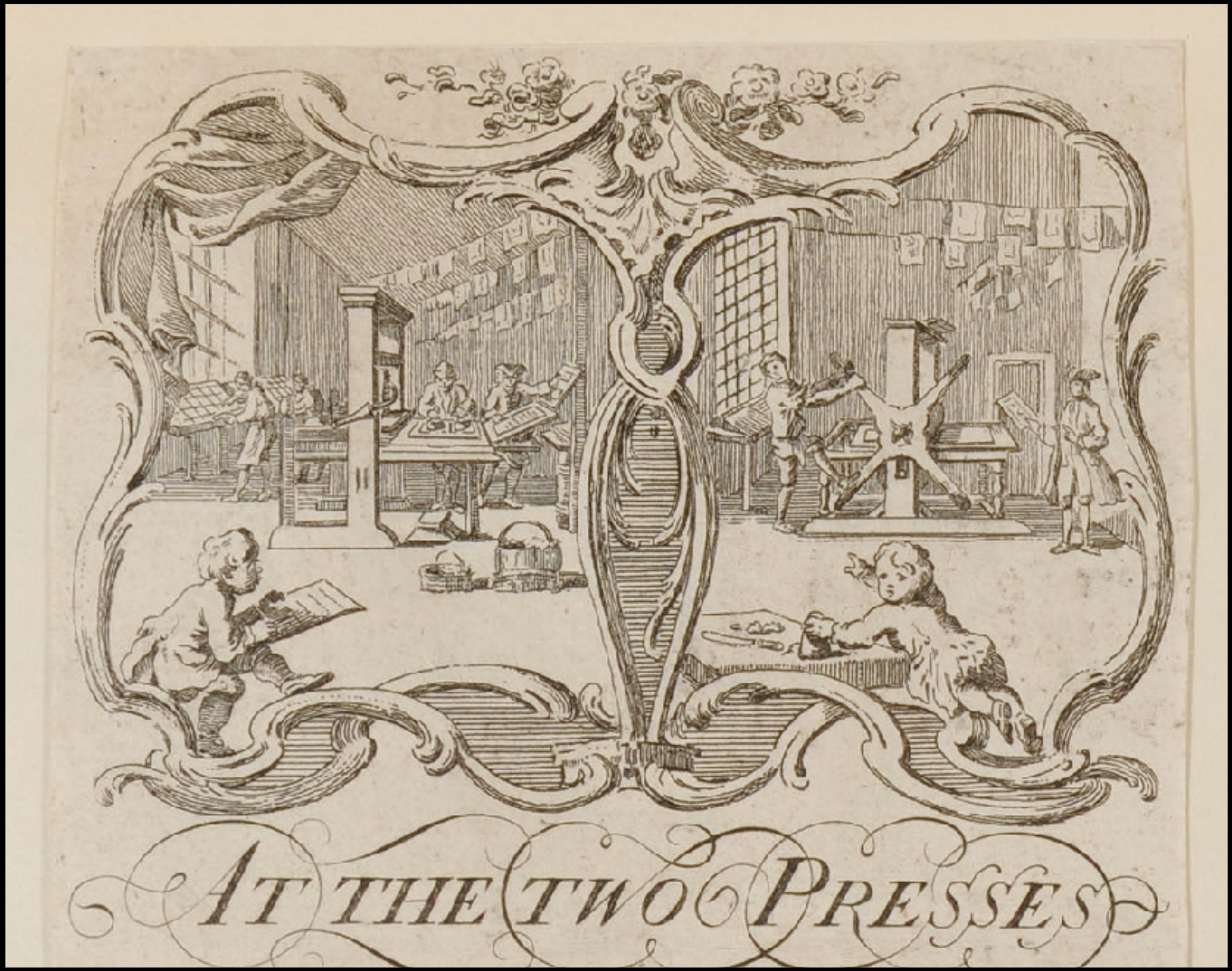
English Drawing Instrument Magazine by George Adams, London,
c. 1783
(Charles Miller, Ltd.)

