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Bruce's
*IPX

L. F. Massa

A. S. and J. E. Winslow.

With the Compliments

J. Stayner Winslow

-1873-

Bruce's

* 17X

Handwritten text, likely bleed-through from the reverse side of the page. The text is illegible due to fading and blurring.

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9/13/8.

AN
ABRIDGED SPECIMEN
OF
PRINTING TYPES,

MADE AT
BRUCE'S NEW-YORK TYPE-FOUNDRY.



NEW-YORK:
GEORGE BRUCE'S SON & CO., NO. 13 CHAMBERS-STREET.
1869.-70

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PRICES of Printing Types cast by GEORGE BRUCE'S SON & CO.,

BRUCE'S NEW-YORK TYPE-FOUNDRY,
April 15, 1869.

The volume now presented to the Trade contains, in a condensed form, a great number of new and desirable articles, all of our own manufacture.

Borders, Ornaments and Fonts from any other foundry, which are not shown herein, can be furnished.

Our well-known quality of material has not deteriorated; and as we keep on hand the largest stock of type in the country, we can supply orders with the utmost promptitude.

On pages 3, 4, 5 and 6 are printed the prices of the smallest fonts we sell; and on page 6, the prices of presses, ink, wood-type, and other printing materials in which we deal.

Engravings, description and prices of presses, will be found at the end of this book.

Do not cut up the book in making out your orders, but give the exact name and number of the article required.

GEORGE BRUCE'S SON & Co.

DAVID WOLFE BRUCE.
JAMES LINDSAY.

ESTIMATES FOR JOB OFFICES,

as tastes and styles of work vary, can best be made by the customer himself, consulting the Specimen pages, and Classified Priced List on pages 3, 4, 5 and 6.

ESTIMATES FOR VILLAGE WEEKLY NEWSPAPERS.

For a 6-column Paper, the paper for which measures 24 by 36 inches, the printed matter of each page 21 3/4 by 16 inches, and the leads about 2 1/2 inches:

1 Imperial No. 3 Washington Press.....	\$375.00
1 Imp. No. 3 Distributing Frame, Roller Stocks, &c.....	37.50
1 Imperial No. 3 Roller Mould, cast iron.....	25.20
1 Double Imperial No. 3 Imposing Stone and Frame.....	78.00
4 Imperial No. 3 Half Chases.....	\$7.50 30.00
Iron Side and Foot Sticks.....	9.12
4 Single Brass Bottom and lined Proof Gallies.....	4.87 19.48
6 Common Gallies, say.....	0.75 4.50
4 Six-inch Composing Sticks.....	1.50 6.00
4 Double Stands with Racks.....	8.00 24.00
12 Pair Cases.....	3.00 36.00
3 Job Cases.....	3.00 6.00
Mallet, Planer, Shooting-stick and Quoins, about.....	5.00
1 Lye Brush.....	0.75
1 Proof Brush.....	1.12
Saw and Mitre Box.....	1.75
25 lbs. News Ink.....	0.35 8.75
100 Advertising Rules.....	0.06 6.00
100 Single Dash Rules.....	0.07 7.00
20 Brass Dashes.....	0.15 3.00
10 Double Cross Rules.....	0.08 0.80
10 Parallel Rules.....	0.08 0.80
20 Column Rules.....	0.90 18.00
Head Rules, about.....	3.00
300 lbs. Long Primer.....	0.62 186.00
300 lbs. Brevier.....	0.70 210.00
56 lbs. Nonpareil.....	0.84 47.04
Display Type for reading matter, about.....	20.00
for Advertisements, about.....	30.00
20 lbs. Leads.....	0.40 8.00
Head for Paper.....	from 2.00 to 5.00
Cuts or Ornaments, about.....	8.00
Boxing and Carting, about.....	20.00

\$1240.81

For a 7-column Paper, the paper for which measures 24 by 38 inches, the printed matter of each page 21 3/4 by 17 1/8 inches, and the leads about 2 1/3 inches:

1 Imperial No. 4 Washington Press.....	\$390.00
1 Imp. No. 4 Distributing Frame, Roller Stocks, &c.....	37.50
1 Imperial No. 4 Roller Mould, cast iron.....	26.40
1 Double Imperial No. 4 Imposing Stone and Frame.....	84.00
4 Imperial No. 4 Half Chases.....	\$7.50 30.00
Iron Side and Foot Sticks.....	9.48
5 Single Brass Bottom and lined Proof Gallies.....	4.87 24.35
6 Common Gallies.....	0.75 4.50
5 Six-inch Composing Sticks.....	1.50 7.50
4 Double Stands with Racks.....	8.00 32.00
12 Pair Cases.....	3.00 36.00
4 Job Cases.....	4.00 8.00
Mallet, Planer, Shooting-stick and Quoins, about.....	5.00
1 Lye Brush.....	0.75
1 Proof Brush.....	1.12
Saw and Mitre Box.....	1.75
50 lbs. News Ink.....	0.35 17.50
150 Advertising Rules.....	0.05 7.50
100 Single Dash Rules.....	0.06 6.00
35 Brass Dashes.....	0.15 5.25
12 Double Cross Rules.....	0.08 0.96
12 Parallel Rules.....	0.08 0.96
24 Column Rules.....	0.90 21.60
Head Rules, about.....	3.50
350 lbs. Long Primer.....	0.62 217.00
350 lbs. Brevier.....	0.70 245.00
56 lbs. Nonpareil.....	0.84 47.04
Display Type for reading matter, about.....	20.00
for Advertisements, about.....	30.00
25 lbs. Leads.....	0.40 10.00
Head for Paper.....	from 2.00 to 5.00
Cuts or Ornaments, about.....	10.00
Boxing and Carting, about.....	21.00

\$1366.61

For an 8-column Paper, the paper for which measures 28 by 42 inches, the printed matter of each page 25 1/2 by 19 inches, and the leads full 2 1/4 inches:

1 Imperial No. 6 Washington Press.....	\$435.00
1 Imp. No. 6 Distributing Frame, Roller Stocks, &c.....	45.00
1 Imperial No. 6 Roller Mould, cast iron.....	28.80
1 Double Imperial No. 6 Imposing Stone and Frame.....	101.00
4 Imperial No. 6 Half Chases.....	\$9.00 36.00
Iron Side and Foot Sticks.....	9.48
6 Single Brass Bottom and lined Proof Gallies.....	4.87 29.22
6 Common Gallies.....	0.75 4.50
6 Six-inch Composing Sticks.....	1.50 9.00
4 Double Stands with Racks.....	8.00 32.00
15 Pair Cases.....	3.00 45.00
4 Job Cases.....	2.00 8.00
Mallet, Planer, Shooting-stick and Quoins, about.....	5.00
1 Lye Brush.....	0.75
1 Proof Brush.....	1.12
Saw and Mitre Box.....	1.75
50 lbs. News Ink.....	0.35 17.50
250 Advertising Rules.....	0.05 12.50
100 Single Dash Rules.....	0.06 6.00
50 Brass Dashes.....	0.15 7.50
20 Double Cross Rules.....	0.08 1.60
20 Parallel Rules.....	0.08 1.60
28 Column Rules.....	1.00 28.00
Head Rules, about.....	5.00
425 lbs. Long Primer.....	0.62 263.50
425 lbs. Brevier.....	0.70 297.50
56 lbs. Nonpareil.....	0.84 47.04
Display Type for reading matter, about.....	25.00
for Advertisements, about.....	35.00
30 lbs. Leads.....	0.40 12.00
Head for Paper.....	from 2.00 to 5.00
Cuts or Ornaments, about.....	10.00
Boxing and Carting, about.....	22.00

\$1589.68

Newspaper type and Book type weigh about 40 lb. to the square foot; but, to allow for sorts, it requires 60 lb. to set that amount up with certainty. If much standing matter is required, allowance must be made for that also.

The following sizes of News-paper are always kept on hand by paper dealers: 22 by 32—24 by 36—24 by 38—28 by 42. The following are also considered "regular" sizes, though not so certainly kept on hand: 26 by 37—27 by 42—and 29 by 44.

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

PRICES of Printing Types cast by GEORGE BRUCE'S SON & CO.,

THE AVERAGE SIZES, WEIGHTS, AND COST OF JOB FONTS, &c.

SUITABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

THIS List gives the number of lower case "a" and capital "A" to which the other characters are proportioned, the weight, price per pound, and total cost of the SMALLEST Fonts sold at this Foundry. Printers will know by it exactly what they purchase, and also the cost, without the trouble of writing to the Foundry for an estimate; thereby enabling them to remit the money with their orders, and save the expense of collection by express companies or otherwise. All Fonts of Roman, German, Script, Ronde, Running-hand, Caligraph, and all Job Fonts larger than Meridian body, are put up with spaces and quadrats; none other have them, unless specially ordered. Fonts of spaces and quadrats of any weight can be furnished to order. Boxing and carting, about seventy cents per hundred pounds.

These prices are for NET CASH. When notice is given to the Foundry at the time of purchase, Old Type delivered here will be received at 15 cents per pound in exchange for our new type.

Shipments by way of the Atlantic will be insured, and the premium charged in the bill.

GEORGE BRUCE'S SON & CO., NEW-YORK, April, 1869.

Roman and Italic.				FONTS				Antique Extended.				FONTS				Condensed.				FONTS															
Proportioned to				WEIGHT				COST.				Proportioned to				WEIGHT				COST.				Proportioned to				WEIGHT				COST.			
Font	lb. oz.	Cost.	Total	Font	lb. oz.	Cost.	Total	Font	lb. oz.	Cost.	Total	Font	lb. oz.	Cost.	Total	Font	lb. oz.	Cost.	Total	Font	lb. oz.	Cost.	Total	Font	lb. oz.	Cost.	Total	Font	lb. oz.	Cost.	Total				
Diamond	1 00	2 00	2 00	Pearl No. 2	30 of A	1 10	32 00	Pearl No. 2	30 of A	1 10	32 00	Nonpareil No. 3	30 of A	1 10	32 00	Nonpareil No. 3	30 of A	1 10	32 00	Nonpareil No. 3	30 of A	1 10	32 00	Nonpareil No. 3	30 of A	1 10	32 00	Nonpareil No. 3	30 of A	1 10	32 00				

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

PRICES of Printing Types cast by GEORGE BRUCE'S SON & CO.,

THE AVERAGE SIZES, WEIGHTS, AND COST OF JOB FONTS, &c.

SUITABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

Table with multiple columns: Ornamented, FONTS, WEIGHT, COST, Script, FONTS, WEIGHT, COST, Title Condensed, FONTS, WEIGHT, COST, Title Expanded, Title Extended, Title Script, Tuscan Antique, Tuscan Gothic, Tuscan Shaded, Two-line, Tendril, Teutonic Orn'd., Teutonic Shaded, Title, Venetian, Victoria.

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

NONPAREIL, No. 20.

(2-NICK.)

(Of Modern Old-style Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum mediocriter labefactantem statem rei-

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PARADISE LOST.—Book V.

Now Morn, her rosy steps in th' eastern clime
Advancing, sowed the earth with orient pearl,
When Adam waked, so custom'd, for his sleep
Was airy-light, from pure digestion bred,
And temperate vapors bland, which th' only sound
Of leaves and fuming rills, Aurora's fan,
Lightly dispersed, and the shrill matin song
Of birds on every bough: so much the more
His wonder was to find unawaken'd Eve
With tresses discomposed, and glowing cheek,
As through unquiet rest: he, on his side
Leaning half raised, with looks of cordial love,
Hung over her enamored, and beheld
Beauty which, whether waking or asleep,
Shot forth peculiar graces; then, with voice
Mild as when Zephyrus on Flora breathes,
Her hand soft touching, whispered thus: "Awake,
My fairest, my espoused, my latest found,

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MINION, No. 20.

(3-NICK.)

(Of Modern Old-style Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem

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THE DESERTED VILLAGE.

Sweet smiling village, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn;
Amidst thy bow'rs the tyrant's hand is seen,
And desolation saddens all thy green:
One only master grasps the whole domain,
And half a tillage stints thy smiling plain:
No more thy glassy brook reflects the day,
But chok'd with sedges works its weary way;
Along thy glades, a solitary guest,
The hollow-sounding bittern guards its nest;
Amidst thy desert walks the lapwing flies,
And tires their echoes with unvaried cries.
Sunk are thy bow'rs in shapeless ruin all,
And the long grass o'ertops the mould'ring wall;
And, trembling, shrinking from the spoiler's hand,
Far, far away thy children leave the land.

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WHEN SPECIALLY ORDERED, the characters ct, f, fh, fi, fk, fl, ff, ffi, flt (Roman and Italic), can be furnished to ALL fonts of this series.

BREVIER, No. 20.

(2-NICK.)

(Of Modern Old-style Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque

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ESSAY ON CRITICISM.—PART I.

'Tis hard to say, if greater want of skill
Appear in writing, or in judging ill;
But of the two, less dangerous is the offence
To tire our patience, than mislead our sense.
Some few in that, but numbers err in this;
Ten censure wrong for one who writes amiss.
A fool might once himself alone expose;
Now one in verse makes many more in prose.
'Tis with our judgments as our watches—none
Go just alike, yet each believes his own.
In poets as true genius is but rare,
True taste as seldom is the critic's share:
Both must alike from Heaven derive their light,
These born to judge, as well as those to write.

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BOURGEOIS, No. 20.

(3-NICK.)

(Of Modern Old-style Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul

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HAMLET, ACT III.—SCENE I.

To be, or not to be,—that is the question:—
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them?—To die,—to sleep,—
No more; and, by a sleep, to say we end
The heartache, and the thousand natural shocks
That flesh is heir to,—'tis a consummation
Devoutly to be wish'd. To die,—to sleep;—
To sleep! perchance to dream:—ay there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,

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LONG-PRIMER, No. 20. (2-NICK.)

(Of Modern Old-style Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia ten-

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ELEGY,

WRITTEN IN A COUNTRY CHURCH-YARD.

THE curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
*Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;*

*Save that, from yonder ivy-mantled tower,
The moping owl does to the Moon complain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.*

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PICA, No. 20. (2-NICK.)

(Of Modern Old-style Series)

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

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PLEASURES OF HOPE.

Eternal Hope! when yonder spheres sublime
Peal'd their first notes to sound the march of Time,
Thy joyous youth began—but not to fade.—
When all the sister planets have decay'd;
*When rapt in fire the realms of ether glow,
And Heaven's last thunder shakes the world below,
Thou, undismay'd, shalt o'er the ruins smile,
And light thy torch at Nature's funeral pile.*

ABCDEFGHIJKLMN OPQRSTUVWXYZ

SMALL-PICA, No. 20. (3-NICK.)

(Of Modern Old-style Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vul-

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APOSTROPHE TO THE AMERICAN FLAG.

When Freedom, from her mountain height,
Unfurled her Standard to the air,
She tore the azure robe of night,
And set the stars of glory there;
She mingled with its gorgeous dyes
The milky baldrick of the skies,
*And striped its pure, celestial white,
With streakings of the morning light;*
*Then, from his mansion in the sun,
She called her eagle Bearer down,
And gave into his mighty hand
The symbol of her chosen land!*

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ENGLISH, No. 20. (1-NICK.)

(Of Modern Old-style Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil ti-

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ABCDEFGHIJKLMN OPQRSTUVWXYZÆ&

\$ 1234567890 £

THE HERMIT.

No flocks that range the valley free
To slaughter I condemn:
Taught by that Pow'r that pities me,
I learn to pity them:

*But from the mountain's grassy side,
A guiltless feast I bring;
A scrip with herbs and fruits supplied,
And water from the spring.*

ABCDEFGHIJKLMN OPQRSTUVWXYZ

GREAT-PRIMER, No. 20.

(Of Modern Old-style Series.)

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

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ABCDEF GHIJKL MNOPQR STUVWX YZÆŒ \$ 1234567890 £

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

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ&

DOUBLE SMALL-PICA, No. 20.

(Of Modern Old-style Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præ

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ABCDEF GHIJKL MNOPQR ÆŒ \$ 1234567890 £

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

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BREVIER, NO. 12. (3-NICK.)

THE ART OF PRINTING.
PRINTING is the art of mechanically multiplying permanent facsimiles (inverted or direct) of an original. The facsimiles are usually termed "impressions." The original is divided into various branches, are principally metal types, stereotype, wood carvings in relief, metal and other plates perforated or engraved, paper writings, dies, and stone. The materials on which the impressions are taken are various. For literary purposes, that usually employed is paper. The condition of this art at the period of its introduction to literature appears to be but slightly in advance of that in which it had existed from almost unknown antiquity. Seals and stamps, as a means of multiplying impressions, were in use in the earliest stages of civilization. (Clay bricks, imprinted with a stamp bearing hieroglyphics in relief, have been found on the supposed site of ancient Babylon, of Gaur, the ancient capital of Bengal, and other cities of the East. The names stamped by the Romans on their earthen vessels and coins were, in fact, printed; and the letters on the matrices for marking them necessarily inverted.)

In vol. i. of a "Collection of several Pieces of John Toland," 8vo., London, 1726, is a small tract entitled "Conjectura vero similis de primo Typographice Inventione," which is founded upon the passage in Cicero (*Natura Deorum*, cap. xx. lib. 2), where Balbus, a stoic, uses the following words in an argument against Velleius, an epicurean: "Hic ego non miror esse aliquem qui sibi persuadere corpora quedam solida atque individua vi et gravitate ferri mundumque effici ornatissimum et pulcherrimum ex concurstone fortuita? Hoc qui existimet fieri potuisse non intelligo cur non idem putet si innumerabiles unius et viginti fontium literarum (vel aereæ vel quales libet) alio conjiciantur: posse ex his in terram excussis annales Ennii, ut deinceps legi possint effici, quod nescio ane in uno quidem versu possit tantum valere fortuna." *For- ma literarum*, it should be observed, is the very term used for types by the early printers. Again, in the book "De Divinatione," cap. x. lib. 3, Cicero uses the phrase "imprimere literas."

MINION, NO. 12. (2-NICK.)

BRANDS for marking cattle were in use in Virgil's time (*Georg.*, lib. iii. v. 158): "Continuoque nos sacra nomina gentis inurunt." Procopius, in his "Historia Arcana," says that the Emperor Justinian, not being able to write his name, had a thin, smooth piece of board, through which were cut holes in the form of the four letters J U S T, which, being laid on the paper, served to direct the point of his pen, which was dipped in red ink. By some the origin of printing is ascribed to the East, where it is said to have been practised from a very early period. Marco Polo, who returned from China about the end of the thirteenth century, describes the fabrication of paper money by means of a stamp and vermilion pigment. A Persian work, published in 1817, speaks of printing as an art in common use. The first application of this art in the West was to the manufacture of PLAYING CARDS and devotional pictures, which were printed from originals carved in relief on wood. There is an account of the execution of woodcuts in Italy as early as 1285.

