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AN INSPIRATION
IN ITS ARCHITECTURE, SCULPTURE, AND
MURALS, AND A GREAT RESOURCE
FOR THE STUDY OF THE ART
AND TECHNIQUE OF
PRINTING

*With a Selected List of
Books on Printing*



BOSTON
SOCIETY OF PRINTERS
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*A Selected List of Books on Printing
and of
Specimens of Early and
Modern Presses*

THE discussions of historical and technical subjects at the meeting of the Society of Printers and the importance of the examples which have been shown have brought about the preparation of this pamphlet concerning the Boston Public Library and its resources for the student of printing.

The immediate occasion for this publication has been the course in Typographic Expression at the Massachusetts Normal Art School in the Spring of 1924.

In addition to the study of the books in the Boston Public Library, there is a distinct stimulus to be derived from an intimacy with the building itself. This brief list of books is therefore prefaced by a general description of the Boston Public Library and its collections.

SOCIETY OF PRINTERS

Where to Go and What to See in the Boston Public Library



THE Boston Public Library consists of the Central Library and thirty-one branches or distributing points. It has an annual circulation of nearly three million volumes. The main library expresses architecturally its object, "The Treasure House of Books." It is considered one of the beautiful public buildings of this continent. Classic in design, its interior is enhanced by a remarkable series of mural decorations.

The resources for reader and student are indicated by various departments and special libraries: Bates Hall, the general reading-room containing some 10,000 volumes on its open shelves, including reference books of biography, travel, law, medicine, history and heraldry, with the Card Catalogue in dictionary form at the north end in which books may be looked up under author, subject, or title. There are large reading-rooms in the Periodical Department which has daily papers and periodicals both popular and scientific from all parts of the civilized world; in the Fine Arts Department which is used freely by the great student body of Boston because of its fine technical books as well as those on Fine Arts subjects; the Patent Department; The Barton Ticknor Library with its treasures in fine library editions and early printed books; The Brown Collection of Musical Works; The Teachers' Reference Room; the Children's Department, closely in touch with the curriculum of the Boston Public Schools, and what is more important in touch with what keenly interests Boston's boys and girls.

The main library is open from 9 A.M. to 10 P.M. during the

winter and to 9 P.M. during the summer months. The visitor may enhance his study by taking a lively interest in the features of the building itself. The inscription across the front over the entrance, "The Public Library of the City of Boston Built by the People and Dedicated to the Advancement of Learning," was prepared by President Emeritus Charles W. Eliot of Harvard University. The two bronze figures on either side of the entrance represent Science and Art, and are the work of Bela L. Pratt. Of particular interest are the thirty-three printers' marks on the Blagdon Street side of the building, including those of Aldus, Caxton, Plantin, and Elzevir.

The bronze doors through which the building is entered from the vestibule were designed by Daniel Chester French, and contained allegorical figures representing Music, Poetry, Knowledge, Wisdom, Truth and Romance.

The imposing stairway is walled in soft-toned Sienna marble and from the window-seats on the first landing one catches a glimpse of the cloistered courtyard, a beautiful feature all too rare in American public buildings. The two majestic lions on the stairway were carved by Louis St. Gaudens. The murals on the stairway and upper balcony are by Puvis de Chavannes.

In the Delivery Room is the rich frieze in which Edwin Austin Abbey has depicted in brilliant colors the "Quest of the Holy Grail." At the entrance to this room is the Pompeian Lobby and at the opposite end of the corridor, the Venetian Lobby, decorated by Joseph Lindon Smith. On the ceiling of the Teachers' Reference Room, which opens from the Children's Room, is the painting of "The Triumph of Time," by John Elliott. On the corridor above the second stairway are the celebrated decorations of John Singer Sargent, depicting "The Development of Religion."