English Mahogany Watercolor Paint Box by Thomas Reeves & Sons, London,
c. 1790
(Mount Vernon)

English Mahogany Watercolor Paint Box by Thomas Reeves & Sons, London,
c. 1790
(Mount Vernon)

Trade Cards

Trade Card "At the Two Presses in St. John's street near Hick's Hall, London..."
Mid 18th Century
(Lewis Walpole Library)



Trade Card "At the Two Presses in St. John's street near Hick's Hall, London..."
Mid 18th Century
(Lewis Walpole Library)

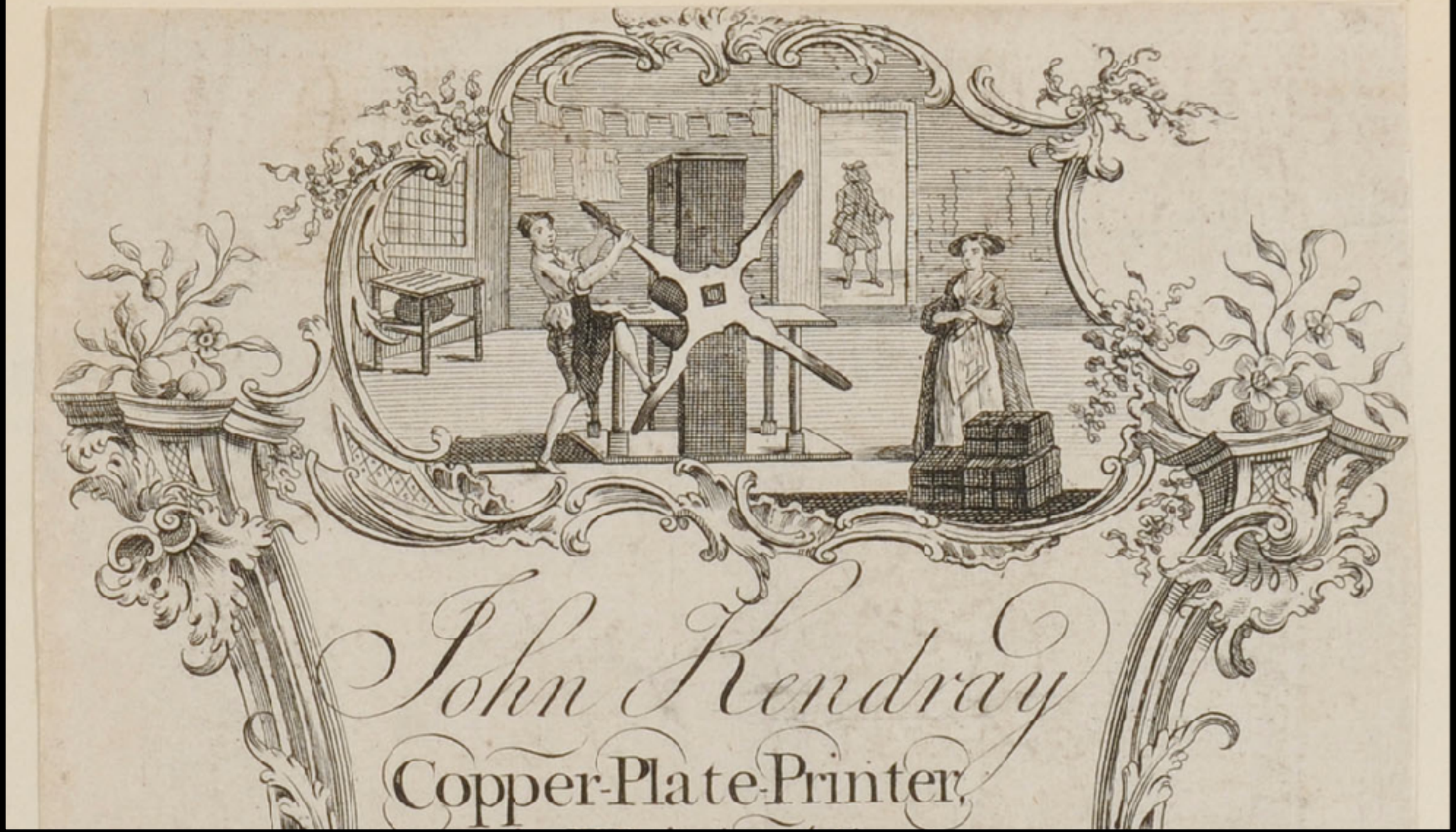
Trade Card
1779
(Lewis Walpole Library)