Cards were certainly known in Germany in 1376, in Castile and France in 1387, and in England in 1464. A Venetian decree, dated 11 Oct., 1441, recites that the art and mystery of making "playing cards and colored figures printed (*carte e figure stampate*) had fallen into decay in that city. The earliest print of ascertained date is one in the Spencer Gallery, representing St. Christopher carrying the infant Jesus across the sea. This piece is of the folio size and colored in the manner of our playing cards. It is accompanied by an inscription, and bears the date 1423. "The gradual progress from these images with inscriptions to copies of the historical drawings annexed to the Biblical histories would of course follow, with explanations annexed, engraved on the same block." The text gradually assumed more important proportions, and thus ushered in the era of "block books." The mode of preparing the wooden blocks from which they were printed, and the mode of printing them (by passing a cloth rubber over the paper, the latter being laid upon the block), has a very considerable similarity to that adopted in China at the present day. The paper was printed on one side only, the blank sides being pasted together so as to form one leaf. "The books of this period are divided into two classes, viz.—Books of images without text, and books of images with text. Of the former class, the most celebrated specimen is the *Biblia Pauperum*, and of the latter, the *Speculum Humanae Salvationis*. Both are without date, and their production has been attributed to different persons, varying from 1420 to 1450. In the latter work the text accompanying the figures is printed for the most part with moveable characters in one edition, and in the other entirely so."

NONPAREILL, NO. 12. (3-NICK.)

"The change and improvement from the manner in which these books of images were executed to moveable wooden characters seems obvious and not very hard, but there is no evidence that they were ever used except in the capital letters of some early printed books. The religious treatises were followed by donatuses, or brief manuals of grammar for the instruction of youth, which are recorded not only to have led the way to the invention of typography, but to have been among the first books attempted to be executed with moveable types." The further progress of the art, by the employment of moveable types, was rendered feasible by the existence in the West of an alphabetic system of writing. Where, when, and by whom printing with moveable types was first practised, it seems impossible to determine with any certainty. The claims to this honor are now limited to those of Laurentz Coster, of Huarlem, Faust, of Mentz, and Gutenberg and Meutlin, of Strasburg.

The earliest complete printed book known, commonly called the Mazarine Bible, or the Mentz Bible without date, is supposed to have been issued from the press of Gutenberg and Faust, at Mentz, about 1455. The initial letters in this are illuminated by hand. In 1455, Gutenberg succeeded from the business, which was continued by Faust and Schöffer, his son-in-law, at Mentz. The next book was the celebrated Psalter, printed by them in August, 1457. The small letters of this edition were of metal, the capitals of wood; but Meerman asserts that the former were cut not cast, and that the earliest instance of printing with cast types is Durand's "*Rationale Typorum*" printed with an entirely new font of type by Faust and Schöffer, in October, 1459. In 1459, they reprinted the Psalter; in 1460, the *Sifonioses Clementine*, and in 1462, the celebrated Latin Bible, with well proportioned evenly standard type. Faust was carried off at Paris, about 1466, by the plague. Schöffer survived him many years, and in conjunction with Conrad Henliff, produced a great number of works. His name is found in the Colophon of the fourth edition of the Bible in 1502, about which time he is supposed to have died. By the adoption of the three improvements above indicated, namely, the employment of moveable types, the casting of those types in metal, and the formation of matrices for this purpose by punches of hardened steel, the art of printing was brought essentially to the state to which we now possess it.

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AGATE, NO. 12. (2-NICK.)

The subsequent improvements, so far as letter-press printing is concerned, until a very recent period, are rather in the mechanism for obtaining the copies from the printing surface than any variation in the printing surface itself. On the dispersion of the printers at Mentz, by the sacking of that town in 1462, the art was carried into various countries, and so rapid was its progress that before the close of the century it had become established in every city and town in Europe. In Italy and France the Gothic character was succeeded by the Roman and Italic. The first book printed with Greek type was the production of an Italian press in 1476. The first to practice printing in England was William Caxton who, in the year 1474, printed in a chapel near the Abbey at Westminster "The Game and Playe of the Chess." He had learnt the art abroad, and tells us himself that he began to print his translation of the "*Recueil des Histoires de Troie*," at Bruges, in 1468, that he continued the work at Ghent, and finished it at Cologne in 1471. In 1475 he printed "The Book of Jason," and in 1477, "The Dictes and Sayings of the Philosophers." Caxton died in 1481. His immediate successors were Wynkyn de Worde, Richard Pynson, and Julian Notary, the latter of whom printed as late as 1520.

The Press used by the early printers was very rude. It was composed entirely of wood, and consisted of a table, along which the coffin containing the form, and furnished with a tympan and frisket, was pushed by hand. The platen worked vertically between standards, and was brought down for the impression and raised after it by a common screw, worked by bar handle. The platen was only half the size of the form, which had therefore to be shifted to complete the impression. The laking was made in a trough, and the ink was applied with a brush. The work was made in respect of the press until the year 1601, when Blaeuw of Amsterdam, contrived a press, the platen of which recovered itself by a spring. This became universally adopted, and remained in use with little variation until the end of the last century. At this period a great change took place by the introduction of presses known as the "Apollo," Roworth's, and the "Shanhope." In all these the platen was made of a size sufficient to cover the entire form.

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BREVIER, NO. 13. (3-NICK.)

PAPER.

THE importance of this article, as contributing to the success of modern printing, appears to have been very generally overlooked (Landseer's Lectures on Engraving, 1807; see Pliny's Observations, lib. 13, § 21). It will, however, be apparent, on a comparison of it with the various substances which have from time to time supplied its place. In the infancy of society the materials employed to receive writings and other representative signs were stone, wood, the bark and leaves of trees, the shoulder bones of animals, and other similar substances in their natural form. The Decalogue (Exod. xxxi. 18) was on stone, as were also the earliest records of the Greeks, Romans, and most nations in the East (Astle, The Origin and Progress of Writing, 2d ed., 1803, Lond., p. 198). The oldest literal inscription known (that of the Sygeian marble in the British Museum) is on stone. Herodotus (lib. 7, cap. 22) mentions a letter engraven on plates of stone being sent by Themistocles, B. C. 500, to the Ionians. Wood in the form of tablets was in use for the purpose before the days of Homer (Iliad vi. ver. 168). It is mentioned in that capacity in Holy Writ (Isa. xxx. 8, Habak. ii. 2). The laws of Solon were promulgated on wood (Diog. Laert. lib. 2, cap. 12).

Wooden tablets, at first plain and afterwards coated with wax of various colors or chalk (Nonveau Traité de Diplomatique, tom. i. p. 535), were in ordinary use among the Romans (Plant. Bac. act. iii. sc. 3; Propert. iii. 258; Ov. Trist. lib. 1, eleg. 2). "Wooden tablets," says Sir J. G. Wilkinson (Manners and Customs of the Ancient Egyptians, vol. iii. p. 153), "covered with wax, were long in use among the Romans, as well as the papyrus (whence the word paper, as in byblos or bibulus, originated the name bible or book), and the inner bark of trees (called liber, whence the Latin name *liber*, a book), and pieces of linen (Liv. iv. 7, xiii. 20) had been previously adopted by them. Wooden tablets covered with a glazed composition, capable of receiving ink, were used by the Egyptians long after they had papyrus, and are still in common use in schools at Cairo in lieu of slates." Specimens of Kufic writing on wood are in the Sloanian Library (No. 4,852). According to some, the Hebrew copy of St. Matthew found in the tomb of the Apostle Barnabas was on wood. The Chinese, before the invention of paper, wrote with an iron tool upon thin boards or bamboo (Astle, 199).

MINION, NO. 13. (2-NICK.)

TABLES of wood were used for the laws of the Empire in the 4th century. The Greeks and Romans continued the use of waxed table books long after the use of papyrus, leaves, and skins became common, transcribing their performances, when corrected, into parchment books (Astle, 200), nor were they entirely discontinued until the 14th century (Dictionnaire Diplomatique, vol. i. p. 424). The bark of trees was also very early in use, and is still adopted in the East. The Cottonian Library contains a specimen of Latin writing on bark. In the Sloanian Library (No. 4,796) is a specimen written in perpendicular columns in the Batta character, used in the island of Sumatra, on a long piece of bark folded up so as to represent a book. Another specimen of writing on bark in India occurs in the same library (No. 3478), being a nabob's letter on a piece of bark about two yards long, richly ornamented with gold. The people also on the Malabar coast frequently write on bark, with a style, several specimens of which are in the British Museum and other public and private collections. In the Bodleian Library (No. 3,207) is a book of Mexican hieroglyphics painted on bark.

Leaves have also been used for writing upon in most nations. Pliny, speaking particularly of the Egyptians, says, that men at first wrote upon the leaves of palm trees. The Sibil's prophecies were on leaves (Virg. Æn. lib. iii. p. 443), a substance which afterwards became proverbial among the Romans (Astle, 202). Thus Juvenal, "Credite me vobis folium recitare Sibilæ." Diodorus Siculus relates that the judges of Syracuse were anciently accustomed to write the names of those whom they sent into banishment upon the leaves of olive trees, and the sentence was termed *petalism*, from *petalon*, a leaf. The practice of writing upon palm leaves is still very prevalent in the East. In the Sloanian Library are upwards of 20 MSS. written in different parts of Asia in the Sanskrit, Burman, Peguan, Ceylonese, and other characters used in those parts (Astle, 203). *Waraka* in Arabic signifies both a leaf and paper (Wilkinson, Manners and Customs, vol. iii. p. 153). Various metals were also employed. "Next" (to writing on leaves), says Fuller, "they wrote on labels or sheets of lead, wherein the letters before printing, and being a kind of printings before printing, and to this I refer the words of an author allowed contemporary with it not superior to Moses himself, 'Oh! that my words were now written; oh! that they were printed in the book' (Job xix. 23 and 24). Pausanias states that the 'Works and Days' of Hesiod was written on leaden tables, and Pliny informs us that lead when thus used was rolled up like a cylinder. Two documents of lead are still preserved, which passed between Pope Leo III. and Luitbrand, King of the Longobards; and according to Kircher's Museum many more of such writings are to be found. Montfaucon notices a very ancient book composed of eight leaves of lead, the first and last being used as covers, and the whole held together by a leaden rod passed through rings at the back of the plates."

NONPAREIL, NO. 13. (3-NICK.)

"The precepts and laws of the ancients," says Landseer, J. (Lectures on Engraving, p. 6) were engraved on stone or on metal. The poems of Orpheus and Hesiod are said to have been cut in lead, and the shields of Hercules and the heroes who distinguished themselves in the early Theban wars, as well as the more celebrated shield of Achilles, are described as having been ornamented with heraldic and historical engravings." See also the Essay prefixed to Strutt's Biographical Dictionary of Engravers. Two tables of brass were discovered in 1732 at Heraclea, one of which in the Greek language contained a decree concerning the boundaries of lands belonging to a temple of Bacchus written about 300 B. C., and the other a law about 41 B. C. Eight tables of bronze discovered in 1444, seven of them bearing inscriptions in Latin and the eighth in Etruscan, will be found described in Merrula, Gruter, and others. Not long since a copper plate was discovered at Mongheer in Bengal, containing in Sanskrit a gift of land dated 100 B. C. The pacts between the Romans, Spartans, and Jews were written on brass.

In many cabinets may be seen discharges of soldiers written on copper plates. The speech of Claudius engraved on a plate of bronze is still preserved at Lyons. It is said that upwards of 3,000 tables of brass kept in the Capitol at Rome, and containing laws, treaties of alliance, &c., perished by fire in the reign of Vespasian (Astle, 199; Nonveau Traité, vol. i. p. 422). The laws of the Twelve Tables when ratified were engraved on brass, previously to which they were written on ivory and hung up for inspection. Tablets of ivory were in use in Chancery's time (see the Somner's Tale, "a pair of tables all of ivory"). The use of skins is very ancient (Isa. viii. 1; Jer. xxxvi. 2; Ezek. iii. 9). Herodotus says they were in use from the earliest times among the Ionians; and Diodorus Siculus that they were used by the ancient Persians. Josephus tells us that the Jews sent their laws written on skins in letters of gold to Ptolemy (Philos. Trans. No. 429). Specimens of ancient Mexican paintings on skin are in the Bodleian. (See as to the invention of parchment, Astle, 2, 3.) In China, letters appear to have been painted on linen and silk before the discovery of paper. Specimens of hieroglyphical writing on linen have been found in Egyptian mummy cases. "The early Arabs committed their poetry and compositions to the shoulder bones of sheep. They afterwards obtained the papyrus paper from Egypt, on which the poems called *Moaalqat* were written in gold letters, and after their conquests in Asia and Africa these people so speedily profited by and improved the inventions of the nations they had subdued that parchment was manufactured in Syria, Arabia, and Egypt, which in color and delicacy might vie with our modern paper. It speedily superseded the use of the papyrus, and continued to be employed until the discovery of the method of making paper from cotton and silk, called *carta bombicina*, which is proved by Montfaucon to have been known at least as early as A. D. 1100, and is supposed to have been invented about the beginning of the ninth century. Being introduced into Spain from Syria, it was denominated *carta Damascena*, and some MSS. are said to exist in the Escorial written in the eleventh century." (Wilkinson's Manners and Customs, &c., vol. iii. p. 153.)

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AGATE, NO. 13. (2-NICK.)

THE Egyptian papyrus (*Cyperus papyrus*, Linn.) or paper rush was manufactured by the ancients for writing upon. It mostly grew in Lower Egypt (a similar plant, native of Sicily, is described in Lobel's Adversaria) in marshy lands, shallow brooks (Isaiah xix. 7), or ponds formed by the inundations of the Nile (Pliny, lib. xiii. c. 11, and Theophr. Hist. Plant. lib. iv. c. 9). A learned dissertation on it by Montfaucon may be found in the 6th vol. of the Mem. de l'Acad. des Inscriptions, and a drawing of it in Bruce's Travels, vol. vii. p. 117. "The paper made from it differed in quality, being dependent upon the growth of the plant and the part of the stalk whence it was taken, and we find many of the papyri which have been preserved vary greatly in their texture and appearance. They are generally fragile and difficult to unravel until rendered pliant by gradual exposure to steam or the damp of our climates, and some are so brittle that they appear to have been dried by artificial means."—(Wilkinson's Manners and Customs, vol. iii. p. 142.)

"The monopoly of the papyrus in Egypt so increased the price of the commodity that persons in humble life could not afford to purchase it for ordinary purposes; few documents, therefore, are found written on papyrus, except funeral rituals, the sales of estates, and official papers, which were absolutely required, and so valuable was it that they frequently obliterated the old writing and inscribed another document on the same sheet."—(Ib. p. 150.)

"For common purposes pieces of broken pottery, stone, board, and leather were used; a soldier's leave of absence, accounts, and various memoranda were often written on the fragments of an earthenware vase, an artist sketched a picture which he was about to introduce in a temple or a sepulchre on a large flat slab of limestone, or on a wooden panel prepared with a thin coating of stucco, and even parts of mineral ritual, were inscribed on square pieces of stone or metal. Some of the most valuable MSS. of the ancients substituted for papyrus, and buried in the same manner with the deceased; they are of an early period, and probably adopted in consequence of the high price of the papyrus, but few have hitherto been found at Thebes."—(Wilkinson's Manners and Customs, vol. iii. p. 151.) Varro says that the practice of writing on this plant was first introduced into Egypt in the time of Alexander the Great (330 B. C.), and that Ptolemy Philadelphus (300 B. C.) was the first to use it. (See also the Essay on the Papyrus, in the Manners and Customs, &c., vol. iii. p. 150) considers Pliny to be in error as to the date, and states that the style of hieroglyphic found on some correspondents with the age of Cheops (B. C. 2000). See N. T. de D., vol. ii. p. 166. [Continued on page 13.]

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BREVIER, NO. 14. (3-NICK.)

PAPER. (Continued from page 12.)

THE place most famous for the manufacture of papyrus was Alexandria. Several charters written on papyrus are extant in Italy and France; a magnificent specimen of the kind may be seen in the British Museum. The famous Gospel of St. Mark at Venice is on papyrus (in the British Museum). Pliny (A. D. 77). (xiii. 11), after describing the plant, says, "When they manufacture paper from it they divide the stem by means of a kind of needle into thin plates or laminae, each of which is as large as the plant will admit. . . . All the paper is woven upon a table, and is continually moistened with Nile water, which being thick and slimy, furnishes an effectual species of glue. In the first place, they form upon a table perfectly horizontal a layer, the whole length of the papyrus, which is crossed by another placed transversely, and afterwards enclosed within a press. The different sheets are then hung in a situation exposed to the sun in order to dry, and the process is finally completed by joining them together, beginning with the best. There are seldom more than twenty slips or stripes produced from one stem of the plant. Different kinds of broad paper vary in breadth. The best is 13 digits broad, the hieratic only 11; the Fannian (from the factory of Fannius at Rome), 9; the Saitic is still narrower, being only the breadth of the mallet, and the paper used for business is only 6 digits broad; besides the breadth, the fineness, thickness, whiteness, and smoothness are particularly regarded. . . . When it is coarse, it is polished with a (boar's) tooth or a shell, but then the writing is more easily effaced, and it does not take the ink so well."—(Ib. xiii. 12.) This account is confirmed by Cassiodorus, who says that in his time (A. D. 550) the paper used was white as snow.

It is uncertain until what year paper made of the papyrus continued in general use, but there is evidence of its having been occasionally employed to the end of the seventh century, when it was superseded by parchment. All public documents under Charlemagne and his dynasty were written on parchment, and the papyrus was then entirely given up, except (A. D. 246) for epistolary correspondence. The use of it was continued by the Popes until the 12th century. Parchment, indeed, had been invented long before, and was used for writing as early as the year 250 B. C. by Eumenes, King of Pergannus.

MINION, NO. 14. (2-NICK.)

PARCHMENT was made of the skins of sheep and calves, but to the former the name of parchment is more correctly applied, as to the latter that of vellum. Cotton paper (*carta bombayina*) was an eastern invention, and Montfaucon says (Paleographie, Grec. lib. i. c. 2), was used in the ninth century. It was more common in the beginning of the eleventh century, and was in general use about the beginning of the thirteenth. This cotton paper was little made use of in Italy, except in that part of the country which had intercourse with the Greeks, as Naples, Sicily, and Venice; but even they did not write their charters or records upon it till the eleventh century, so that a Latin charter on cotton paper of the tenth century would be suspected, though a Greek charter of that age may be genuine. The paper made of cotton in the East is so fine that many have mistaken it for silk; but Du Halde (Description of China, p. 360) says, that silk cannot be beat into such a pulse or paste as to make paper, though he afterwards mentions a strong and coarse paper which is made of the balls of silk-worms. Other authors also mention silk paper (A. D. 206). It may, however, be questioned whether it was made from linen at that early period, and we have no positive proof of linen paper being known even by the Saracens prior to the eleventh century. The Moors, as might be expected, soon introduced it into Spain, and the Escorial library is said to contain MSS. written on this kind of paper as old as the twelfth century. An Arabic version of the Aphorisms of Hippocrates in the Escorial dates from the beginning of the thirteenth century (Montfaucon, Paleograph. Grec., lib. i. c. 2), and Horne's Introd., p. 63.) The earliest of this sort with a date is 1050.