Of special interest to the student of printing is The Barton-Ticknor Library. This is an aggregation of twelve or fifteen different groups of books, most of which were bequeathed to the Library. A great portion of these books

have a special value: they are rare, old, or bibliophile editions. Therefore, the books of this department do not circulate; the donators themselves stipulated this restriction.

The largest and most valuable groups are:

The Barton Books, named after Thomas P. Barton who collected them, consisting of about 13,000 volumes about half of which are Shakespearean.

The Ticknor Collection, which is made up of old Spanish books. There are about 4,000 of them, making the largest collection of old Spanish books in America.

The Bowditch Books are mostly mathematical, astronomical or geographical. They are about 7,000 in number.

The Prince Collection is about the most complete American Collection and contains books printed in America before the Revolution.

The Allan Brown Collection is especially rich in nineteenth-century French and English dramatic literature, with long files of press clippings.

Modern English and American Authors. The fine editions or rare specimens of modern authors are kept in this department, being those which the Library wants to preserve for the future.

The Barton-Ticknor Library possesses over 300 incunabula which is the name applied to those books which were printed before 1500. The famous "first" printers are fairly represented. Specimens of works by Gutenberg, Fust, Schöffer, Koberger, Caxton, Wynkyn de Worde, Jenson, Aldus, Bodoni may be seen and consulted.

Here also are a large number of manuscripts, some of them beautifully illustrated from the time prior to the invention of printing. These may be seen on request.

In addition to modern maps, this Library possesses a valuable collection of those of the sixteenth and seventeenth centuries.

At the outset it is difficult for the student of printing to determine under what titles or headings he will find the material he desires. To simplify and provide a beginning,

seven groupings of books have been made. These titles are but a small fraction of the books and examples which this library affords. The list is intentionally brief in the hope that a modest beginning will lead to deeper delving.

Historical

BERNARD, AUGUSTE JOSEPH. Geofroy Tory, painter and engraver: first Royal printer: reformer of orthography and typography under Francois I. An account of his life and works. Cambridge. 1909. *Q.19.4

BLADES, WILLIAM. The biography and typography of William Caxton, England's first printer. London. 1877. *2118.16

CLAUDIN, ANATOLE. The first Paris press. London. 1898. *6112.58

CLELAND, THOMAS MAITLAND. Giambattista Bodoni of Parma. Boston. 1916. *6118.83

DE VINNE, THEODORE LOW. Christopher Plantin and the Plantin-Moretus Museum at Antwerp. New York. 1888. *Q.16.20

DE VINNE, THEODORE LOW. The invention of printing. New York. 1878. *2110.34

DE VINNE, THEODORE LOW. Notable printers of Italy during the fifteenth century. New York. 1910. *Q.16.64

DUFF, EDWARD GORDON. Early English printing. London. 1896. *6110.46

DUFF, EDWARD GORDON. The English provincial printers, stationers and bookbinders to 1557. Cambridge. 1912. 6119.172

HUMPHREYS, HENRY NOEL. A history of the art of printing, from its invention to its widespread development in the middle of the sixteenth century. London. 1867. *2200.31

HUMPHREYS, HENRY NOEL. The illuminated books of the middle ages; an account of the development and progress of the art of illumination. London. 1849. *Cab. 21.24.1

HUMPHREYS, HENRY NOEL. The art of illumination and missal painting. London. 1849. 2115.2

ONGANIA, FERDINANDO, pub. L'arte della stampa nel Rinascimento italiano, Venezia. Venezia. 1894. *6110a.40

PLOMER, HENRY R. A short history of English printing, 1476-1898. London. 1900. *6116.71