Trade Card - Edward Spencer
18th Century
(Lewis Walpole Library)

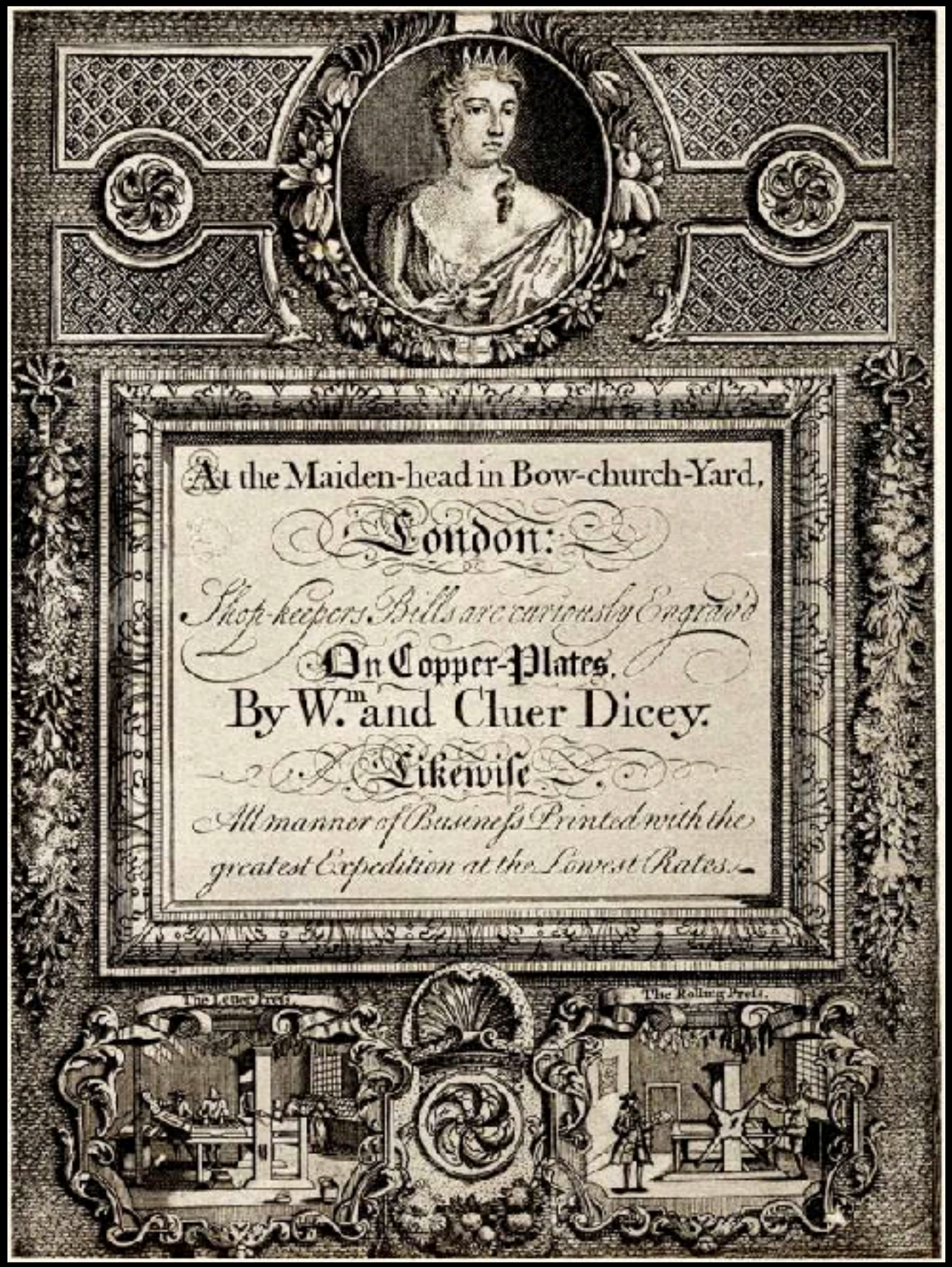
Trade Card - Henry Lewis
18th Century
(Lewis Walpole Library)

Trade Card - James Noyes
18th Century
(Lewis Walpole Library)