Petrus Mauritius, a contemporary of St. Bernard, who died in 1153, says, in his treatise against the Jews: "The books we read every day are made of sheep, goat, or of calf skin, or of Oriental plants, that is, of the papyrus of Egypt, or of reeds, (*ex roseis veterum pannorum*). See "An Account of the Styles of the Ancients and their different Sorts of Paper," by Sir J. Clerk, Philos. Trans., No. 420, A. D. 731. Some of the earliest books, as may be seen by the specimens in the King's and Spencer Libraries in the British Museum, were printed on vellum. But paper of mixed cotton and linen, which was made at the same time, appears to have been in more general use, and linen paper continued to be rare in most European countries till the fifteenth century. That it was known in Germany as early as the year 1312 has been satisfactorily ascertained by existing documents, and a letter written on linen paper from Germany to Hugh Despencer about the year 1315 is preserved in the Chapter House at Westminster, which, even to the watermark, resembles that made in the present day. As regards linen rag paper, the merit of invention is assigned by Chambers to the Chinese, who for several centuries have made paper in the same manner that we do.

NONPAREIL, NO. 14. (2-NICK.)

"It is a matter of doubt," says Wilkinson (Manners and Customs, &c., vol. iii. p. 153), "to which nation and period the invention of paper manufactured from linen ought to be ascribed. The Chinese were acquainted with the secret of making it from various vegetable substances long before it was known in Europe; the perfection to which they have carried this branch of art continues to excite our admiration, and the librarian at Cassiri relates, according to Gibbon (vol. ix. c. 51, p. 379), that paper was first imported from China to Samaraud A. H. 30 (A. D. 652), and invented, or rather introduced, at Meccen, A. H. 88 (A. D. 710)."—Du Halde (who in his History of China describes the manufacture), Kircher, Marsini, and Le-compte place the invention about 30 B. C., but others contend that it is of much earlier antiquity (A. D. 190).

There are many opinions concerning the use of this kind of paper in Europe. The editors of the "Nonvex Traite de Diplomatique" mention a charter made by Adolphus Count of Schomberg, written on paper made of the like materials, dated in the year 1223, and they are of opinion that it was first introduced into Europe in the thirteenth century. Father Mabillon (De Re Diplomatique) thinks it was invented in the twelfth century. The learned antiquary, Montfaucon, however, in a diligent search in Italy and France, was unable to find a book or leaf of such paper with a date anterior to 1370. See Meerman and others in a work, "De Chartis vulgaris seu lineae origine" (8vo. 1767, The Hague), written at the instance of the Royal Academy of Göttingen, who proposed a premium of twenty-five ducats for a solution of the question. Dr. Prideaux (Præd. Connexion, p. i. vii. p. 710, &c.) delivers it as his opinion that it was brought from the East, because most of the old MSS. in the Oriental languages are written on this kind of paper. He thinks it most probable that the Saracens of Spain first brought it out of the East into that country, from whence it was dispersed over the rest of Europe. The same learned author assures us he had seen a register of some acts of John Crandell, Prior of Ely, made on paper which bears date in the fourth year of King Edward II. (A. D. 1320). In the Cottonian Library are said to be several writings on this kind of paper as early as the year 1335. Mention is made of an inventory in the Library of the Dean and Chapter of Canterbury of the goods of Henry, Prior of Christ Church, who died in 1340, written on paper made with linen rags (Phil. Trans., No. 588). In the Bishop's Registry at Norwich there is a registry book of wills all made of paper wherein registrations are made bearing date as far back as 1370. Some of Caxton's books are printed on paper, "very fine and good," as Lewis (Life of Caxton, 125) observes, "almost like the thin vellum on which they used to write their books at that time," with the same watermark as that used by Faust, and probably of German manufacture. See Dibdin, Typ. Ant., p. 26.

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AGATE, NO. 14. 2-NICK.

THE first paper mill in England was erected in the reign of Henry VII. by John Tate the younger at Hertford. The fact is noticed in the enjohined lines from the prologue to the English edition of Bartholomæus de Glanville, *De Proprietatibus rerum* (in the Grenville Library, British Museum, Case viii. No. 10), printed by Wynkyn de Worde in 1485.—

"And to John Tate the younger I got me broke — Which since hath in England doo make this paper thinne, That now in our English tongue this booke is printed inne." In one of the notes to Vallon's "Tale of Two Swannes," 1850, it is stated that in 1677 there was a paper mill at Hertford, which belonged to John Tate, whose father was mayor of London.—(Herbert's Preface, p. 56, 191bd. Typ. Ant.) In 1558, Thomas Churchyard published a poem entitled, "A Description and playne Discourse of Paper, and the whole Benefits that Paper brings, setting forth in verse a paper mill built near Dartford by an High Germane, called Master Spillman, Jeweller to the Queen's Majesty." This Poem (which is given entire in Nichols' Progresses, vol. ii. p. 592) contains some interesting notices of the art at an earlier period. A previous attempt to introduce the manufacture had it appears been made: "Our Thirby went ambassador ferre from hence And at returne did bring with him from thence Who Thirby had by name; Who Thirby had by name; A paper-mill but not so much in price As that that now neare Dartford standeth well. Where Spitz-men may himself and household well."

Sir Thomas Gresham appears, previously to his being engaged (June 7, 1566) in rebuilding the Exchange, to have entered on a similar project:—

"Glasse was at first as strange to make or veve As paper nowe that is devised of newe, Of newe I mean in England, save one man, That had great wealth, and might much treasure spare; Who with some charge a paper-mill began, And after built a stately work most rare, That he intended did, by that name, But neither he nor none before by that name.

In 1589, a special licence was granted to this John Spillman (Harslein MSS., 2986), "for the gathering of all of lime raggcs, scories, or scraps of parchment, peace of Lyme leather, shreds and clippings of cordes and olande fishing nettes, fitte and necessary for the makinge of all or anie sortes of white, wrightinge paper for the space of tenne years next ensuing."

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BREVIER, NO. 15. (3-NICK.)

PAPER. (Continued from page 12.)
FULLER, writing in 1662, characterizes the paper of his day thus: "Paper participates in some degree of the character of the country which makes it, the Venetian being light, subtle, and courtlike; the French, light, slight, and slender; and the Dutch, thick, corpulent, and gross, sucking up the ink with the sponginess thereof," and complains of the "vast sums of money expended in our land for paper out of Italy, France, and Germany, which might be lessened were it made in our nation." In a curious German work on the subject of paper, by Dr. Shaeffer of Regensburg, 1765-71, various processes are described of making paper without rags, and specimens given of vegetable papers. Among these are samples from the cotton flowers of the poplar tree, wasps' nests, wood shavings, moss, beech, willow, aspen tree, mulberry tree, clematis, and pine tree, from hemp and hop-stalks, the barks of the vine, the leaves of alow, and the lily of the valley, from orack, mugwort, the sypha or reed-mace, barley straw, cabbage stalks, the stems of thistles, burdock, confervas, maize, broom and Bavarian turf.

A paper insensible to the action of fire has by modern ingenuity been manufactured from the flexible fibre of the mineral called asbestos, which the ancients were in the habit of converting into cloth. Dr. Burman, Professor, at Brunswick, published a treatise on this fossil, of which four copies were taken off on asbestos paper (Peignot, 'Essai sur l'Histoire du Parchemin', p. 2). The process of fabricating this paper is described in the Philos. Trans. vol. xiv. p. 823. In 1763 some low grounds near Cortona, which had been flooded, were on the subsidence of the water found covered with a substance very much like a finer sort of common brown paper. It was found to owe its formation to a casual aggregate of the fibres of the common species of conferva, without the intervention of any other plant whatever. (Philos. Trans., A. D. 1769). The mode adopted in Hindostan of manufacturing paper from old ropes, clothes, and nets made from the fibre of the sun plant is described by Lieut.-Col. Irouside, in the Philos. Trans. of 1774. (See I Rep. Arts, A. D. 1794, p. 41.) The instruments used for marking with by the ancients varied, of course, with the materials inscribed on. For wooden wax-covered tablets (*pagillares*) at Rome, a stylus (hence the metaphorical word *style*) was used of iron, silver, brass, or bone, one end of which was pointed, and served to make the inscription; and the other flat, so as to smooth over the written places; they were of considerable size. Specimens may be seen in the British Museum and other collections.

MINION, NO. 15. (2-NICK.)

DRAWINGS of several kinds of these styles may be seen in the Nouveau Traité, tom. i. p. 534. Suetonius tells us that Cesar in full senate seized and pierced the arm of Cassius with his stylus. See also Seneca de Clementia, lib. i. c. 4, where a Roman knight narrowly escapes being killed by the mob, who attack him with the styles attached to their *pagillares*; and Prudentius (Martyrs' Hymn), who describes the death, by similar means, of Cassianus at the hands of his scholars. When writing on softer materials than wood, other instruments and a pigment were used, of which records and came appear to be the first. Specimens taken from Egyptian tombs may be seen in the British Museum. Pliny, Hist., lib. xvi. c. 36; Martial, xiv. epigr. 34; and see Astle, 207. They are still in use among Tartars, Persians, Indians, and Turks. The Chinese use hair pencils dipped in ink. Quills of geese, peacocks, crows, and other birds were also in early use in the West, but when it is not easy to ascertain (Astle, 208). St. Isidore of Seville (Hisp. Orig., lib. vi. c. 14), in the middle of the seventh century, describes a pen made of a quill as used in his time. Dr. Holland, who translated Pliny's Natural History in the sixteenth century, says:—
 "With one sole pen I wrote this book,
 Made of a gray goose-quill;
 A pen it was when I took,
 A pen I leave it still."

Mr. Knight, in his Pictorial Gallery of Arts (1846), says:—"The use of the steel pen has not sprung immediately from that of the quill pen. There were several intermediate stages adopted before the fitness of steel for this purpose was sufficiently known. From about the commencement of the present century down to ten or a dozen years ago, the number of proposed substitutes for the quill pen was very considerable. Horn pens, tortoiseshell pens, nibs of diamond or ruby embedded in tortoiseshell, nibs of ruby set in fine gold, nibs of rhodium and iridium embedded in gold; all have been adopted at different times; but most of them have been found too costly for general adoption." Mr. Bohm, in his edition (1846) of Beckmann's History of Inventions (where, Art. "Writing-pens," this subject is exhaustively treated), states, p. 413 n., that he "has in his possession an extremely well-made metallic pen (brass) at least fifty years old, and with it a style for writing by means of smoked paper, both in a Morocco pocket-book, which formerly belonged to Horace Walpole, and was sold at the Strawberry Hill Sale." In 1803 Mr. Wire constructed barrel pens of steel mounted in a bone case for carrying in the pocket; they were costly and not very successful.—(Tomlinson's Cycl. of Useful Arts, 1854, Art. "Pens.") In 1830, Perry introduced the use of apertures between the shoulder and the point as a means of affording elasticity. "The total quantity of steel annually employed in the manufacture of pens has been estimated at 120 tons, from which upwards of 200,000,000 pens are produced. When first introduced steel pens were 8s. a gross, they afterwards fell to 4s. a gross, and now they are procured at Birmingham for 4d. a gross."—(Waterston's Cyclopaedia of Commerce, 1846.)

NONPAREIL, NO. 15. (3-NICK.)

THE manufacture of *Inks* appears to have been carried to considerable perfection among the ancients. In some of the oldest specimens of the papyrus the colors of the ink and other pigments are beautifully preserved. See also Or. de Arte Amandi, lib. iii. v. 629. Pliny, lib. xxxv. c. 6, enumerates all the materials used in his time for black ink. Gold and silver inks, and inks of vermilion, cinnabar, and purple were also used. (Beckmann, vol. ii. p. 265, Art. "Indigo.") Astle (p. 211) mentions a collection of certificates dating about 1200, in some of which the characters were fresh and black as if written yesterday; others had changed into brown and yellow hues. See Weaver's Funeral Monuments, 40, London, 1767, p. 379, where there is a specimen. It is interesting to note, that in these certificates four-fifths are in Norman letters, some in modern Gothic, and a very few in Lombardic small letters. Curious particulars connected with this subject will be found in Campanus de Atramentis, 4to, Venice, 1619, and Weckerus de Secretis, 8vo, Basle, 1612; the latter work being compiled from Porta, Cardan, and several other writers. (Beckmann, Art. "Sympathetic Ink.")

See also, as to the various matters above mentioned, "Historical Account of the Substances which have been used to describe events and convey ideas from the earliest date to the invention of paper, printed on the first useful paper manufactured solely from straw," by Matthias Koops, 8vo, London, 1800. Koops' Patent for the manufacture of paper from straw, hay, thistles, nettles, refuse hemp, and flax, many kinds of wood-bark and other fibrous materials, are dated 2 Aug. 1800 (No. 2433) and 17 Feb. 1801 (No. 2481), and Disk. Cur. Lit. Art. "Origin of the Materials of Writing."

THE INVENTION OF LETTERS.
 The introduction and invention of letters has from a very early period formed a subject of inquiry. Herodotus, Pliny, Cadmus, and others ascribe its introduction to the West to Phoenicians—a Phoenician who founded it, according to them, from the East. The oldest Greek letters (Astle, p. 66, Nonveau Traité de Diplomatique, vol. i. p. 616) as written from right to left, the mode to this day in use to the East, and of curious specimens, termed *Boastrophedon* (Nonveau Traité de Diplomatique, vol. i. Encr. Brit., Art. "Boastrophedon") writings, in which the writings read from left to right, and right to left alternately mark the transition to the system now obtaining. (See for a specimen of a very ancient inscription, (the Sigeian) 500 B. C., of this kind Astle, 66, and Hansard, 43, where there are drawings.)

AGATE, NO. 15. (2-NICK.)

THE inscriptions on the pedestal of the Colossus of Delos and the Tripods of Thebes, supposed to be almost contemporary with it, read from right to left only. (See as to Eastern character, the works of the Abbés Fourmont and Bartholomy, Wilkinson's Materia Hieroglyphica, 4to, Malta, 1823.) For speculations on the origin of this art, and specimens of its several stages, from the merely imitative representations of natural objects to the adoption of arbitrary characters, the reader should consult the Nouveau Traité de Diplomatique (où l'on examine les fondemens de cet art on établit des règles sur le discernement des titres et l'on expose historiquement les caractères des bulles pontificales et des diplômes donnés en chaque siècle avec des éclaircissements sur un nombre considerable de points d'histoire, de chronologie, de critique, et de discipline et la réfutation, de diverses accusations intentées contre beaucoup d'Archives célèbres, et surtout contre celles des Anciens Eglises); par deux Benedictins de la Congrégation de St. Maur, 6 vols. 4to, Paris, 1750; Reflexions sur l'Alphabet et sur la Langue dont on se servait autrefois à Palmyre, par M. l'Abbé Barthelemy, 4to, Paris, 1774; De Wally, Elements de Paléographie, 2 vols., 4to, Paris; the Origin and Progress of Writing, as well hieroglyphic as elementary, illustrated by engravings taken from marbles, MSS., and charts, ancient and modern; also some Account of the Origin and Progress of Printing, 2d ed. with additions, by Thomas Astle, Keeper of the Records of the Tower of London, folio, Lond., 1803. Thimpeley, Dictionary of Printers and Printing, 8vo, Lond., 1839, Introduction. Du Halde proposes to have discovered that the Chinese characters are entirely of hieroglyphic character.

Various efforts have been made to establish characters that should be universal, or expressive of things, instead of merely representatives of different sounds. The earliest attempts were made by Dalgarno and Bishop Wilkins, ("Essay towards a Real Character and a Philosophical Language," folio, London, 1668). Grew also propounded a scheme. Loodwick (Philos. Trans., 1686) gives also a plan for a system of characters, and an enumeration of all such single sounds or letters as could be contained in a single character by means of the Arabic numerals. See also the Journal Littéraire of 1730 contains a project for a universal character by means of the Arabic numerals. See also I Rep. Arts. See post, sub A. B. 1655; Marquis of Worcester's Century of Inventions. Literal characters are divided partly according to the people by whom they are in use and partly according to various styles adopted by the same people. Thus the type found in the Arabic script, in addition to the varieties of English type, contains Arabic, Persian, Greek, Alexandrian Greek, Ethiopic, Etruscan, German, Greek, Alexandrian Greek, Hebrew, Irish, Malabaric, Malay, Nazari or Bramin, Persian, Philosophical, Romic, Russian, Samaritan, Sanskrit, Saxon, Sclavonian (or ancient Russian), Script (imitation of writing), Swedish, Syriac, Tamarit, Telegu, and Turkish, besides "black letter," music, and a great variety of fancy types. The Imperial press at Paris is said to possess the type of fifty-six eastern languages, besides the characters of Asia, ancient and modern, also the type of sixteen European tongues which do not use the ordinary Roman characters.

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BREVIER, NO. 16. (3-NICK.)

MOVEABLE TYPES.

Where, when, and by whom printing with moveable types was first practised, it seems impossible to determine with any certainty. The claims to this honor are now limited to those of Laurentz Coster, of Haarlem, Faust, of Mentz, and Gutenberg and Mentelin, of Strasburg. Pretensions were also advanced in favor of Nicholas Jansen of Venice, until it became clear that books were printed before the date attributed to the earliest of his works. The claim on behalf of Coster was first brought forward by Hadrianus Junius many years after Coster's death, in his work entitled *Batavia*, published at Leyden, January, 1575. The account (p. 255) is given by the historian on the authority of his tutor, Nicholas Gelius, who had heard it from a bookbinder who had worked for Coster. The passage is given in Johnson's *Typographia*, vol. i. p. 7. On the singular controversy to which this point has given rise, the very learned bibliographer, Dr. Dibdin, who himself inclines to Gutenberg and Faust, has the following remarks (Typ. Ant., "Preliminary Disquisition on early Engraving and ornamental Printing," p. xxi. n.):

"The great error, as I humbly submit, in almost all preceding treatises upon the origin and progress of printing, has been the determination of each writer to support through the most formidable objections the claims of that country and of that typographical artist in whose cause he sat out as the avowed champion. The strong attachment of Junius to *Holland* and Coster, in aid of which he exercised a poetical fancy, has been even exceeded by the enthusiasm [or, as some call it, obstinacy] of Meermaan towards the same objects. When the latter commenced his inquiries, it is certain that he had no very extensive information upon the subject. Dr. Ducarel threw out some hints relating to the claims of Holland, which, as Meermaan was a native of that country, he seized with avidity, and resolved to expand and consolidate them into a systematic history. Accordingly, after publishing a small octavo volume as a specimen of his large work, he appeared before the public with his portrait in his *Origines Typographicæ* in two quarto volumes, along with a fictitious head of his beloved Coster, beautifully engraved by Honbraken. Meermaan's is a learned and valuable work, and is in the hands of every bibliographer. The author had himself a fine library, and was exceedingly kind and liberal in giving the curious permission to see it. But though it be absolutely necessary to possess his performance, yet it is not free from gross errors, which have been attacked perhaps with too much severity by the acute and experienced Heineken.