- MORISON, STANLEY, and HOLBROOK JACKSON. A brief survey of printing: history and practice. New York. 1923. 6117.145
- NICHOLS, CHARLES LEMUEL. Isaiah Thomas, printer, writer & collector. Boston. 1912. Q.17.28
- POLLARD, ALFRED WILLIAM. Fine Books. London. 1912. *8062.121
- POLLARD, ALFRED WILLIAM. Modern fine printing in England and Mr. Bruce Rogers. With a list of books and other pieces of printing designed by Mr. Rogers. Newark, N. J. 1916. *Q.59.34
- POLLARD, ALFRED WILLIAM. Early illustrated books. A history of the decoration and illustration of books in the fifteenth and sixteenth centuries. 2d edition. London. 1917. 6114.25
- STRAUS, RALPH, and ROBERT K. DENT, John Baskerville. A memoir. Cambridge. 1907. *6113.173
- UPDIKE, DANIEL BERKELEY. Printing types: their history, forms, and use. A study in survivals. Cambridge. 1922. 6116.117

Technical

- CURRIER, EVERETT R. Type spacing. New York [1912]. *6117.160
- DE VINNE, THEODORE LOW. Modern methods of book composition. New York. 1904. 6119.141
- DÉ VINNE, THEODORE LOW. A treatise on the processes of type-making, the point system, the names, sizes, styles, and prices of plain printing types. New York. 1900. 6119a.37
- GRESS, EDMUND GEIGER. The American handbook of printing, containing in brief and simple style something about every department of the art and business of printing. 3d edition. New York. 1913. 6113.212
- HARLAND, JOHN WHITFIELD. The printing arts. London. 1892. 6117.25
- JACOBI, CHARLES THOMAS. The printers' vocabulary. London. 1888. *6118.35
- MACCLELLAN, GEORGE E. Practical typography. A series of exercises . . . in correct composition, for the teacher and student. Peoria, Illinois. [1917.] 6119.182
- SHERMAN, GEORGE. Practical printing. New York. 1911. 6119.195
- SAVAGE, WILLIAM. A dictionary of the art of printing. *2113.1

- STEWART, ALEXANDER ANGUS, compiler. The printer's dictionary of technical terms. Boston. 1912. *6119.114

Design and Lettering

- BROWN, FRANK CHOUTEAU. Letters & lettering. Boston. 1921. 6117.103
- DAY, LEWIS FOREMAN. Lettering in ornament. An enquiry into the decorative use of lettering, past, present, and possible. 2d edition, revised. London. [1914.]
- GOUDY, FREDERIC WILLIAM. The alphabet: fifteen interpretative designs, drawn and arranged with explanatory text and illustrations. New York. 1918. *8060.90
- GOUDY, FREDERIC WILLIAM. Elements of lettering. New York. 1922. *8061.332
- JOHNSON, HENRY LEWIS. Historic design in printing. Reproductions of book covers, borders, initials, decorations, printers' marks, and devices comprising reference material for the designer, printer, advertiser, and publishers. Boston. 1923. *8061.177
- JOHNSTON, EDWARD. Writing & illuminating, & lettering. 12th edition. London. [191-?] 8068.196
- JONES, OWEN. This grammar of ornament. Illustrated by examples from various styles of ornament. London. 1868. **8060.52
- PETZENDORFER, LUDWIG. Schriften Atlas. Eine Sammlung der wichtigsten Schreib- und Druckschriften aus alter und neuer Zeit, nebst Initialen, Monogrammen, Wappen, Landesfarben und heraldischen Motiven für die praktischen Zwecke des Kunstgewerbes. Stuttgart.
- STRANGE, EDWARD FAIRBROTHER. Alphabets. A manual of lettering for the use of students, with historical and practical descriptions. 3d edition. London. 1898. 6117.36

Bookbindings

- Anglo-Saxon Review, The.* A quarterly miscellany edited by LADY RANDOLPH SPENCER CHURCHILL. June, 1899–September, 1901. London. *4072.265

Each volume is bound in fac-simile of some rare or elegant binding of former times. They are as follows:
June, 1899. An imitation of the binding of Andre Thevet's, Les vraies pourtraits et vies des hommes illustrés, bound about 1604 for James I.

September, 1899. An imitation of the binding of Pulci's *Morgante Maggiore*, Venetia, 1546, bound about 1770-80 by Derome le jeune.