Trade Card - John Kendray
18th Century
(Lewis Walpole Library)



Trade Card - John Kendray
18th Century
(Lewis Walpole Library)



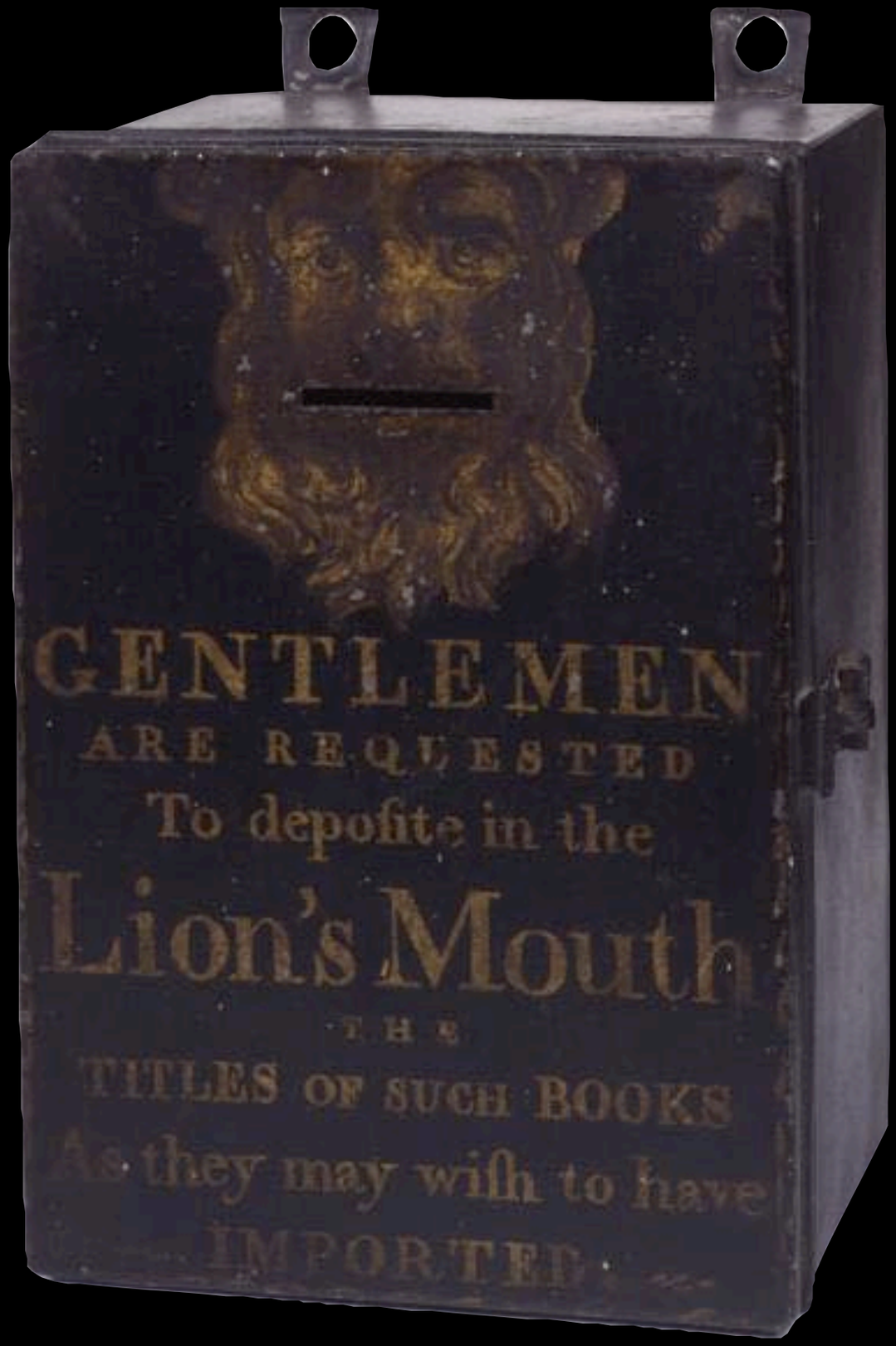
Trade Card
18th Century
(Bishopsgate Institute)

On trouve à cette Addresse un MAGAZIN complet de toutes les belles Estampes qu'on puisse desirer, et l'Amateur jouit de l'avantage peut-être unique, d'avoir les Nouveautés au prix de la publication des Auteurs.