MUNION, NO. 16. (3-NICK.)

"HEINEKEN was a *German*, and a like patriotic ardor induced *him* to give the palm of having discovered the art of printing to Mentz and Strasburg. Heineken, as now seems to be allowed, has paid too little attention to the claims of Haarlem, and Meermaan infinitely too much: thus, although both set out with professing to adhere to truth, both have described her as not *she* really was, but as they had *conceived* or *desired her to be*. The Parisian bibliographers, as their own metropolis had never been considered the cradle of the typographic art, and as they had in consequence no national prejudices on this score to espouse, have been more just and satisfactory. The recent treatises of Lambinet, Oberlin, Fischer, Daunou, and Santander are highly creditable to their respective authors."

A mere list of the works published on this subject would far exceed our limits. Mallinkrot, who collected with great industry the testimony on both sides of the question, classifies the authors who had written on the subject at the date of his treatise "De *ortu et progressu Artis Typographicæ*, 4to. Col., 1640, as follows:—"For Mentz, before the dispute was started by Dr. Junius, 62; those who have written on the same side since Junitus, 47. Those who have written in favor of Haarlem, 13; those who are neutral, 11. Since that period numerous and valuable treatises have appeared on the same subject. A list of authors consulted and referred to by Dibdin in a compilation of his *Typographical Antiquities*, is given at the end of the first volume of that work. A list of works on the history and art of printing, including a brief analysis of the author's hypothesis relative to the origin and invention of typography, will be found in Horne's Introduction to Bibliography, pp. 469-507.

An article prefixed to Dibdin's *Typographical Antiquities*, entitled "Some Account of Caxton," the following passage occurs (lxxxvii. n.):—"The reader will be pleased to accept of the following sketch relating to this important, but most intricate and involved subject, so true being the remark of Oxenides, that 'the Art of Printing, which has given light to most other things, hides its own head in darkness; or, according to Daunou, 'We live too near the epoch of the discovery of printing, to judge accurately of its influence, and too far from it to know exactly the circumstances which gave birth to it.'" The following remarks are by the latest writer on the subject, Mr. Sotheby (*Principia Typographicæ*, 1858, *Introductio*):—"It will, however, be seen that while endeavoring to keep free from any direct controversy, I have been led to believe that the statement of Junitus, ascribing to Lawrence Coster the discovery of the art in question, may be substantially correct, supported as it is by the disinterested evidence of Ulrich Zell, who has recorded that the art of printing in Germany was derived from the donatuses which had been printed in Holland."

NONPAREIL, NO. 16. (2-NICK.)

To account for the obscurity of this question, it should be observed that the earliest productions of the press are without name or date. The first book issued with a date was *Lierre Indulgenciarum Nicholai V.*, printed on a single piece of parchment, by Faust and Schöffer, in 1455; after which date the practice of prefixing or subjoining the printer's name became common. The invention is even said to have been purposely concealed, and an oath of secrecy to have been imposed upon all who were employed in it. The form of the types (that used in the MS. writings of the date) is supposed to have been adopted with that view. *Timperley*, 102; *Essai sur la Calligraphie des Manuscrits du Moyen Age*, et sur les Ornemens des presses, Libraires d'heures imprimeries, par E. H. Langlois, 8vo. Rouen, 1841. It is stated that Faust, having printed off a considerable number of copies of the Bible, carried them to Paris, where he endeavored to dispose of them as MSS. "Enabled to sell his copies at 60 crowns, while the others scribbled demanded 500, this raised universal astonishment, and still more when he produced copies as fast as they were wanted, and even lowered his price. The uniformity of the copies increased the wonder. Informations were given to the magistrates against him as a magician, and in searching his lodgings a great number of copies were found. The red ink (and Faust's red ink is peculiarly brilliant) which embellished his copies was said to be his blood, and it was solemnly adjudged that he was in league with the devil."

"Faust at length was obliged, to save himself from a bonfire, to reveal his art to the Parliament of Paris, who discharged him from all prosecution in consideration of his useful invention."—*Dissertation des Curiosités de Littérature*, art. "Early Printing," Meerman, vol. i. p. 6. See *Quart. Rev.* (A. D. 1849), vol. 63, p. 139. *Timperley's Dictionary*, p. 108. Hence the story of the Devil and Dr. Faustus. The following dates are given in Hansard's *Typography*—Printing from blocks, about 1422; from letters cut separately in wood, 1438; from letters cast in moulds, 1456. For a list of works published by Gutenberg, see *Peignot, Dict. de Bibliol.*, 3 vols., pp. 129, 130. *Fischer, Essai sur les Monuments Typographiques de Jean Gutenberg*, 4to. Meyence, 1842. By the adoption of the three improvements above indicated, namely, the employment of moveable types, the casting of those types in metal, and the formation of matrices for this purpose by punches of hardened steel, the art of printing was brought essentially to the state in which we now possess it.

PRINTERS.—WE OFFER FOR SALE FOR CASH, the largest stock of Printing Types in America, which we now have on the shelves ready for delivery. All other Printing Materials furnished at manufacturers' prices for Cash only.

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LABOR-SAVING LEADS AND SLUGS, 4 TO PICA, 6 to Pica, Nonpareil and Pica, in fonts of 25 pounds of either size. Each font contains fourteen different lengths, varying from 4 to 22 ems Pica.

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AGATE, NO. 3. (3-NICK.)

STAMPS AND COINS.

Several stamps (some few in italics) in one solid piece of metal may be seen in the British Museum (Bronze Room). Many hundred pieces of pottery impressed with these stamps have been found in the sands near Reculver in Kent and on the east side of the Isle of Sheppey (Astruc, ed. 1803, p. 212). "Ampullæ or metal stamps, consisting of monograms, names, marks of goods, &c., in use among the Romans, afford examples of such a near approach to the art of printing as first practised that it is truly extraordinary that there has been no remaining evidence of its having been practised by them, unless we suppose that they were acquainted with it, and did not choose to adopt for some reason of state policy."—*Samuel Veller Sliger*. "Researches into the History of Playing Cards, with Illustrations of the Origin of Printing and of Engraving on Wood," 4to., Lond., 1816, pp. 89 and 90, where there are impressions from the original stamps. See also Nouveau Traité, p. iii. sec. 5, chap. 2, act 1, where there are drawings. Macpherson (*Annals of Commerce*, vol. i. p. 119) supposes the types alluded to in the above quotation to have been used without coloring matter.

Among the Greeks there existed a tradition that Phidon the Argive was the inventor of weights and measures, and the first who stamped coins; but it is well known that certain ancient writers are not of this opinion. Herodotus (lib. i. c. 94) says that the Lydians first coined money of gold and silver, and some of the type of the coins is inclined to believe that the money was of the type of the coins mentioned. The coins, says Akerman, ("Numismatic Manual," p. 140), "are assigned to the island of Egina, and are thus distinguished and placed among the earliest examples. The type of these coins is a tartle or tortoise, the reverse being merely an indented square divided into segments. Others of a later period have letters and the name of the maker, Manuel de Nimsimandique," tom. i. p. 16. But see "Marius," *Manuel de Numismatique*, tom. xvi. p. 543. As regards the antiquity of the coinage we have most certain evidence that it had attained some progress in the reign of Alexander I., King of Macedon, 497 to 454 B. C., of whom we have authentic coins exhibiting the indented square (Mionnet, *Descript.*, tom. i. p. 569), a mark which does not disappear until the reign of Augustus II., who reigned from 371 B. C. to the reign of Augustus II. (Pitarich (in *Lyening*) informs us that Lycæ square (lib. p. 360). Phidion (in *Lyening*) of gold and silver coins were current here centuries before we learn that gold and silver current in Macedonia; copper money for that Christian era. "This statement," observes M. Heinitz ("*Manuel de Numismatique*," tom. i. p. 19), "requires authentication; for in a passage in the *Eryxius*, a dialogue attributed to Plato, the Lacedæmonians are said to have used from weights as money."

GEORGE BRUCE'S SON & CO., NO. 13 CHAMBERS-STREET, New-York, have on hand, ready for delivery, in quantities to suit purchasers—

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- 2,000 " Labor-saving Rule.
- 70,000 feet Brass Lads, Ornaments, Borders, &c.

PRINTING PRESSES, MACHINE, HAND AND JOB, OF all the different makes, for sale at the lowest prices, by GEO. BRUCE'S SON & CO., No. 13 Chambers-st., N.Y.

WOOD TYPE, CASES, STANDS, FURNITURE, QUOINS, &c., for sale at the lowest prices, by GEO. BRUCE'S SON & CO., No. 13 Chambers-st., N.Y.

PRINTING INK—NEWS, BOOK, CARD, COLORED, and various well known makes, for sale at the lowest prices, by GEO. BRUCE'S SON & CO., No. 13 Chambers-st., N.Y.

BRASS RULES IN VERY GREAT VARIETY, AND ornamental types, to fit from Brass, Labor-Saving Rules, Brass Dashes, Brass Galleys, &c., by GEO. BRUCE'S SON & CO., No. 13 Chambers-st., N.Y.

NONPAREIL.

NONPAREIL, No. 12. (3-NICK.)
(Of Large-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satis-

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

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NONPAREIL, No. 13. (3-NICK.)
(Of Heavy-face Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si

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

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NONPAREIL, No. 15. (3-NICK.)
(Of Compressed-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules jam pridem

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

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NONPAREIL, No. 14. (3-NICK.)
(Of Joined-serrif Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicae privatis interfecit. Catilinam vero orbem terrae caede atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentum manu sua occidit. Fuit, fuit iste quondam in hac reipublica virtus, ut viri fortes supplicis civem consulum in te, Catilina vehementer et grave: non deest reipublicae consilium, neque auctoritas, hujus ordinis:

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere

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NONPAREIL, No. 16. (2-NICK.)
(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicae privatis interfecit. Catilinam vero orbem terrae caede atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentum manu sua occidit. Fuit, fuit iste quondam in hac reipublica virtus, ut viri fortes supplicis civem perniciosum, quam acerbissimum hostem coererent. Habemus enim senatus consultum in te, Catilina vehementer et grave: non deest reipublicae consilium, neque auctoritas, hujus ordinis: nos, nos, dico aperte, consules desumus. Decrevit quondam

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus.

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MINION.

MINION, No. 12. (2-NICK.)

(Of Large-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eadem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulens jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jandiu machinaris. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum medioeriter labefactantem statum reipublicae privatis interfecit. Catilinam vero orbem terrae cedere atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentum manu

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

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MINION, No. 13. (2-NICK.)

(Of Heavy-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii

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

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MINION, No. 15. (2-NICK.)

(Of Compressed-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eadem unumquemque nostrum.

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

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MINION, No. 14. (2-NICK.)

(Of Joined-serrif Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eadem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulens jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jandiu machinaris. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum medioeriter labefactantem statum reipublicae privatis interfecit. Catilinam vero orbem terrae cedere atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentum manu

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici

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MINION, No. 16. (3-NICK.)

(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eadem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulens jam pridem oportebat: in te conferri pestem istam, quam tu in nos jandiu machinaris. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum medioeriter labefactantem statum reipublicae privatis interfecit. Catilinam vero orbem terrae cedere atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentum manu sua occidit. Fuit, fuit iste

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici

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BREVIER.

BREVIER, No. 12. (3-NICK.)

(Of Large-face Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil

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BREVIER, No. 13. (3-NICK.)

(Of Heavy-face Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbi-

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor

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BREVIER, No. 15. (3-NICK.)

(Of Compressed-face Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt:

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor

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BREVIER, No. 14. (3-NICK.)

(Of Joined-serriff Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus? nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulens jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis

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BREVIER, No. 16. (2-NICK.)

(Of Medium-face Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulens jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicae privatis

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O

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BOURGEOIS.

BOURGEOIS, No. 13. (2-NICK.)

(Of Heavy-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem

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BOURGEOIS, No. 15. (2-NICK.)

(Of Compressed-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem

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BOURGEOIS, No. 14. (2-NICK.)

(Of Joined-serriff Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem

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BOURGEOIS, No. 16. (3-NICK.)

(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid

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LONG-PRIMER.

LONG-PRIMER, No. 13. (3-NICK.)
(Of Heavy-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit!

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua con-

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LONG-PRIMER, No. 14. (3-NICK.)
(Of Joined-serrif Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt?

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LONG-PRIMER, No. 15. (3-NICK.)
(Of Compressed-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o

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

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LONG-PRIMER, No. 16. (2-NICK.)
(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit

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

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LONG-PRIMER, No. 19. (3-NICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o

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

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SMALL-PICA.

SMALL-PICA, No. 13. (2-NICK.)
(Of Heavy-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SMALL-PICA, No. 18. (2-NICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus, habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&&
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&&
\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SMALL-PICA, No. 15. (2-NICK.)
(Of Compressed-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&&
\$ 1234567890 £ 1111111111

SMALL-PICA, No. 16. (3-NICK.)
(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus, habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris?

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&&
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&&
\$ 1234567890 £ 1111111111

SMALL-PICA, No. 17. (2-NICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus, habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores!

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&&
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&&
\$ 1234567890 £ 1111111111

PICA and ENGLISH.

PICA, No. 13. (3-NICK.)

(Of Heavy-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**ZÆ&

\$ 1234567890 £ 111123357
234884888

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

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**Z

PICA, No. 16. (2-NICK.)

(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**Z&

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**ZÆ&

\$ 1234567890 £ 111123357
234884888

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

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**Z&

PICA, No. 18. (3-NICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**Z&

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**ZÆ&

\$ 1234567890 £ 111123357
234884888

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

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**Z&

ENGLISH, No. 16.

(Of Medium-face Series.)

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

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**ZÆ&

\$ 1234567890 £ 111123357
234884888

ENGLISH, No. 19.

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

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**

ABCDEFGHIJKLMN**OP**QRSTU**VWXY**ZÆ&

\$ 1234567890 £ 111123357
234884888

Quousque tandem abutere, Catilina, patientia
ABCDEFGHIJKLMN**OP**QRST
UVWXYZÆ&

GREAT-PRIMER, No. 3.

Quousque tandem abutere, Catilina,
 patientia nostra? quamdiu nos etiam
 furor iste tuus eludet? quem ad finem
 sese effrenata jactabit audacia? nihil-
 ne te nocturnum præsidium palatii,
 nihil urbis vigiliæ, nihil timor populi,
 nihil consensus bonorum omnium, ni-

ABCDEFGHIJKLMOPQRSTU

\$ 1234567890 £ $\frac{111123357}{234834888}$

Quousque tandem abutere, CATIL

DOUBLE SMALL-PICA, No. 3.

Quousque tandem abutere, Cat-
 ilina, patientia nostra? quamdiu
 nos etiam furor iste tuus eludet?
 quem ad finem sese effrenata
 jactabit audacia? nihilne te noc-
 turnum præsidium palatii, nihil.

ABCDEFGHIJKLMNOP

1234567890

DOUBLE ENGLISH, No. 3.

Quousque tandem abutere, Catilina, patientia
 nostra? quamdiu nos etiam furor iste tuus elu-
 det? quem ad finem sese effrenata jactabit aud-
 acia? nihilne te nocturnum præsidium palatii,
 nihil urbis vigiliæ, nihil timor populi, nihil con-

ABCDEFGHIJKLMNOPQ 457890

DOUBLE GREAT-PRIMER, No. 3.

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

ABCDEFGHIJKLMNO 1853

FOUR-LINE PICA, No. 3.

This handsome Series!
1865 Printing Offices.

DESIDERATUM

SIX-LINE PICA, No. 3.

light-faced types

ROMANS 358

NINE-LINE PICA, No. 3.

Netherland

MOTH 35

GREAT-PRIMER, No. 1.

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos

ABCDEFGHIJKL 1865

Quousque tandem abutere, Catili-

PARAGON, No. 1.

Quousque tandem abutere,
Catilina, patientia nostra?

ABCDEFGHI 1865

Quousque tandem abutere,

DOUBLE SMALL-PICA, No. 1.

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

ABCDEFGHIJKLM 1234567890

Quousque tandem abutere, Catilina, patientia nostra?

DOUBLE PICA, No. 1.

Quousque tandem abutere, Catilina, pati-
entia nostra? quamdiu nos etiam furor iste

ABCDEFGHIJKMNO 12345

Quousque tandem abutere, Catilina, pati-

DOUBLE ENGLISH, No. 1.

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

ABCDEFGHIJKL 12345

Quousque tandem abutere, Catilina,

DOUBLE COLUMBIAN, No. 1.

Quousque tandem abutere, Catili-
na, patientia nostra? quamdiu nos

ABCDEFGHIJKL 1234

Quousque tandem abutere, Catili

DOUBLE GREAT-PRIMER, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdi

ABCDEFGHIJK 1234

Quousque tandem abutere, CA

DOUBLE PARAGON, No. 1.

**Quousque tandem abutere
Catilina, patientia nostra**

ABCDEFGH 1234

Quousque tandem ABUT

CANON, No. 1.

**Quousque tandem
m abutere, Catil**

ABDEF 1865

Quousque CAT

FOUR-LINE PICA, No. 1.

Washington's
PRESID 165
Manufacture

FIVE LINE PICA, No. 1.

Emraptures
REPUB 65
Harmonist

SEVEN-LINE PICA, No. 1.

manifest
MURIT

GREAT-PRIMER, No. 2.

Quousque tandem abutere, Catilina,
 patientia nostra? quamdiu nos eti-
 am furor iste tuus eludet? quem ad
 finem sese effrenata jactabit auda-
 cia? nihilne te nocturnum præsi-
 di-

ABCDE \$ 12345 £ $\frac{111123357}{234834888}$

Quousque tandem abutere, CATIL

DOUBLE SMALL-PICA, No. 2.

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

ABCDEFGH \$ 12345 £

Quousque tandem ABUTE,

DOUBLE ENGLISH, No. 2.

Quousque tandem abutere, Catilina, pati-
 entia nostra? quamdiu nos etiam furor iste

ABCDEFGHIJKLMN OP 1234567890

Quousque tandem abutere, CATILINA,

DOUBLE GREAT-PRIMER, No. 2.

Quousque tandem abutere, Catili-
 na, patientia nostra? quamdiu nos

ABCDEFGHIJKLMN 12345

Quousque tandem abutere, CATIL

CANON, No. 2.

Quousque tandem abutere
 Catilina, patientia nostra?

ABCEFGHIJ 1865

A new series of type
suitable for posters
cast by BRUCE,
September, 1868.

cast metal type
made by
BRUCE, 1868

This is
METAL
cheap type
BRUCE'S
1868.

Cast on a slanting body so that no letter overhangs: they are, therefore, as strong as Roman type.