December, 1899. An imitation of the binding of Raderus' *Bavaria pia*, Munich, 1628, bound for Charles I.

March, 1900. An imitation of a Canevari binding. Taken from a copy of 'Polydorus Vergilius *Anglicæ historiæ libri XXVI*. Basilæ. 1534.

June, 1900. An imitation taken from a Book of Common Prayer, printed in London in 1669, bound for Charles II. by Samuel Mearne.

September, 1900. An imitation of the binding of Chacon's "Historia belli Dacici a Traiano Cæsare gesti, &c., Romæ, 1616," belonging to George III. Probably bound by Le Gascon.

December, 1900. An imitation of the covers of the folio edition of Soriano's *Masses*. (F. Soriani *Missarum liber*, &c., Romæ, 1609.) It is supposed to be unique and is now in the British Museum.

March, 1901. An imitation of Alessandro Piccolomini's work, *Della institutione morale libri XII*, printed at Venice, in 1560.

June, 1901. An imitation of the binding of a copy of a work by Theophylactus, Archbishop of Achrida, published at Basle in 1540. It was bound by Berthelet for Henry VIII.

September, 1901. An imitation of the binding of a copy of the *Architecture of Vitruvius*, printed in Paris in 1547. It belonged to the Duchesse de Valentinois and is decorated with devices used by Henri II and Diane de Poitiers.

BÉRALDI, HENRI. *Estampes et livres*. Paris. 1892. *8073.378

BRITISH MUSEUM. Library. A guide to the exhibition in the King's Library, illustrating the history of printing, music-printing and bookbinding. [London.] 1913. *6118.65

FRITZSCHE, GUSTAV, editor. *Moderne Bucheinbände. Original Entwürfe zur kunstlerischen Ornamentirung von Buchdecken* . . . Leipzig. 1878. *Cab. 21.14.8

Type Specimens

AMERICAN TYPE FOUNDERS COMPANY. *Specimen book of American line type faces*. [With supplement of 1905.] [N.p. 1903.] 1905. 6112.151

BROWN, HORATIO ROBERT FORBES. *The Venetian printing press. An historical study. With 22 fac-similes of early printing*. New York. 1890. *6111.45

CLARK, ROBERT, & Co., publishers. *Samples of the styles of printing briefs, records, etc., from the press of Robert Clarke & Co.* [Cincinnati, 1870.] 6113.1

DE VINNE, THEODORE LOW, & Co. *Types of the De Vinne Press. Specimens for the use of compositors, proofreaders and publishers*. New York. 1907. *6116.116

GILSON, F. H., COMPANY. *The book of specimens*, Stanhope Press. Boston. 1904. *6117.136

HUMPHREYS, HENRY NOEL. *Masterpieces of the early printers & engravers. A series of fac-similes from rare and curious books* . . . London. 1870. *8061.48

MERGENTHALER LINOTYPE COMPANY. *The manual of linotype typography; prepared to aid users and producers of printing in securing greater unity and real beauty in the printed page*. Brooklyn, N. Y. [1923.] *6110.106

PLIMPTON PRESS. *Specimen pages of printing types from the Plimpton Press*. [Norwood.] 1904. 6119.145

POLLARD, ALFRED WILLIAM. *Last words on the history of the title-page with notes on some colophons and 27 fac-similes of title-pages*. London. 1891. *6110.27

THOMAS, ISAIAH. *A specimen of Isaiah Thomas's printing types* . . . Chiefly manufactured by . . . William Caslon, Esq., of London. Worcester, Mass. MDCCLXXXV. *6119.175

Engraving

COLE, TIMOTHY. *Considerations on engraving*. New York. 1921. 8066.144

CONWAY, Sir, WILLIAM MARTIN. *The woodcutters of the Netherlands in the fifteenth century*. Cambridge. 1884. 8073.63

CUNDALL, JOSEPH. *A brief history of wood-engraving from its invention*. London. 1895. 8067.86

DALZIEL, GEORGE, and EDWARD DALZIEL. *The brothers Dalziel. A record of fifty years' work in conjunction with many of the most distinguished artists of the period, 1840-1890*. London. 1901. 8064.39

ELSON, ALFRED WALTER. Reproductive processes of the graphic arts. A brief description of relief, intaglio, and planographic printing processes. [Chicago.] 1920.