133. 125

French Trade Card for Chrêtien de Mechel, Engraver
1789
(The British Museum)

Miscellaneous



Painted Tin "Lion's Mouth " Library Request Box used by Benjamin Franklin
c. 1750
(Library Company of Philadelphia)

Silver Dutch Medal
1740
(The British Museum)

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

Port of Sunderland 17

Delivered on board the of

Master

his Ship's full Loading of Ralph Lambton Esq.rs

Neat Low Main Coals, by me

☞ There is Cause to believe that many Masters of Ships have dared to sell sundry inferior Sorts of Sunderland Coals by the Name of Ralph Lambton Esq.rs NEAT LOW MAIN COALS; the Buyers will please to take Notice, that the above-named Coals are sold by this Certificate Only.

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

Sunderland

Shipped in the _____

_____ *a full Loading of*

Humble & Wades **Black Fell Main Coals.**

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

No

Darlington old Society

This is to Certify that the Bearer hereof

1789

hath Contributed to our Charity Stock as Witness our Hands

Book Keeper

Stewards

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

Sunderland.

Delivered on Board the

Master

a full Loading of General Lambton's

Primrose Moor main Coals by me

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

£ Newcastle upon Tyne.

after pay to the Order of

Value as advised by

To

No.

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

£ No. Newcastle 17

Days after date pay to the Order of

Pounds

Value received on Account of Ship

& Owners, with or without Advice from

To

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

74

CHA!