Cast metal type
manufactured
by BRUCE, on
a slanting body
NEW-YORK.
1868.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND, No. 1. ^{10 A}
11 10.00

**MATT. MORAVUS, FIRST PRINTER
IN GENOA, 1474.**

TWO-LINE AGATE, No. 1. ^{10 A}
11 12.00

**SWEYNHEIM & PANNARTZ,
IN ROME, 1467.**

TWO-LINE MINION, No. 1. ^{10 A}
11 12.00

**BALTHAZ. AZZOGUIDI
BOLOGNA, 1471.**

TWO-LINE BOURGEOIS, No. 1. ^{12 A}
13 12.00

NUREMBERG, 1470

TWO-LINE PEARL, No. 1. ^{10 A}
11 12.00

**J. VASQUEZ, FIRST PRINTER
IN TOLEDO, 1486.**

TWO-LINE NONPAREIL, No. 1. ^{10 A}
11 12.00

**JOHN & THOS. BORCHARD,
IN HAMBURG, 1491.**

TWO-LINE BREVIER, No. 1. ^{10 A}
11 12.00

**PHILIP DE LAVAGNA
IN MILAN, 1469.**

TWO-LINE LONG-PRIMER, No. 1. ^{12 A}
13 12.00

GRENADA, 1497.

TWO-LINE SMALL-PICA, No. 1. ^{12 A}
13 12.00

WINTERBERG, VIENNA, 1482.

TWO-LINE PICA, No. 1. ^{10 A}
11 12.00

A PRESS, IN MEXICO, 1569.

TWO-LINE ENGLISH, No. 1. ^{10 A}
11 12.00

A PRESS, IN LIMA, 1590.

TWO-LINE COLUMBIAN, No. 1. ^{12 A}
13 12.00

CAMBRIDGE, MS. 1639

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST., NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND, No. 2. 20 A
18.14 m.

ALDUS MANUTIUS, PRINTER, OF VENICE.
BORN, 1449. DIED, 1515.

TWO-LINE PEARL, No. 2. 20 A
18.14 m.

PAUL MANUTIUS, 3RD SON OF ALDUS.
BORN, 1512. DIED, 1574.

TWO-LINE AGATE, No. 2. 18 A
16.7 m.

ALDUS, JUNIOR, SON OF PAUL.
BORN, 1547. DIED, 1597.

TWO-LINE NONPAREIL, No. 2. 18 A
16.7 m.

JOHN BAPTIST BODONI, ITALY.
BORN, 1740. DIED, 1813.

TWO-LINE MINION, No. 2. 16 A
14.7 m.

B. FRANKLIN, BORN 1706.

TWO-LINE BREVIER, No. 2. 16 A
14.7 m.

FRANKLIN, DIED 1790.

TWO-LINE BOURGEOIS, No. 2. 14 A
12.7 m.

CHRISTIAN WECHEL, OF PARIS, DIED 1581.

TWO-LINE LONG-PRIMER, No. 2. 12 A
10.7 m.

JOHN FROBEN, OF BASLE DIED 1527.

TWO-LINE SMALL-PICA, No. 2. 10 A
8.7 m.

C. STANHOPE BORN 1753, DIED 1816.

TWO-LINE PICA, No. 2. 10 A
8.7 m.

THOS. C. HANSARD, DIED 1833.

TWO-LINE ENGLISH, No. 2. 10 A
8.7 m.

LUKE HANSARD, DIED 1828.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND, No. 3. ^{20 A.}
1 lb. 14 oz.

JOANNES SENSCHMIDT, FIRST PRINTER
IN NUREMBERG, 1470.

TWO-LINE PEARL, No. 4. ^{20 A.}
2 lb. 6 oz.

SAMUEL ZORBA AND RUBAN ELIEZER,
IN LISBON, 1489.

TWO-LINE NONPAREIL, No. 3. ^{18 A.}
2 lb. 14 oz.

JOHN FABRI & JOHN DE PETRO,
IN TURIN, 1474.

TWO-LINE MINION, No. 4. ^{18 A.}
2 lb. 12 oz.

A. PORTIGLIA, PARMA, 1472.

TWO-LINE BREVIER, No. 4. ^{18 A.}
4 lb. 6 oz.

U. ZELL, COLOGNE, 1467.

TWO-LINE PEARL, No. 3. ^{20 A.}
2 lb. 6 oz.

JOHANNES SNELL, FIRST PRINTER IN
STOCKHOLM, 1483.

TWO-LINE AGATE, No. 3. ^{20 A.}
2 lb. 12 oz.

M. DE LA TALLE AND B. SEGURA,
IN SEVILLE, 1477.

TWO-LINE MINION, No. 3. ^{18 A.}
2 lb. 11 oz.

GOTHOFRID. DE GHEMEN.
IN COPENHAGEN, 1493.

TWO-LINE BREVIER, No. 3. ^{18 A.}
4 lb. 12 oz.

SCHOBSE, MUNICH, 1500

TWO-LINE BOURGEOIS, No. 3. ^{18 A.}
2 lb. 8 oz.

M. BRAND, LEIPSIC, 1481.

TWO-LINE SMALL-PICA, No. 3. ^{12 A.}
7 lb. 6 oz.

ALBERT PFISTER, BAMBERG, 1461.

TWO-LINE AGATE, No. 7. ^{20 A.}
3 lb. 4 oz.

BERNARD CENNINI AND SONS, FIRST PRINTERS IN FLORENCE, 1471.

TWO-LINE NONPAREIL, No. 7. ^{18 A.}
2 lb. 6 oz.

BERNARDUS RICHEL & BERTHOLDUS RODT, PRINTERS, BASLE, 1474

TWO-LINE MINION, No. 7. ^{18 A.}
2 lb. 12 oz.

FRATRES VITÆ COMMUNIS, PRINTERS, BRUSSELS, 1476.

TWO-LINE BREVIER, No. 7. ^{18 A.}
4 lb. 12 oz.

NICOLAUS SPINDELAER, PRINTER, BARCELONA, 1475.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-STREET, NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE AGATE, No. 5. ^{10 A}_{2 1/2 in.}

CHRISTOPHER PLANTIN, ANTWERP,
"KING OF PRINTERS." 1514...1589.

TWO-LINE NONPAREIL, No. 5. ^{10 A}_{2 1/2 in.}

PLANTIN HAD 3 OFFICES...AT
ANTWERP, LEYDEN, PARIS.

TWO-LINE MINION, No. 5. ^{10 A}_{2 1/2 in.}

ALBT. DURER, ENGRAVER,
NUREMBERG. 1471...1528.

TWO-LINE BREVIER, No. 5. ^{10 A}_{2 1/2 in.}

WM. BULMER, PRINTER.
LONDON. 1757...1830.

TWO-LINE BOURGEOIS, No. 5. ^{12 A}_{3 in. 1/2 in.}

JNO. BASKERVILLE, OF ENGLAND, PRINTER AND
TYPE-FOUNDER. BORN 1706. DIED 1775.

TWO-LINE LONG-PRIMER, No. 5. ^{12 A}_{3 in. 1/2 in.}

WILLIAM CASLON, A TYPE-FOUNDER, OF
LONDON. BORN 1692. DIED 1766.

TWO-LINE SMALL-PICA, No. 5. ^{12 A}_{3 in. 1/2 in.}

ALEXANDER WILSON, TYPE-FOUNDER,
GLASGOW, BORN 1714.

TWO-LINE PICA, No. 5. ^{10 A}_{2 1/2 in.}

THOS. RUDDIMAN, EDINBURGH.
BORN 1674. DIED 1754.

TWO-LINE ENGLISH, No. 5. ^{10 A}_{2 1/2 in.}

WM. BOWYER, JR. PRINTER,
LONDON, 1699...1777.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST., NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE PEARL, No. 6. $\frac{15}{16} \frac{1}{2}$ in.

HANS HOLBEIN, OF HOLLAND,
ARTIST, AND WOOD ENGRAVER,
DIED 1552.

TWO-LINE NONPAREIL, No. 6. $\frac{15}{16} \frac{1}{2}$ in.

ANTHONY KOBURGER,
NUREMBERG, CELEBRATED
PRINTER, DIED 1513.

TWO-LINE MINION, No. 6. $\frac{15}{16} \frac{1}{4}$ in.

ANDREW FOULIS,
OF GLASGOW, PRINTER.
BORN 1712, DIED 1774.

TWO-LINE BREVIER, No. 6. $\frac{15}{16} \frac{1}{4}$ in.

ROBERT FOULIS,
HIS BROTHER, BORN
1707, DIED 1776.

TWO-LINE BOURGEOIS, No. 6. $\frac{15}{16} \frac{1}{4}$ in.

CLAUDE GARAMOND, OF PARIS,
CELEBRATED AS THE FATHER OF LETTER-
FOUNDERS, DIED 1561.

TWO-LINE LONG-PRIMER, No. 6. $\frac{15}{16} \frac{1}{2}$ in.

THOS. BEWICK, OF ENGLAND, REVIVER
OF ENGRAVING ON WOOD. 1753...1828.

TWO-LINE SMALL-PICA, No. 6. $\frac{15}{16} \frac{1}{10}$ in.

J. RIVINGTON, OF NEW-YORK, KING'S
PRINTER, DIED 1802.

TWO-LINE PICA, No. 6. $\frac{15}{16} \frac{1}{10}$ in.

WM. BRADFORD, FIRST PRINTER
IN NEW-YORK CITY, 1693.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST., NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND CONDENSED, No. 3. $\frac{20}{16}$ A. $\frac{6}{2}$ cm.

FRANÇOIS DIDOT, SYNDIC OF BOOKSELLERS, BORN, 1713,
WAS THE FIRST OF A FAMOUS LINE OF TYPE-FOUNDERS,
PRINTERS, PUBLISHERS AND PAPER-MAKERS.

TWO-LINE NONPAREIL CONDENSED, No. 3. $\frac{16}{16}$ A. $\frac{2}{2}$ cm.

PIERRE FRANÇOIS DIDOT
WAS FAMOUS BOTH AS A PRINTER AND A
PAPER-MAKER. 1732.....1795.

TWO-LINE PEARL CONDENSED, No. 3. $\frac{20}{16}$ A. $\frac{14}{2}$ cm.

FRANÇOIS AMBROISE DIDOT, CELEBRATED
TYPE-FOUNDER, AND ACCURATE PRINTER OF THE
CLASSICS, 1730...1804.

TWO-LINE BREVIER CONDENSED, No. 3. $\frac{16}{16}$ A. $\frac{2}{2}$ cm.

HENRI DIDOT, TYPE-FOUNDER,
ABOUT 1800, CAST A FONT OF SEMI-
NONPAREIL BODY.

TWO-LINE LONG-PRIMER CONDENSED, No. 3.

$\frac{12}{16}$ A. $\frac{14}{2}$ cm.

S. L. DIDOT, SON OF PIERRE, A NOTABLE PAPER-MAKER IN 1790

TWO-LINE PICA CONDENSED, No. 3.

$\frac{10}{16}$ A. $\frac{2}{2}$ cm.

PIERRE DIDOT, SON OF FRANÇOIS, PRINTER, 1760..1853

TWO-LINE ENGLISH CONDENSED, No. 3.

$\frac{10}{16}$ A. $\frac{2}{2}$ cm.

FIRMIN DIDOT, PRINTER, SCHOLAR, PUBLICIST, 1764. 1836

TWO-LINE GREAT-PRIMER CONDENSED, No. 3.

$\frac{8}{16}$ A. $\frac{2}{2}$ cm.

A. FIRMIN DIDOT, BORN 1790. HYACINTHE, 1794

TWO-LINE BREVIER EXTRA-CONDENSED.

$\frac{15}{16}$ A. $\frac{2}{2}$ cm.

FIRMIN DIDOT FRÈRES, IN 1859, CONSUMED DAILY, IN THEIR PRINTING OFFICE 140 REAMS OF PAPER.

TWO-LINE PICA EXTRA-CONDENSED.

$\frac{10}{16}$ A. $\frac{2}{2}$ cm.

LOUIS ROBERT, OF FRANCE, IN 1798, MADE PAPER BY MACHINERY.

TWO-LINE PARAGON EXTRA-CONDENSED.

$\frac{8}{16}$ A. $\frac{2}{2}$ cm.

M. FOURDRINIER SPENT £60,000 ON PAPER MACHINES.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST., NEW-YORK.

TWO-LINE PEARL CONDENSED, No. 4. $\frac{29}{2}$ A

LOUIS ELZEVIR, OF LEYDEN, THE FOUNDER
OF AN ILLUSTRIOUS FAMILY OF SCHOLARS AND
PRINTERS, BORN 1540, DIED 1617.

TWO-LINE BREVIER CONDENSED, No. 4. $\frac{16}{3}$ A

LOUIS ELZEVIR II. IN 1590,
PRINTED AT THE HAGUE. HE
DIED THERE IN 1621.

TWO-LINE NONPAREIL CONDENSED, No. 4. $\frac{15}{2}$ A

MATTHEUS ELZEVIR,
SON OF, AND SUCCESSOR TO LOUIS OF
LEYDEN, DIED IN 1640.

TWO-LINE BOURGEOIS CONDENSED, No. 4. $\frac{12}{3}$ A

G. ELZEVIR OF LEYDEN, AND
JOOST OF UTRECHT,
WERE SONS OF 1ST LOUIS.

TWO-LINE LONG-PRIMER CONDENSED, No. 4.

$\frac{12}{4}$ A

BONAVENTURE ELZEVIR AND ABRAHAM ELZEVIR
WERE CO-PARTNERS IN 1626. BOTH DIED IN 1652.

TWO-LINE SMALL-PICA CONDENSED, No. 4.

$\frac{12}{5}$ A

JAN AND DANIEL ELZEVIR SUCCEEDED TO THE
BUSINESS IN 1642.

TWO-LINE PICA CONDENSED, No. 4.

$\frac{10}{6}$ A

LOUIS III. AND DANIEL, HIS COUSIN, WERE
CO-PARTNERS, 1654-1670.

TWO-LINE ENGLISH CONDENSED, No. 2.

$\frac{10}{8}$ A

DANIEL ELZEVIR DIED IN 1680.

TWO-LINE GREAT-PRIMER CONDENSED, No. 2.

$\frac{8}{11}$ A

THE ELZEVIRS...1213 BOOKS.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND CONDENSED, No. 2. ^{20 A}
11k. 4m.
HENRY STEPHENS, OF PARIS.
FIRST OF A FAMILY OF SCHOLARLY PRINTERS, WAS BORN 1460.
DIED 1520. COMMENCED TO PRINT IN 1502.

TWO-LINE PEARL CONDENSED, No. 2. ^{20 A}
11k. 12m.
CHARLES STEPHENS, SON OF HENRY,
PHYSICIAN AND SAVAN, BORN IN PARIS 1505, DIED 1564.

TWO-LINE BREVIER CONDENSED, No. 2. ^{16 A}
2 1/2 k. 10 m.
HENRY STEPHENS, II. DIED 1598.

TWO-LINE LONG-PRIMER CONDENSED, No. 2. ^{12 A}
4 1/2 k. 2 m.
ANTHONY STEPHENS, 1674.

TWO-LINE PEARL CONDENSED, No. 1. ^{20 A}
11k. 12m.
ROBERT STEPHENS, SON OF HENRY,
A GREAT SCHOLAR AND AUTHOR, WAS BORN IN PARIS
1503. DIED AT GENEVA, 1559.

TWO-LINE NONPAREIL CONDENSED, No. 2. ^{16 A}
2 1/2 k. 4 m.
ROBERT STEPHENS
PRINTED 11 EDITIONS OF THE BIBLE.

TWO-LINE BREVIER CONDENSED, No. 1. ^{16 A}
3 1/2 k. 12 m.
PAUL STEPHENS, DIED IN 1627.

TWO-LINE PICA CONDENSED, No. 2. ^{16 A}
5 1/2 k. 12 m.
A PRINTER 50 YEARS.

TWO-LINE COLUMBIAN CONDENSED. ^{8 A}
8 1/2 k. 8 m.

R. STEPHENS PRINTED 393 BOOKS.

FOUR-LINE PICA CONDENSED, No. 2. ^{8 A}
11 k. 4 m.
DISPATCH

FIVE-LINE PICA CONDENSED, No. 2. ^{6 A}
12 1/2 k. 8 m.
HERALD

SIX-LINE PICA CONDENSED, No. 2. ^{6 A}
15 1/2 k. 8 m.
REPUBLICAN.

EIGHT-LINE PICA CONDENSED, No. 2. ^{4 A}
22 k.
DEMOCRAT.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

Printing Types cast by George Bruce's Son & Co.,



DOUBLE SMALL-PICA SCRIPT.

In fonts of 14, 20, 42 lb. &c.

This Double Small-Pica Script, which has long been celebrated, was cut by George Bruce, and the first Patent under the Act of Congress, entitled "An Act in addition to an Act to promote the progress of the Useful Arts, and to repeal all acts and parts of acts heretofore made for that purpose," approved August 29, 1842, was granted to him for it, as a new design. A E F H I J K L M N O W X Y 1853

GREAT-PRIMER SCRIPT.

In fonts of 14, 20, 42 lb. &c.

We hold these truths to be self-evident; that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles,
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z # 1234567890

ENGLISH SCRIPT.

In fonts of 14, 20, 42 lb. &c.

We hold these truths to be self-evident; that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving
A B C D E F G H I J K # 1853

PICA SCRIPT.

In fonts of 14, 20, 42 lb. &c.

We hold these truths to be self-evident; that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness; that to secure these Rights, Governments are instituted among Men, deriving their just Powers from the consent of the governed; that whenever any form of Government becomes destructive
A B C D E F G H I J K # 1234567890 L

DOUBLE SMALL-PICA RUNNINGHAND.

In fonts of 14, 20, 42 lb. &c.

In this impression we present a Specimen of our Double Small-Pica Running-Hand, an imitation of Writing, intended to enable the Letter-Press Printer to execute Cards, Circulars, and many other Jobs, which for the want of Type of this character have heretofore been sent to the Lithographic and Copperplate Printers. Although the face of this type is at a very great angle, it is cast on a square Body, the long letters being supported by a kern exte
A B C D E F G H I J K L M N O P Q R S Oct. 1849.

at Bruce's New-York Type-foundry, No. 13 Chambers-st. New York.

Printing Types cast by George Bruce's Son & Co.,



DOUBLE GREAT-PRIMER COPPERPLATE SCRIPT, No. 1.

18 a and 6 A
28 lb.

*Wishing to supply a Letter suitable for
Bill-heads, Notes, Drafts and Circulars, in which
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1861*



DOUBLE GREAT-PRIMER COPPERPLATE SCRIPT, No. 2.

20 a and 10 A
28 lb.

*Perceiving that my Double Great-Primer
Copperplate Script is so great a favorite as to be
A B C D E F G H I J K L M N O*



CANON COPPERPLATE SCRIPT, No. 1.

12 a and 6 A
28 lb.

*This Copperplate Script
challenges admiration for its beauty.
A B C D E F G H 1861*



CANON COPPERPLATE SCRIPT, No. 2.

16 a and 6 A
28 lb.