8039c.29

HAMERTON, PHILIP GILBERT. Etching and etchers. London. 1868.

*8071.4

LALANNE, FRANCOIS ANTOINE MAXIME. A treatise on etching. Boston. 1880.

8064.57

LINTON, WILLIAM JAMES. The masters of wood-engraving. New Haven. 1889.

*Cab.80.87.5

PENNELL, JOSEPH. Etchers and etching: chapters in the history of the art, together with technical explanations of modern artistic methods. New York. 1919.

*8062.210

PETTIT, JAMES SEYMOUR. Modern reproductive graphic processes. New York. 1884.

5979a.34

SINGER, HANS WOLFGANG, and WILLIAM STRANG. Etching, engraving and other methods of printing pictures. London. 1897.

8063.124

Printers' Devices

BLADES, WILLIAM. A list of medals, jettons, tokens, etc., in connection with printers and the art of printing. London. 1869.

*6119.135

BOWES, ROBERT. Biographical notes on the University printers from the commencement of printing in Cambridge to the present time. (In Cambridge Antiquarian Society, England. Cambridge antiquarian communications. Vol. 5, pp. 283-362. Cambridge. 1886.)

*2506.6.5

COPELAND & DAY, publishers. Eighteen variations of the firm's device in black, with duplicates in red, in 24° size, and two, with duplicates, in 8°. . . .

*6114.78

DUFF, EDWARD GORDON, and others. Hand-lists of English printers, 1501-1556. London. 1895-1913.

*6114.64

MACKERROW, RONALD BRUNLEES. Printers' and publishers' devices in England and Scotland, 1485-1640. London. 1913.

*6112.98

ROBERTS, WILLIAM. Printers' marks. A chapter in the history of typography. London. 1893.

6115.10

SILVESTRE, LOUIS CATHERINE. Marques typographiques, ou recueil des monogrammes, chiffres, enseignes, emblemes, devises, rebus et fleurons des libraires et imprimeurs qui ont exerce en France . . . Paris. 1853.

*6113.47

Famous Presses

Many examples of the work of famous printers, early and late, may be found by consulting the Bates Hall Catalogue, under the names of the printers and presses: *as*, Aldus, Bodoni, Jensen, Plantin; Lee Priory, Strawberry Hill, Kelmscott, Doves, Ashendene, and Merrymount Presses; Grolier Club, Club of Odd Volumes, etc. These works are too numerous to be listed here.



IN an alcove near the general catalogue in Bates Hall is an open shelf containing the American Dictionary of Engraving, several of De Vinne's books, the two volumes of Updike's "Printing Types," Silvestre's "Marques Typographiques," and other reference works.

In the Fine Arts Department are many finely made books of civic enterprise such as that for the improvement of the water-front of the City of Chicago. There are also many books of anniversary events and of new buildings. These form important reference material for the designer of printing who has similar problems to solve.

Furthermore, from familiarity with some of these special books and catalogues in the Fine Arts Department, the printer can initiate and carry through important publication work, the opportunity for which he might not otherwise realize.

Of all concerned with the arts and industries, printers and those who design printing should make most use of the assistance which the Boston Public Library affords.

To those who have not the library habit, the beginning may seem unfruitful. It must be obvious, however, that a knowledge of what has been done is the only foundation for advancement beyond the commonplace.

More than ever before is there an opportunity to experience the pleasure of acquirement and accomplishment.

HENRY LEWIS JOHNSON