NEWCASTLE upon TYNE 17

Sold and delivered to

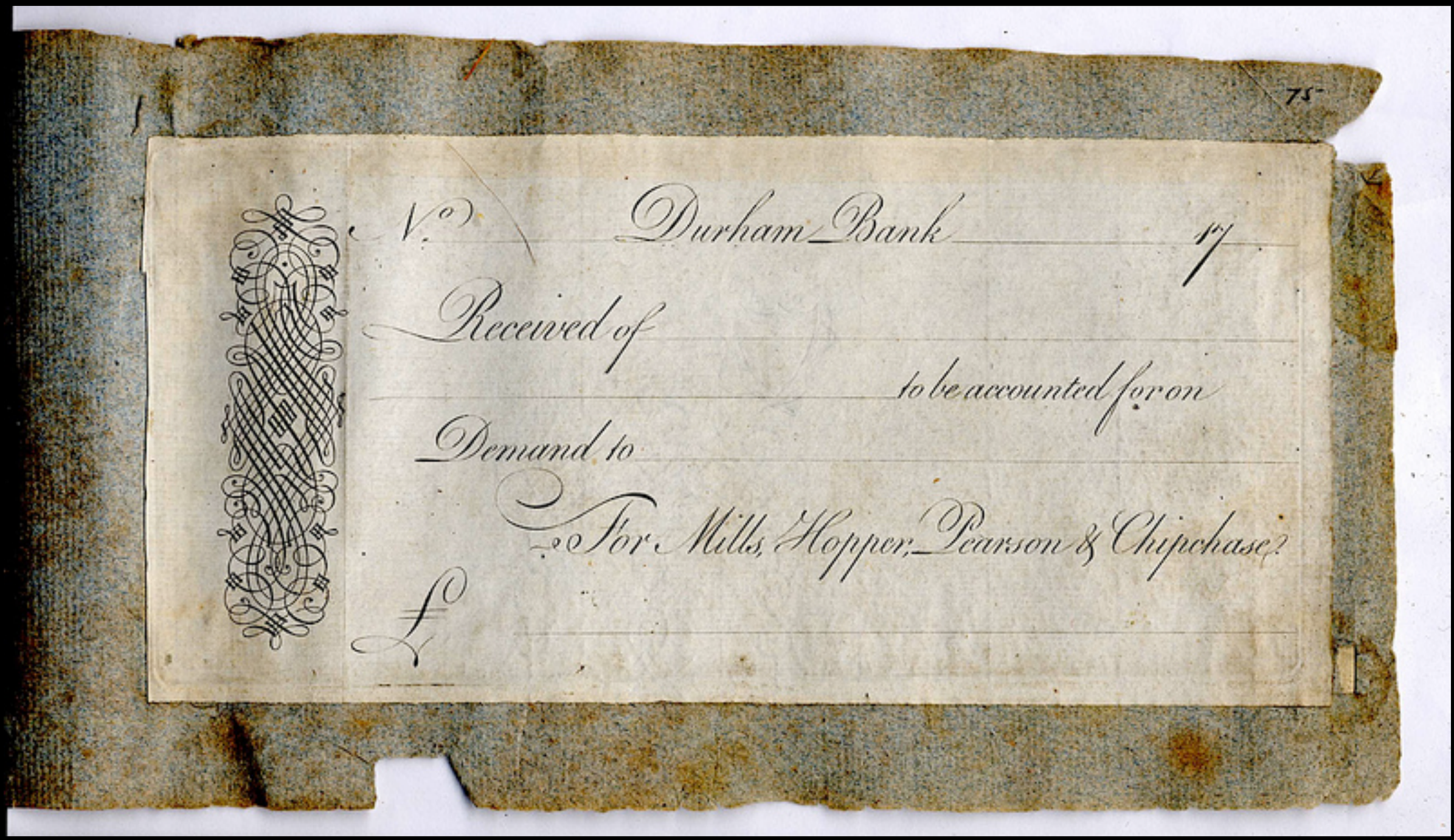
Master of the

Chaldrons of

Baker's low Main Coal.

at p^r Chaldron

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)



The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

Newcastle upon Tyne 17

Sold and delivered on Board the

Master

Chaldrons of

Sheriff Hill Coals at

p^r Chaldron

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

Shipped in good Order and well Conditioned, by _____
in the good Ship called the _____ whereof _____
is Master for this present Voyage, now laying in the Port of _____
and bound for _____

being marked and numbered as in the Margin, and are to be delivered in the like good Order and well conditioned at the aforesaid Port of _____ (the Danger of the Seas only excepted) unto _____ or to _____ Assigns, he or they paying Freight for the said Goods _____

with Primage and Average accustomed. In Witness whereof the Master or Purser of the said Ship hath affirmed to _____ Bills of Lading all of this Tenor and Date, one of which being accomplished the other _____ to stand void

Dated _____

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

18

Newcastle upon Tyne. 17

Sold and delivered to

Master of the

Chaldrons of

WHITE FIELD COALS at p^r Chaldron

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

79

Newcastle upon Tyne

17

I do hereby certify that I have Vended & delivered on board

of

Master

Chaldrons of NEW GREENWICH

(COALS) Newcastle Measure as Witness my hand

Custom house

(N.o)

17

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

80

PORT of SUNDERLAND 17

Delivered on Board the

Master a full Loading of

John Hudson Esq.r & Partners' OX CLOSE

NEAT LOW MAIN COAL.

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

Sunderland 17

Sold and delivered on board the

of

Master.

Chaldrons of BEAMISH PARK MOOR Coals being the Full

Loading of the said Ship

P

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

Sunderland 17

Sold and delivered on board the

of

Master.

Chaldrons of BEAMISH PARK MOOR Coals being the Full

Loading of the said Ship

P

The Scrapbook of John Laws, Apprentice to John Berwick
Dating from 1782 - 1789
(The Berwick Society)

Printer Gary Gregory Presses a Recreated Boston Edition of the Declaration of Independence
Accurately Re-Printed for the First Time in Boston since 1776
(The Recreated Printing Office of Edes & Gill, Boston, Massachusetts)

Printer Gary Gregory Reading a Freshly Printed Boston Edition of the Declaration of Independence
Accurately Re-Printed for the First Time in Boston since 1776
(The Recreated Printing Office of Edes & Gill, Boston, Massachusetts)

TAKE NOTICE!

When in Boston, make sure you pay a visit to the Recreated Print Shop of Edes & Gill located in Boston's historic Faneuil Hall. This establishment is run by our good friend, Printer Gary Gregory, and is a magnificent resource for 18th Century learning and interpretation.

Not Exactly a Totally Accurate Background...
But one of our Favorite Printers Drinking One of our Favorite Beers

(The Print Shop at Colonial Williamsburg Featuring Our Friend, Dave Wilson)

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