*These plain capitals are une-
qualed, and with the same lower case
A B C D E F G H I J K*

at Bruce's New-York Type-foundry, Chambers-st., New-York.

Printing Types cast by George Bruce's Son & Co.



GREAT-PRIMER COPPERPLATE SCRIPT.

In fonts of 14, 20, 42 lb. &c.

The great success achieved by my Copperplate Script of Double Small-Pica size, patented Dec. 2, 1850, has induced me to cut this Great-Primer letter, in a somewhat similar style, but I have deemed it advisable in this smaller size to omit ornamental flourishes. It will be found a very desirable letter for Circulars, Invitations, Cards, and

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ 1234567890 & L



DOUBLE SMALL-PICA COPPERPLATE SCRIPT.

In fonts of 20, 40, 42 lb. &c.

Its lively character, versatility of ornament, and perfect adaptation to every kind of Printing, will, it is hoped, make it a favorite in every Job Office. It may be used, ornamentally, with the

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ 1234567890 & L



DOUBLE ENGLISH ITALIAN SCRIPT.

In fonts of 14, 20 lb. &c.

Universal satisfaction having been expressed by the Letterpress Printers with my three sizes of Copperplate Script already presented to their attention, I have ven-

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ 1234 & L

DOUBLE ENGLISH NOTARIAL.

In fonts of 14, 20, 42 lb. &c.

This new face smiles most benignly upon its brother types in the printing office, and is welcomed with "a happy new year!" as the first addition to their coterie for 1861.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ & L

DOUBLE SMALL-PICA ITALIAN SECRETARY.

In fonts of 14, 20, 42 lb. &c.

Another novelty presents itself to be noticed by the Typographic Fraternity, and, like the Caligraphs and Rondes which I cast, has no kered letters. Geo. Bruce.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ 1861.

at Bruce's New York Type-foundry, 13 Chambers-st.

Printing Types cast by George Bruce's Son & Co.,

DOUBLE PICA GRAPHOTYPE.

In fonts of 14, 20, 42 lb. &c.

The lower case of this font is cut in a more round style than any other Script font in this book, and besides the flourished capitals 14 other capitals are furnished of a plainer description, rendering the letter a very desirable addition to Printing Offices.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

DOUBLE GREAT-PRIMER GRAPHOTYPE.

In fonts of 14, 20, 42 lb. &c.

New-York, Nov. 15, 1865.

\$12,345,678.90

At sight I will deliver to the order of the Printers of the United States, as much Type, Ink, Presses, Cases and other Printing Materials as they wish to pay for.

George Bruce.

PICA TITLE SCRIPT.

In fonts of 14, 20, 42 lb. &c.

On the 5th day of March 1860, this specimen of Pica Title Script was issued for the first time, and makes the third size of this series of letter; the other sizes being Double Small-Pica and Great-Primer.

GREAT-PRIMER TITLE SCRIPT.

In fonts of 14, 20, 42 lb. &c.

John Hancock's request to reproduce his hand-writing in printing types on Double Small-Pica and Great-Primer bodies, has faithfully been complied with, and it is now incumbent on patriotic Job Printers to supply themselves with fonts, that the

DOUBLE SMALL-PICA TITLE SCRIPT.

In fonts of 14, 20, 42 lb. &c.

I have witnessed with much gratification the appreciation of Mrs. Madison's handwriting which you presented in type to the American people, and at the suggestion of the Signers of the Declaration

at Bruce's New-York Type-Foundry, 13 Chambers-street, New-York.

Printing Types cast by George Bruce's Ten & Co.,

GREAT-PRIMER SCRIPT, No. 2.

In Fonts of
14, 20 lb. &c.

It is expressly stipulated that the articles named in this Bill of Lading shall be at the risk of the owner, shipper, or consignee thereof, as soon as delivered from the tackle of the steamer in the aforesaid Port of New Orleans, and they shall be received by the Consignee thereof, package by package as so delivered; and if not taken away without

A B C D E F G H I J K L M N O P Q R S T U V W X 1865

DOUBLE SMALL-PICA SCRIPT, No. 2.

In Fonts of
14, 20 lb. &c.

Lawful money of the United States, to them in hand paid, by the said party of the second part, at or before the encasing and delivery of these presents, the receipt whereof is hereby acknowledged, and the said party of the second part, his heirs, executors and

A B C D E F G H I J K L M N O P Q R S T 1865

DOUBLE ENGLISH SCRIPT, No. 2.

In Fonts of
14, 20 lb. &c.

Sixty days after Sight, please Pay to the Order of Mr. George Bruce, Three hundred and two thousand eight hundred Dollars and sixty-five cents.

A B C D E F G H I J K L M N O P 1865

DOUBLE GREAT-PRIMER SCRIPT, No. 2.

In Fonts of
20 lb. &c.

This is to Certify, that George Bruce is entitled to Forty-seven Shares in the Capital Stock of the New York and Liverpool

A B C D E F G H I J K L M N O P 1865

MERIDIAN SCRIPT, No. 2.

In Fonts of
20 lb. &c.

Printing-presses, Ink, Sticks, Cases, Stones, &c. can be Bought of George Bruce, Type-founder, New York.

at Bruce's New-York Type-foundry, No. 13 Chambers-St., New-York.

Printing Types cast by George Bruce's Son & Co.

DOUBLE SMALL-PICA ITALIAN SCRIPT. -

In Fonts of
14, 20 lb. &c.

New-York, October, 1, 1868.

Messrs. Printers,

We again have the pleasure of calling to your notice the great number of new Fancy Fonts, and also some Ornaments contained in this Scribbled-Specimen Book, and flatter ourselves that the beauty and novelty of the articles will draw forth your liberal orders.

Your obt. servts.,

Geo. Bruce's Son & Co.

DOUBLE GREAT-PRIMER ITALIAN SCRIPT.

In fonts of
12, 20, 42 lb. &c.

*The most complete assortment of Script in the World always on hand at
Bruce's New-York Type-Foundry, October, 1868.*

MERIDIAN ITALIAN SCRIPT.

In fonts of
12, 20, 42 lb. &c.

*Printers supplied with large or small Fonts for Cash only.
13 Chambers-Street, New-York, October, 1868.*

MERIDIAN ORNAMENTED SCRIPT.

12 a and 5 A
16 lb. 8 oz

United States of America.

*To Messrs. Dr. Fr. Bay to the Order of
This is to Certify, \$4000.*

at Bruce's New-York Type-Foundry, 13 Chambers-Street, New-York.

Printing Types cast by George Bruce's Son & Co

DOUBLE SMALL-PICA CALIGRAPH.

In Points of
15, 30 lb. &c.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z and Figures \$ 12 £

DOUBLE PICA CALIGRAPH.

In Points of
15, 30 lb. &c.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed with certain unalienable Rights; that among these are Life, Liberty, and the pursuit

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z and Figures \$ 5678 £

DOUBLE ENGLISH CALIGRAPH.

In Points of
15, 30 lb. &c.

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men deriving their just powers from the consent of the

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z and Figures \$ 5678 £

CANON CALIGRAPH.

In Points of
30 lb. &c.

We hold these truths to be self-evident: That all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of

A B C D E F and Figures \$ 1853 £

at Bruce's New-York Type-foundry, No. 15 Chambers-st., New-York.

DOUBLE SMALL-PICA RONDE.

In Points of
16, 30 lb. &c.

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; That among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z \$ 1234 £

DOUBLE PICA RONDE.

In Points of
14, 28 lb. &c.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z \$ 1568 £

PICA SECRETARY.

30 a and 10 A
3 lb. 9 oz.

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving

A B C D E F G H I J K L M \$ 1234 £

ENGLISH SECRETARY.

30 a and 10 A
3 lb. 12 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That

A B C D E F G H I J K L M \$ 5678 £

GREAT-PRIMER SECRETARY.

26 a and 8 A
4 lb. 11 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any form of Government becomes

A B C D E F G H I J K L M N O P Q R S \$ 1234 £

DOUBLE SMALL-PICA SECRETARY.

26 a and 8 A
7 lb. 6 oz.

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent

A B C D E F G H I J K L M N O P Q R \$ 1234 £

Printing Types cast by George Bruce's Son & Co.,

GREAT-PRIMER CIRCULAR.

In fonts of
14, 28, 56 lb. &c.

NEW-YORK, April 30, 1867.

Messrs. PRINTERS,

We have the honor to present to the Trade this new style of letter, whose title indicates the use to which it will probably be put, and we believe will prove a valuable addition to Offices using fonts of the writing character. As it is much easier read than Script, it will be found useful for Deeds, or other jobs in which considerable masses of type in the engrossing style are needed. It is offered for sale in fonts of 14, 28, 56 lb., &c., at \$1.00 per lb. Hoping to be favored with your orders for the many new and useful Ornamental articles shown herein, we remain,

Your obedient Servants,

GEO. BRUCE'S SON & CO.

DOUBLE SMALL-PICA CIRCULAR.

In fonts of
14, 28, 56 lb. &c.

We desire to call the attention of Newspaper Publishers to our new series of Large-faced Roman and Italic Type, from Agate to Brevier, shown on page 11. The first glance will show their general effect, and a critical examination will reveal their artistic merit. Indulging the hope that their clearness and beauty will induce many orders from the Newspaper Press of America, we have cast a large stock to respond promptly to their commands.

GEO. BRUCE'S SON & CO.,

No. 13 Chambers-st.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, New-York.

PEARL ENGRAVERS' HAIR-LINE.

60 a and 30 A
2 lb. 4 oz.

Slow sinks, more lovely ere his race be run,
Along MOREA'S hills the setting sun;
Not as in Northern climes, obscurely bright,
But one unclouded blaze of living light!
O'er the hushed deep the yellow beam he throws,
Gilds the green wave, that trembles as it glows,
On old ÆOLIA'S rock, and IDRA'S isle,
The god of gladness sheds his parting smile,
O'er his own regions hushing loves to slumber,
Though there his altars are no more divine,
Descending fast the mountain shadows kiss
Thy glorious gulph, unconquered SALAMIS!—THE CORSAIR, Canto III
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ER © 1234567890 £
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ER

NONPAREIL ENGRAVERS' HAIR-LINE.

60 a and 30 A
3 lb. 6 oz.

AY, this is FREEDOM!—these pure skies
Were never stained with village smoke
The fragrant wind, that through them flies,
Is breathed from wastes by plough unbroke
Here, with my rifle and my steed,
And her who left the world for me,
I plant me, where the red deer feed,
In the green desert—AND AM FREE! BRYANT
ABCDEFGHIJKLMNPOQRSTUVWXYZ& © 1234567890 £
ABCDEFGHIJKLMNPOQRSTUVWXYZ&ER

LONG-PRIMER ENGRAVERS' HAIR-LINE.

60 a and 30 A
4 lb. 8 oz.

FUSIL TYPES first alluded to in a record kept by
JEAN LE ROBERT,
Abbé of St. Aubert of Cambray, under date of 1445. "Item:
for a Printed Doctrinal 'jetté en moule,' which I have looked
up in Bruges, of Marquart, who is a writer of
Valenciennes,
in the month of January, 1445, twenty sous."

PICA HAIR-LINE SHADED.

30 a and 15 A
3 lb. 4 oz.

A Printing Press and Forms first mentioned specifically
and unequivocally in a suit at law, December 12,
1439, before Cune Nope, master and counsel-
lor at law of Strasbourg, between
GEORGE & CLAUS DRITZCHEN & J. GUTENBERG,
concerning a Partnership in Printing.

PICA CONDENSED HAIR-LINE.

30 a and 15 A
3 lb. 4 oz.

THE SPECULUM SALUTIS,
The Mirror of Mans Redemption,
A thin quarto of 63 leaves of wood-cuts and text, printed on one side only, 20
pages of which are engraved on wood, and 43 of which are in moveable
type, is accepted as the first production of typography. Without date
or name of author, but believed to have been printed by
COSTER IN 1423.

NONPAREIL OUTLINE.

30 A
1 lb. 9 oz.

BENJAMIN FRANKLIN IN HIS TWELFTH YEAR
WAS BOUND APPRENTICE TO LEARN
PRINTING.

BREVIER OUTLINE.

30 A
2 lb. 10 oz.

BENJAMIN FRANKLIN;
BORN IN BOSTON, JANUARY 17, 1703,
DIED IN PHILADELPHIA, APRIL 17, 1794.

LONG-PRIMER OUTLINE.

40 a and 20 A
5 lb. 6 oz.

The Type of
GUTTENBERG'S BIBLE
is a very bold Gothic on Paragon body.
1450.

ENGLISH OUTLINE.

30 a and 15 A
7 lb. 14 oz.

The first type made by
LAURENS JANSZON
COSTER
was on English body.
1423.

NONPAREIL SKELETON.

30 A
1 lb. 8 oz.

JOHN FAUST, THE GENEROUS PATRON OF THE
ART OF PRINTING.

BREVIER SKELETON.

30 A
2 lb.

JOHN GUTTENBURG, THE FATHER OF
PRINTING.

TWO-LINE PEARL SKELETON.

30 A
2 lb. 1 oz.

PETER SCHOEFFER, THE FATHER OF
LETTER-FOUNDING.

TWO-LINE BOURGEOIS SKELETON.

12 A
2 lb. 6 oz.

D. & G. BRUCE, TYPE-FOUNDERS, 1813.

TWO-LINE PICA SKELETON.

10 A
3 lb. 12 oz.

D. & G. BRUCE, PRINTERS, 1806.

PICA VENETIAN.

22 a and 12 A
4 lb. 10 gr.

NEW-YORK, April 30, 1867.

Messrs. PRINTERS,

No commendation is required on the part of the Type-founders, when they present new and really desirable articles to discerning and enterprising Printers; but it is sometimes necessary to inform their customers, which are the novelties among the great mass of fanciful articles that have been produced by the founder during the past twenty-five years. This face will claim the notice of Job Printers as a novelty which will commend itself in accordance with the present taste for semi-antiquated styles of letter.

GEO. BRUCE'S SON & CO.

LONG-PRIMER ITALIC HAIR-LINE.

40 a and 20 A
3 lb. 12 gr.

NEW-YORK, April, 1859.

An Italic Hair-line letter being one of the many fanciful styles that the PRINTERS have called for; this is produced, to work with the Long-Primer Engravers' Hair-line Roman shown on the preceding page. In connection with that font, which contains SMALL CAPITALS, it might be used for illustrated poetical works.

BRUCE'S NEW-YORK TYPE-FOUNDRY,
No. 13 Chambers-Street.

PICA ITALIC HAIR-LINE.

30 a and 15 A
6 lb.

NEW-YORK, Sept. 7, 1859.

Another article suitable for Merchants, Tradesmen's and Bankers' Circulars in which but few lines are required.

BRUCE'S
NEW-YORK TYPE-FOUNDRY,
No. 13 Chambers St.

GREAT-PRIMER OLD STYLE ITALIC HAIR-LINE.

25 a and 12 A
6 lb.

NEW-YORK, January 1, 1868.

To TYPOGRAPHERS,

Improving on the ancient styles of Italic letters, we submit this modernised face for the approval of the Trade, in the belief that it will be suitable for Circulars, Cards and similar light Job work.

Our usual quality of metal will insure to the careful customer a fair amount of wear. We will be happy to receive orders for card fonts, or for circular fonts of 14 lb. and upwards.

Your Obt. Serts.,

GEO. BRUCE'S SON & CO.

LONG-PRIMER MADISONIAN.

40 & 20 A
4 lb. 2 oz.

These types are all cast by steam-power from the Hard Metal peculiar to this Foundry. The unequalled rapidity in the process of casting enables these more durable types to be sold at the lowest prices of ordinary types for cash only.

A B C D E F G H I J K L M 1859

PICA MADISONIAN.

In Fonts of
14, 20, 26 P. &c.

The Circular Quadrats which are cast in this Foundry will be found very useful in composing circular, curved and serpentine lines: they can be justified with Pica quads and quotations.— B.R.M.C. 1859

GREAT-PRIMER MADISONIAN.

In Fonts of
14, 20, 26 lb. &c.

Many new varieties of Brass Rules with Ornamental Corners to fit every kind without justification on the outside; also 11 kinds of Brass Labor-saving Rule. 59

DOUBLE SMALL-PICA MADISONIAN.

In fonts of
14, 20, 26 lb. &c.

Every Office should have Labor-saving Quotations, Labor-saving Leads, and also Metal Furniture.

DOUBLE GREAT-PRIMER MADISONIAN.

16 & 8 A
21 lb. 8 oz.

Superior Articles lately produced.

CANON MADISONIAN.

19 & 2 A
20 lb.

New-York Type-foundry

PICA PAINT-BRUSH.

In fonts of
14, 20, 26 lb. &c.

The list in the beginning of this book gives the exact cost of the smallest fonts sold, informing Printers how much money should be remitted with their orders, as all sales are made for

ACTUAL CASH ONLY. 1861

GREAT-PRIMER PAINT-BRUSH.

26 & 12 A
8 lb. 3 oz.

All packages of old type directed to this foundry should also have the name of the sender marked on them.

NEW-YORK, 1861.

DOUBLE SMALL-PICA PAINT-BRUSH.

26 & 12 A
12 lb. 0 oz.

BRUCE'S different Labor-Saving Rules justify with Pica, and have the sizes stamped on them.

ALL JOB OFFICES USE THEM.

at Bruce's, New-York Type-foundry, No. 13 Chambers-st. New-York.

BREVIER CONDENSED.

20 a and 20 A
2 lb. 9 oz.

JOHN GUTENBERG, one of the inventors of Printing, and most successful demonstrator of its utility, was born at Mentz, about 1400; experimented fruitlessly with types at Strasburg from 1424 to 1439; formed a partnership with John Fust of Mentz, 1440, for the printing of the Bible in 2 volumes, which was completed by Schöffer, Gutenberg's successor in the firm, 1455.

PICA CONDENSED, No. 1.

20 a and 15 A
4 lb.

PETER SCHÖFFER, copyist and illuminator, Letter-designer and Punch-cutter to John Gutenberg, and subsequently partner with, and successor to, J. Fust, was born 1430, and died 1502.

LONG-PRIMER CONDENSED, No. 2.

20 a and 20 A
2 lb. 9 oz.

COLOPHON to FIRST VOLUME OF GUTENBERG'S BIBLE. Here ends the first part of the Bible or Old Testament, Illuminated, or Rubricated, and Bound by Henry Albech or Cremer, (on St. Bartholomew's day, A.D. 1456. Thanks be to God. Hallelujah!

PARAGON CONDENSED, No. 2.

20 a and 12 A
6 lb. 2 oz.

GUTENBERG'S BIBLE was sold at various prices, ranging from 12 guilders to 60 crowns unbound.

LONG-PRIMER CONDENSED, No. 1.

20 a and 20 A
2 lb. 15 oz.

JOHN FUST, goldsmith and money-lender, of Mentz, Lent John Gutenberg 1,550 florins, for 5 years, securing it by mortgage on printing materials, and half profits of the Bible. Mortgage foreclosed, November 16, 1455.

ENGLISH CONDENSED.

20 a and 15 A
4 lb. 5 oz.

AN UNKNOWN PRINTER of merit, never connected with Fust or Gutenberg, practised his art at Mentz, as early as 1454.

PICA CONDENSED, No. 2.

20 a and 15 A
2 lb. 5 oz.

COLOPHON to 2d VOLUME of GUTENBERG'S BIBLE. This Book, Illuminated and Bound by Henry Cremer, Vicar of the Collegiate Church of St. Stephen at Mentz, was completed on the Feast of the Assumption of the blessed Virgin Mary. Thanks be to God. Hallelujah!

DOUBLE PICA CONDENSED, No. 2.

20 a and 15 A
2 lb. 5 oz.

Archbishop Adolphus pensioned J. GUTENBERG in 1465. He died Feb. 24, 1468.

DOUBLE ENGLISH CONDENSED, No. 2.

20 a and 10 A
10 lb. 4 oz.

John Fust died in Paris, 1466. CHURCH of SAINT VICTOR.

DOUBLE GREAT-PRIMER CONDENSED, No. 2.

18 a and 8 A
12 lb. 8 oz.

Letters of Indulgence, 1454, JOHN GUTENBERG.

FIVE-LINE PICA EXTRA-CONDENSED.

5 a and 5 A
17 lb. 4 oz.

THE Mentz

SEVEN-LINE PICA EXTRA-CONDENSED.

4 a and 4 A
25 lb. 8 oz.

PSALTER.

Printing Types cast by GEORGE BRUCE'S SON & CO..

BREVIER EXTRA-CONDENSED.

60 a and 30 A
2 lb. 8 oz.

The Wood-cuts of the BIBLIA PAUPERUM, and of some editions of the SPECULUM SALUTIS, or Speculum Humanae Salvationis, as it is sometimes called, were printed on one side only of the paper, and now appear of a dull brown color. Vide Hadrian Junius, Batavia p. 253, ed. Lugd. Bat. 1588.

LONG-PRIMER EXTRA-CONDENSED.

60 a and 30 A
2 lb. 2 oz.

THE TYPE WORK OF THE LATER EDITIONS OF THE SPECULUM SALUTIS still retains its black color, in marked contrast with the brown tint of the lines and letters engraved on wood. The mixing of oil with color was first used in painting by John Van Eyck of Bruges, 1415.

PICA EXTRA-CONDENSED.

60 a and 30 A
4 lb. 6 oz.

TWO KINDS OF INK AND TWO IMPRESSIONS WERE USED in printing the earlier books of Coster :
A thin fluid watery ink for the wood cuts, and a thick oily ink for the metal types. The accidental overlapping of the colors in printing proves both the double impression and the use of two kinds of ink.

NONPARIEL CONDENSED, No. 3.

60 a and 30 A
2 lb. 4 oz.

PLAYING CARDS were the first merchantable fruits of Printing. Previously made by Stencil plates, they were cheapened by being engraved on wood, and printed under press. The manufacture of these cards is believed to have been a distinct trade in Holland and Germany before 1400.

BREVIER CONDENSED, No. 3.

60 a and 30 A
2 lb. 6 oz.

PICTURES OF SAINTS AND RELIGIOUS SUBJECTS, with and without explanatory words, were engraved on wood and printed by monks, to counteract the evil tendencies of Playing Cards. A print of St. Christopher, dated 1423, is in existence.

LONG-PRIMER CONDENSED, No. 3.

60 a and 30 A
2 lb. 4 oz.

CHILDREN'S ALPHABETS AND SCHOOL GRAMMARS Engraved and printed from solid wood plates or blocks, were the next product of the art. Leaves of Grammars printed before 1435, are in many European Libraries.

PICA CONDENSED, No. 3.

30 a and 15 A
4 lb. 6 oz.

THE PRINTING OF THE SPECULUM SALUTIS From moulded moveable type, (see page 50 of this book) was the next step in the art of Printing.

GREAT-PRIMER CONDENSED, No. 3.

25 a and 12 A
1 lb. 4 oz.

LAURENS JANSZON COSTER,
of HAARLEM,
Printed the Speculum Salutus, &c.,
between 1428 and 1439.

DOUBLE SMALL-PICA CONDENSED, No. 3.

25 a and 12 A
9 lb. 8 oz.

COSTER was born in Haarlem
about 1370,
and died there in 1440.

DOUBLE ENGLISH CONDENSED, No. 3.

20 a and 10 A
1 lb. 4 oz.

THE HORARIUM, Coster's first work, contains but
8 pages, and 9 lines to the page.

DOUBLE GREAT-PRIMER CONDENSED, No. 3.

15 a and 8 A
1 lb. 4 oz.

The LATIN DONATUS. Haarlem, 1450.

CANON CONDENSED, No. 2.

12 a and 7 A
22 lb.

TRACTATUS, Mentz, 1442.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

BREVIER TITLE CONDENSED. 60 a and 20 A
3 lb. 10 oz.

COMPOSITION INKING ROLLERS FIRST MENTIONED
in the patent for printing machine, granted to Bacon and Donkin,
Nov. 23, 1813, in which the mixture of glue and treacle is
specially described. They claim the method of making
rollers, but not of mixing composition, which appears to have been
used for a long time before in the Staffordshire Potteries.

PICA TITLE CONDENSED. 30 a and 15 A
4 lb.

THREE HUNDRED SHEETS PER DAY was the
performance of a German pressman in 1475. 300 or
600 impressions? White paper or Perfect?

LONG-PRIMER TITLE CONDENSED. 40 a and 20 A
3 lb. 8 oz.

MELCHIOR of STANHEIM FOUNDED A PRINTING OFFICE
in 1472, at a cost of 702 florins, of which 73 florins
were paid for five printing presses.

GREAT-PRIMER TITLE CONDENSED. 26 a and 12 A
7 lb. 6 oz.

EARL STANHOPE, IN 1798,
made a new Hand Press, all iron,
with platen as large as the bed.

DOUBLE SMALL-PICA TITLE CONDENSED. 26 a and 12 A
8 lb. 12 oz.

TWO THOUSAND IMPRESSIONS, the day's work of a French
Printer in the 16th century.

DOUBLE ENGLISH CONDENSED, No. 1. 20 a and 10 A
12 lb. 8 oz.

Inking Rollers, passing between bed and platen.
JONAS BOOTH & SONS, 1829.

DOUBLE PARAGON CONDENSED. 18 a and 8 A
17 lb. 8 oz.

12 TOKENS, task of 1820 in New-York

CANON CONDENSED. 13 a and 7 A
20 lb. 8 oz.

CYLINDER Press. A.D. 1813

FOUR-LINE PICA CONDENSED, No. 1. 8 a and 5 A
24 lb. 8 oz.

Cylinder PRESS. 1813

TEN-LINE PICA CONDENSED. 6 a and 3 A
58 lb. 8 oz.

Press Press

SEVEN-LINE PICA CONDENSED. 4 a and 4 A
51 lb. 8 oz.

at Bruce's New-York Type-foundry, No. 13 Chambers-street., NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

PEARL ALDINE.

60 a and 30 A
1 lb. 10 oz.

WILLIAM CAXTON, FIRST ENGLISH PRINTER.

was born about 1412. Undertook to learn the art at Cologne, when he was nearly 57 years of age. Introduced printing in England, at Westminster, in 1471, and before his death, in 1491, had translated and printed not less than 5000 quarto pages.

BREVIER ALDINE.

60 a and 30 A
2 lb. 14 oz.

THE GAME AND PLAYE OF THE CHESSE,

Translated out of the Frenche, and emprynted by me, William Caxton. Fynysshid the last day of Marche, the yer of our Lord God, a thousand foure hundred and lxxliij. 1474.

PICA ALDINE.

30 a and 15 A
4 lb. 14 oz.

**The RECUYELL of the HISTORIES
of TROYE, the**

first book printed in English by Caxton.
Printed at Cologne, 1470.

NONPAREIL ALDINE.

60 a and 30 A
2 lb. 7 oz.

AT 15 YEARS OF AGE WILLIAM CAXTON WAS APPRENTICED to Robert Large, mercer, of London; at 30 he left England for the Netherlands; at 52 he was appointed one of a special commission to make a treaty with the Netherlands, and for many years acted as English Consul.

LONG-PRIMER ALDINE.

60 a and 30 A
4 lb.

CAXTON'S ENGLISH PRINTING OFFICE was in the precincts of Westminster Abbey, but not in the Chapel. He sold books in 1482, at the gate of the almonry.

GREAT-PRIMER ALDINE.

35 a and 12 A
5 lb. 14 oz.

THE GOLDEN LEGENDE,
A book of 464 folios, is the best specimen of Caxton's Printing.

DOUBLE SMALL-PICA ALDINE.

35 a and 12 A
10 lb. 12 oz.

THE DICTES AND SAYINGES

of the Philosophers. Printed by Caxton, with date, 1477.

DOUBLE ENGLISH ALDINE.

30 a and 10 A
14 lb.

**Liber Festivalis. Folio. By WM. CAXTON,
A. D. 1483.**

DOUBLE GREAT-PRIMER ALDINE.

15 a and 8 A
18 lb.

WYNKYN DE WORDE,

the successor of Caxton, died 1534.

CANON ALDINE.

15 a and 7 A
35 lb. 8 oz.

**PYNSON, in 1498 first used
Roman types in England.**

at Bruce's New-York Type-foundry, 13 Chambers-st., NEW-YORK.

SIX-LINE PICA ALDINE.

[5 a and 5 A, 31 lb. 8 oz.]

**Bruce's New-York
TYPE-FOUNDRY,
Established in 1813**

EIGHT-LINE PICA ALDINE.

[4 a and 4 A, 48 lb. 8 oz.]

**Cast in metal
BRUCE, N.Y.**

April, 1867

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

PEARL TITLE.

60 a and 30 A
1 lb. 14 oz.

STEREOTYPE PLATES FIRST MADE IN 1725, by WILLIAM GED, a goldsmith, of Edinburgh. The process was kept secret. His plates appear to have been well made, but they encountered great opposition from pressmen, and were rejected by the trade.

NONPAREIL TITLE, No. 2.

60 a and 30 A
3 lb.

STEREOTYPING, IN MOULDS OF CALCINED GYPSUM, by immersing the mould in fluid type-metal, is the popular modern process. It was perfected in 1802, by Earl Stanhope, to whom typography is indebted for many improvements.

NONPAREIL TITLE ROMAN, No. 1.

60 a and 30 A
2 lb. 6 oz.

STEREOTYPING IN CLAY was suggested and imperfectly developed in 1820, by Brunel, of England. He stereotyped a daily newspaper column in 20 minutes.

BREVIER TITLE ROMAN, No. 1.

60 a and 30 A
5 lb. 1 oz.

ALSO ON BOURGEOIS BODY.

40 a and 20 A
2 lb. 14 oz.

STEREOTYPING BY THE PAPIER MACHÉ process, by Genoux, Paris, 1829, and first used on Nonpareil quarto dictionary of the French Academy printed at Brussels.

LONG-PRIMER TITLE ROMAN, No. 1.

40 a and 20 A
5 lb. 4 oz.

ALSO ON SMALL-PICA BODY.

40 a and 20 A
5 lb. 9 oz.

STEREOTYPING PRACTICALLY Introduced into America, by D. & G. Bruce, New-York, 1813.

PICA TITLE ROMAN, No. 1.

30 a and 15 A
6 lb. 5 oz.

THE LARGER CATECHISM, the first book ever stereotyped in America. John Watts & Co., New-York, June, 1813.

AGATE TITLE.

60 a and 30 A
2 lb. 10 oz.

STEREOTYPE PLATES WERE MADE BY M. CAREZ, OF France, in the year 1786. His process was to make a mould by pressure in semi-fluid type metal, and then to fill this mould or matrix with melted metal. It found no favor from other printers.

MINION TITLE.

60 a and 30 A
4 lb. 9 oz.

ELECTROTYPE PLATES FOR PRINTING were made at the same time, without mutual knowledge or concert, by Professor Jacobi, of St. Petersburg, and J. C. Jordan, of England, in 1839.

NONPAREIL TITLE ITALIC, No. 1.

60 a and 30 A
3 lb. 9 oz.

ALEXANDER M. TILLOCH, Editor of *Philosophical Magazine*, assisted by M. FOULIS, printer to the University of Glasgow, after many trials, made plates in 1780, that gave impressions as good as types.

BREVIER TITLE ITALIC, No. 1.

60 a and 30 A
5 lb. 5 oz.

ALSO ON BOURGEOIS BODY.

40 a and 20 A
2 lb. 12 oz.

FRANÇOIS IGNAÇE JOSEPH HOFFMAN, of Alsace, in the latter part of the last century, made Stereotype plates with a mould of plaster, gum and starch. Feb. 16, 1792.

LONG-PRIMER TITLE ITALIC, No. 1.

40 a and 20 A
5 lb. 7 oz.

ALSO ON SMALL-PICA BODY.

40 a and 20 A
5 lb. 12 oz.

M. GATTEAUX and M. AUFRY, of France, made plates by pressing hard metal types in a plate of lead, in 1795, and casting therefrom.

PICA TITLE ITALIC, No. 1.

30 a and 15 A
6 lb. 5 oz.

THE NEW TESTAMENT was first stereotyped in America by D. & G. Bruce, of New York, on Bourgeois, in 1814.

GREAT-PRIMER TITLE ROMAN, No. 1.

25 a and 12 A
10 lb.

THE FIRST AMERICAN STEREOTYPE BIBLE was on Nonpareil type, and stereotyped by D. & G. Bruce, New York. Dated, June, 1815.

GREAT-PRIMER TITLE ITALIC, No. 1.

25 a and 12 A
10 lb. 4 oz.

THE STEREOTYPE SHAVING MACHINE was invented by David Bruce, New York, in 1814, and first used on above mentioned Bible.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

NONPAREIL TITLE ROMAN, No. 3. 60 a and 30 A
3 lb. 0 oz.

JOB PRINTING is as old as, if not older than, **Book Printing**. Forms of Letters of Indulgence, a half-sheet demy blank, bearing date 1454 and 1455, were printed in Mentz, but not by Gutenberg, Faust or Schöffer. Other works have been attributed to this unknown printer.

BREVIER TITLE ROMAN, No. 3. 60 a and 30 A
5 lb. 0 oz.

PRINTING in **COLORED INKS** was first shown in the Mentz Psalter of 1457 by Peter Schöffer. The initial Letter B (*Beatus ille vir*) was cut in two pieces, mortised to fit each other; each piece was inked separately; then the two were fitted together, and printed by one impression. Good register was unavoidable.

LONG-PRIMER TITLE ROMAN, No. 3. 40 a and 20 A
5 lb. 0 oz.

VERY LARGE TYPES, size not given, were made and used in 1540 by the famous Robert Stephens, of Paris, for printing the Decalogue, in the shape of a poster.

NONPAREIL TITLE ITALIC, No. 3. 60 a and 30 A
3 lb. 2 oz.

A PRINTED ALMANAC, or more properly a calendar, for 1457, was discovered by M. Fischer among a bundle of old accounts in the archives of Mentz. From the peculiarities of the type, it is supposed to have been done by Gutenberg.

BREVIER TITLE ITALIC, No. 3. 60 a and 30 A
5 lb. 0 oz.

LEADS for the **WIDENING** of **LINES** of **TYPE**, were first used by Peter Schöffer in an edition of Cicero, printed at Mentz in 1465. The invention of moveable matrices (and probably of iron or steel moulds), with many other improvements in typography, are also attributed to this skillful printer.

LONG-PRIMER TITLE ITALIC, No. 3. 40 a and 20 A
5 lb. 0 oz.

CHARLOTTE GUILLARD was the first notable female printer. She was in business for 50 years in Paris—from 1506 to 1556—and was celebrated for the correctness of her books.

PICA TITLE ITALIC, No. 3. 30 a and 15 A
6 lb. 0 oz.

CAPITAL LETTERS,

LITERÆ CAPITALES, or LITERÆ MAJUSCULÆ

were first used together, or in a body, as a text type, by the printers of Strasburg, Germany, about 1480.

NONPAREIL ENGRAVERS' ITALIC. 60 a and 30 A
3 lb.

ORNAMENTAL CAPITAL TYPES, LITERÆ FLORENTES, were first used together in display lines by Erhardus Raidoll of Venice, 1477. He enjoys the honor of being the first to print in letters of gold, as may be seen in his edition of *EUCLID*, and *SIMPLICIUS* 1499, and *AMMONIUS* 1500.

LONG-PRIMER ENGRAVERS' ITALIC. 40 a and 20 A
5 lb.

PUBLISHING COSTLY BOOKS, in separate parts, was in vogue in 1539, in which year R. Stephens of Paris, printed and published the Hebrew Scriptures in 24 parts

BREVIER ENGRAVERS' ITALIC. 60 a and 30 A
4 lb. 12 oz.

GREEK TYPES OF CORRECT PROPORTION, were first made and used by some unknown German printers, at a monastery near Naples, in 1465. The First Greek Testament was printed by Froben at Basle, 1516. The works of Homer were printed in Italy in 1485.

PICA ENGRAVERS' ITALIC. 30 a and 15 A
5 lb. 8 oz.

FEMALE COMPOSITORS.

Women were employed, and commended, as compositors, in Italy as early as 1481.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

PEARL EXPANDED.

60 and 30 A
2 lb. 14 oz.

WILLEM JANSEN BLAEW, OF AMSTERDAM, mathematical instrument maker, and assistant to the astronomer Tycho Brahe, in 1601, made the first great improvement in the mechanism of hand presses, by using springs to give a quick return movement to the platen after impression.

He built nine presses for his own use, and named them after THE NINE MUSES.

He was born in 1571, and died in 1638.

AGATE EXPANDED.

30 A
1 lb. 16 oz.

ALL HAND PRESSES MADE BEFORE 1790 WERE OF WOODEN FRAMES, IRON BEING USED ONLY WHERE ITS USE WAS UNAVOIDABLE. THE BED WAS OF SLATE OR MARBLE; THE PLATEN OF HARD WOOD, AND BUT HALF THE SIZE OF THE BED. TWO IMPRESSIONS WERE NECESSARY TO PRINT A FULL SHEET. IRON PLATENS FIRST USED IN THE APOLLO AND ROWORTH PRESSES.

NONPAREIL EXPANDED.

60 and 30 A
4 lb. 9 oz.

IN 1798 EARL STANHOPE ENTIRELY RECONSTRUCTED THE HAND PRESS, but would take out no patent for this or any other of his many inventions. His press was the first that was built entirely of iron; the bar was attached to the near side of the frame; the power was applied by a connected series of compound levers that gave an increasing impression with a decreasing exertion of the pressman.

BREVIER EXPANDED.

60 and 30 A
6 lb. 4 oz.

THE RUTHVEN PRESS was patented by John Ruthven, Nov. 1, 1813. It was the first press in which the bed was stationary. The platen moved to and from the bed on friction rollers. The power was applied through compound levers working under the bed. It appears to have been the model for many features of the present valuable Adams Power Press.

LONG-PRIMER EXPANDED.

60 and 30 A
6 lb. 14 oz.

THE CLYMER PRESS was patented in England Nov. 1, 1817, by George Clymer, of Philadelphia. The bar was fastened to the off-side of the frame, and the power applied through a combination of 3 levers and a heavy counterpoise. They were much approved for heavy work.

PICA EXPANDED.

30 and 15 A
2 lb. 6 oz.

THE TREADWELL PRESS was patented in England January 25, 1820, by Daniel Treadwell, of the United States. The power was applied by a treadle working a weight and counterpoise.

A quick Press, but too bulky.

GREAT-PRIMER EXPANDED.

30 and 12 A
14 lb. 6 oz.

THE TUFT PRESS was once a favorite in the New-England States. Its peculiarity, the toggle-joint. Otis Tufts, Boston, patented 1831.

TWO-LINE PICA EXPANDED.

10 A
12 lb. 7 oz.

JNO. J. WELLS' PRESS,
PATENT FEB. 8, 1819.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

NONPAREIL ANTIQUE EXTENDED, No. 1. 20 and 10 A
10. 6 m.
**Circular Quads, Composing and
Shooting Sticks.**
BRUCE, NEW-YORK, 1869.

LONG-PRIMER ANTIQUE EXTENDED, No. 1. 20 and 10 A
10. 6 m.
**Brass Circles, Brass
Dashes, &c.**
NEW-YORK, 1869.

BREVIER ANTIQUE EXTENDED, No. 1. 20 and 10 A
10. 6 m.
**Printing Ink and Bronze
of all Manufacturers.**
BRUCE, 1869.

PICA ANTIQUE EXTENDED, No. 1. 20 and 10 A
10. 6 m.
**Furniture of all
Sizes.**
BRUCE, 1869.

PEARL ANTIQUE EXTENDED, No. 3. 20 A
10. 6 m.
**EVERY DESCRIPTION OF PRINTING MATERIAL
SOLD AT 18 CHAMBERS-STREET, 1869.**

NONPAREIL ANTIQUE EXTENDED, No. 2. 20 A
10. 6 m.
**BRASS & COMMON GALLEYS SOLD
AT 18 CHAMBERS-ST. 1869.**

TWO-LINE PEARL ANTIQUE EXTENDED, No. 2. 20 A
10. 6 m.
**TYPE FURNISHED FROM
ALL FOUNDERS. 1869**

PEARL ANTIQUE EXTENDED, No. 2. 20 A
10. 6 m.
**THE LARGEST STOCK OF PRINTING TYPES
IN AMERICA, BRUCE, 1869.**

BREVIER ANTIQUE EXTENDED, No. 2. 20 A
10. 6 m.
ELECTROTYPED ORNAMENTS,
BRUCE, NEW-YORK, 1869.

TWO-LINE NONPAREIL ANTIQUE EXTENDED, No. 2. 15 A
10. 6 m.
PRINTING TYPES.
BRUCE, 1869.

TWO-LINE BREVIER ANTIQUE EXTENDED, No. 2. 15 A
10. 6 m.
**GEORGE BRUCE'S SON & CO.,
NO. 13 CHAMBERS-ST.**

TWO-LINE LONG-PRIMER ANTIQUE EXTENDED, No. 2. 15 A
10. 6 m.
**GEO. BRUCE'S SON & CO.
13 CHAMBERS-ST.**

TWO-LINE PICA ANTIQUE EXTENDED, No. 2. 8 A
10. 6 m.
TYPE-FOUNDERS. 13

TWO-LINE ENGLISH ANTIQUE EXTENDED, No. 2. 8 A
10. 6 m.
13 CHAMBERS-ST.

NONPAREIL ANTIQUE, No. 1. 60 x and 30 A
3 lb. 1 oz.

WILLIAM NICHOLSON, OF LONDON, in 1790,
was granted the first patent for a cylinder printing machine.
The press was never used, perhaps never perfected; but
the claims of the patent covered the most
indispensable features of printing
by cylinder pressure.

LONG-PRIMER ANTIQUE, No. 1. 40 x and 20 A
3 lb. 7 oz.
ALSO ON SMALL-PICA BODY. 40 x and 20 A
5 lb.

NAPIER'S IMPROVEMENTS
were: greater simplicity in construction;
the rising and falling of the cylinder;
improved gribbers;
the double cylinder; accurate register; the
printing of both sides. His patents are
dated 1825 and 1830.

BREVIER ANTIQUE, No. 1. 60 x and 30 A
5 lb.
ALSO ON BOURGEOIS BODY. 40 x and 20 A
3 lb. 14 oz.

D. NAPIER, OF LONDON, IN 1823,
so improved the cylinder machines previously in use,
that for many years after, both in Europe and
America, newspaper machines were
known as *Nay-Feer* presses.

PICA ANTIQUE, No. 1. 20 x and 15 A
6 lb. 6 oz.

MOSES S. BEACH, New York,
received an English patent in
1842 for a Rotary Press in which
dampened paper was fed
from a roll.

NONPAREIL ANTIQUE, No. 3. 60 x and 30 A
3 lb.

WILLIAM NICHOLSON CLAIMED THE USE OF ROLLERS
for distributing ink, of bevelled type and grooved type, with methods of fastening them on a curved surface. He also claimed the entire
principle of printing by cylindrical pressure, in his patent of 1790.

NONPAREIL ANTIQUE, No. 2. 60 x and 30 A
7 lb. 10 oz.

FREDERIC KÖNIG, A PRINTER OF SAXONY,
after repeated failures in attempts to accelerate the hand press, with the aid of
Messrs. BENSLEY and TAYLOR of London, and
ANDREW BAUER of Germany,
produced the first practicable cylinder press in 1811.

BREVIER ANTIQUE, No. 2. 60 x and 30 A
4 lb.

KÖNIG'S PRESS WAS SET TO WORK
in April 1811, and then printed 3000 copies of one of the
signatures of a book. On the 28th of November, 1814,
the London Times was printed by this machine,
which was employed in that office for many years.

LONG-PRIMER ANTIQUE, No. 2. 40 x and 20 A
4 lb. 6 oz.

FREDERIC KÖNIG AND ANDREW BAUER
returned to Germany in 1817, and established
a manufactory of Printing Presses at
OBERZELL.
They made drum cylinders for job work, double
cylinders and perfecting presses for newspapers.
König died in 1833.

PICA ANTIQUE, No. 2. 20 x and 15 A
5 lb. 7 oz.

BRIGHTLY AND DONKIN,
of Norwich, England,
received a patent Nov. 23, 1813, for a
rotary machine, said to be free
from all reciprocating movements.
The press was never used.

GREAT-PRIMER ANTIQUE, No. 2. 20 x and 15 A
9 lb. 3 oz.

AUGUSTUS APPLGATH, of London, in 1853,
took out a patent for a Newspaper Printing Machine of
four impression cylinders.

PARAGON ANTIQUE. 26 x and 12 A
11 lb. 7 oz.

ALSO ON GREAT-PRIMER BODY. 26 x and 12 A
10 lb.

APPLGATH claimed that this press would print
at the rate of 12,000 perfect sheets per hour.

DOUBLE PICA ANTIQUE. (ALSO ON DOUBLE SMALL-PICA BODY.)

70 and 10 A
16 lb.

**Buy Bruce's Brass Rule, which has Corners
to match every kind without justification
105 ORNAMENTAL CORNERS!**

DOUBLE PARAGON ANTIQUE. (ALSO ON DOUBLE GREAT-PRIMER BODY.)

16 and 8 A
26 lb.

**Fonts of Labor-saving
QUOTATIONS 65**

FOUR-LINE PICA ANTIQUE.

6 and 6 A
26 lb. 8 oz.

**Brass Circles &
ELLIPSES 32**

SIX-LINE PICA ANTIQUE.

4 and 4 A
53 lb. 8 oz.

**35 circular
QUADS**

TEN-LINE PICA ANTIQUE.

3 and 3 A
64 lb.

Metal

PEARL ANTIQUE, No. 4. 60 a and 20 A
3 lb. 0 oz.

ITALIC TYPE WAS FIRST MADE BY ALDUS MANUTIUS of Venice, about the year 1500, for the exclusive use of which in Italy, he obtained a brief from Alexander VI. This neat letter was modeled after the hand-writing of Petrarch.

BREVIER ANTIQUE, No. 4. 60 a and 20 A
4 lb. 4 oz.

THE FIRST POLYGLOTT BIBLE was printed at Genoa in 1516, under the supervision of Peter Paul Porrus. It contained Hebrew, Arabic, Chaldaic, Greek and Latin.

PICA ANTIQUE, No. 4. 60 a and 20 A
5 lb. 10 oz.

THE COMPLUTENSIAN Polyglott of Cardinal Ximenes, was printed by Arnao Guillen de Brocar at Alcalá, Spain. 1502-1514.

DOUBLE SMALL-PICA ANTIQUE, No. 2. 25 a and 12 A
13 lb. 12 oz.

ULRIC GERING, first printer in France 40 years in Paris. 1470-1510.

NONPAREIL ANTIQUE, No. 4. 60 a and 20 A
3 lb. 1 oz.

ROMAN TYPE WITH LOWER-CASE, modelled after the cursive writing of the 12th century, was first reduced to symmetry, and made a text type in 1471, by Nicholas Jenson, a famous printer of Venice.

LONG-PRIMER ANTIQUE, No. 4. 60 a and 20 A
4 lb. 10 oz.

HEBREW TYPE WITH VOWEL POINTS, first used in an edition of the Hebrew Scriptures printed at Soncino, 1488.

GREAT-PRIMER ANTIQUE, No. 4. 25 a and 12 A
8 lb. 12 oz.

3 HUNDRED COPIES, a large edition of any book in the Fifteenth Century.

DOUBLE ENGLISH ANTIQUE, No. 2. 25 a and 12 A
17 lb. 6 oz.

Music Printed by Letter-Press at **MENTZ, 1490.**

DOUBLE GREAT-PRIMER ANTIQUE, No. 2. 15 a and 8 A
20 lb. 8 oz.

Yearly Almanacs first appeared in the 16th CENTURY.

FOUR-LINE PICA ANTIQUE, No. 2. 5 a and 6 A
22 lb. 12 oz.

Zarot, Milan, 1470

SEVEN-LINE PICA ANTIQUE, No. 2. 25 lb. 4 oz.

IEP 7

NINE-LINE PICA ANTIQUE, No. 2. 25 lb. 4 oz.

IN 2

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.**

LONG-PRIMER CLARENDON CONDENSED. 40 a and 20 A
2 lb. 10 oz.

ENGRAVING ON COPPER,

Invented by Tomasso Finiguerra, a goldsmith of Florence,
about 1440.

Known in Germany, 1450. First dated Print 1461.

COLUMBIAN CLARENDON CONDENSED. 30 a and 15 A
2 lb. 12 oz.

MEZZOTINTO ENGRAVING,

said to be invented by Col. de Siegen, 1643;
improved by Prince Rupert in 1648.

PICA CLARENDON CONDENSED. 30 a and 15 A
4 lb. 8 oz.

ENGRAVING ON WOOD,

Supposed to have been introduced in Italy by
Marco Polo, the Chinese traveler, in 1300.

GREAT-PRIMER CLARENDON CONDENSED. 25 a and 12 A
2 lb. 7 oz.

AQUA-TINTA ENGRAVING,

Introduced by St. Non of France, in
the year 1662.

DOUBLE SMALL-PICA CLARENDON CONDENSED. 20 a and 10 A
2 lb. 10 oz.

ENGRAVING ON SOFT STEEL, Perkins and Heath, Phila., 1819

DOUBLE ENGLISH CLARENDON CONDENSED. 30 a and 10 A
12 lb. 0 oz.

CHIARO OSCURO PRINTS,

Invented by Ugo de Carpa, Italy, in the 16th Century.

DOUBLE GREAT-PRIMER CLARENDON CONDENSED. 15 a and 8 A
14 lb. 8 oz.

LITHOGRAPHY, Senefelder, of Munich, 1796.

MERIDIAN CLARENDON CONDENSED. 18 a and 7 A
19 lb.

PHOTOGRAPHY,

Niépce, 1814, and Daguerre, 1824.

CANON CLARENDON CONDENSED. 12 a and 7 A
26 lb. 0 oz.

PHOTO-LITHOGRAPHY,

M. Lemercier, of France, 1852.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

BREVIER CLARENDON.

60 a and 30 A
3 lb. 6 oz.

S. P. Ruggles, Boston, received a patent, Nov. 10, 1840, for a small job printing press of novel design, known as **THE RUGGLES PRINTING ENGINE**. In this press the position of Bed and Platen were reversed; the platen below and the bed above, with the face of the type pointing downward. Was a quick press, but objectionable for its reversion of the form.

PICA CLARENDON.

30 a and 15 A
4 lb. 6 oz.

A. Ramage, of Philadelphia, May, 1818, received a patent for an **IMPROVED HAND PRESS**. Popular for many years in the Middle States.

LONG-PRIMER CLARENDON.

40 a and 20 A
5 lb. 8 oz.

THE TYPE-REVOLVING PRINTING MACHINE, or Rotary Press, of R. Hoe & Co., patented in 1847, was first used on the Philadelphia Ledger in 1847, and on the London Times in 1858. As a fast Newspaper Press it has had no rival.

GREAT-PRIMER CLARENDON.

26 a and 12 A
6 lb. 2 oz.

S. NEWTON, of New-York, Feb. 28, 1833, patented a **Double-Cylinder REGISTERING PRINTING PRESS**.

DOUBLE SMALL-PICA CLARENDON.

26 a and 12 A
10 lb. 6 oz.

Isaac Adams, Boston, Patents **POWER PRINTING PRESS**. October 4, 1830, and March 2, 1836.

DOUBLE ENGLISH CLARENDON.

20 a and 10 A
12 lb. 8 oz.

Seth Adams, Boston, Patents **PRINTING PRESS** September 27th, A. D. 1844.

BREVIER ANTIQUE CONDENSED.

60 a and 30 A
3 lb. 4 oz.

JONAS BOOTH, Sen., and his sons James, Thomas, Jeremiah and Jonas, Jun., of New-York, were granted a patent, Sept. 1, 1829, for a **POWER PRINTING MACHINE, WITH PLATEN IMPRESSION**. It was the first power platen press made in this country. The rollers passed between the bed and platen.

LONG-PRIMER ANTIQUE CONDENSED.

40 a and 20 A
5 lb. 10 oz.

RICHARD M. HOE, of New-York, has received many patents; one is dated May, 1842, for an improved **DOUBLE CYLINDER PRINTING MACHINE**.

PICA ANTIQUE CONDENSED.

30 a and 15 A
4 lb. 4 oz.

DEGENER & WEILER'S LIBERTY PRESS. Prize Medals awarded by the London Exhibition, 1862, and Paris Exposition, 1867.

GREAT-PRIMER ANTIQUE CONDENSED.

26 a and 12 A
6 lb. 2 oz.

George P. Gordon, received his first patent August 5, 1851, for **THE POPULAR FRANKLIN PRESS**.

FOUR-LINE PICA ANTIQUE EXTRA-CONDENSED.

11 a and 5 A
10 lb. 4 oz.

Patent **MUSIC TYPE**. 1830.

SEVEN-LINE PICA ANTIQUE EXTRA-CONDENSED.

4 a and 4 A
21 lb. 4 oz.

FIVE-LINE PICA ANTIQUE EXTRA-CONDENSED.

5 a and 5 A
21 lb. 4 oz.

BLAnket. 8 SCrew. 3

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL ANTIQUE CONDENSED, No. 2. 60 a and 30 A
2 lb. 7 oz.

H. Marinoni, of Paris, has invented a Printing Machine, NOUVELLE PRESSE A GRANDE VITESSE, which, he claims, prints perfect on both sides, 18,000 copies per hour. It is now, September, 1868, used in printing Le Petit Journal of Paris.

LONG-PRIMER ANTIQUE CONDENSED, No. 2. 40 a and 20 A
3 lb. 12 oz.

William H. Mitchell, of New-York, patented in 1853, 1854 and 1857, MITCHELL'S TYPE-SETTING MACHINE. It has been in use 14 years in a New-York printing office.

GREAT-PRIMER ANTIQUE CONDENSED, No. 2. 35 a and 12 A
6 lb. 12 oz.

J. Bramah, in 1785, patented THE HYDROSTATIC PRESS used by printers in 1829.

BREVIER ANTIQUE CONDENSED, No. 2. 60 a and 30 A
3 lb. 10 oz.

William Bullock, of Philadelphia, inventor of the machine known as THE BULLOOK PRESS, died 1868. This is the first press that successfully prints perfect on both sides from an endless roll of dampened paper.

PICA ANTIQUE CONDENSED, No. 2. 25 a and 15 A
7 lb. 12 oz.

David Bruce, Jr. patented March 17th, 1838, the model of all American and most European TYPE-CASTING MACHINES.

DOUBLE SMALL-PICA ANTIQUE CONDENSED, No. 2. 25 a and 12 A
10 lb.

D. Brewer, of Penn., patented April 22, 1796, a PAPER-RULING MACHINE.

DOUBLE ENGLISH ANTIQUE CONDENSED, No. 2. 30 a and 10 A
12 lb. 8 oz.

Lewis Francis, N. Y., June, 1864 and 1865, patent COMPOSITION ROLLERS.

DOUBLE GREAT-PRIMER ANTIQUE CONDENSED, No. 2. 15 a and 8 A
14 lb.

WASHINGTON PRESS, by S. Rust, May, 1821.

CANON ANTIQUE CONDENSED, No. 2. 12 a and 7 A
23 lb. 8 oz.

NEW MUSIC TYPE, Geo. Bruce, 1830.

FOUR-LINE PICA ANTIQUE CONDENSED, No. 2. 5 a and 5
10 lb. 8 oz.

AIR-BLAST, George Bruce, 1854.

EIGHT-LINE PICA ANTIQUE CONDENSED, No. 2. 4 a and 4 A
27 lb. 4 oz.

FIVE-LINE PICA ANTIQUE CONDENSED, No. 2. 4 a and 5 A
17 lb. 8 oz.

PAT. Script, G. BRUCE '42

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL GOTHIC, No. 4. 60 A and 30 A
2 lb. 5 oz.

THE FOLLOWING STANDARD FOR BODIES OF TYPE, adopted by GEORGE BRUCE, in the year 1822, has been found very satisfactory, disturbing but little the sizes most used, and proportioning them all exactly. These are the number of ems and decimal parts in a running foot:

Half Minion, 253.98	English, 63.49
Half Brevier, 226.27	Columbian, 56.56
Diamond, 201.58	Great-Primer, 50.39
Pearl, 179.59	Paragon, 44.89
Agate, 160.	Double Small-Pica, 40.
Nonpareil, 142.54	Double Pica, 35.63
Minion, 126.99	Double English, 31.74
Brevier, 113.13	Double Columbian, 28.28
Bourgeois, 100.79	Double Great-Primer, 25.19
Long-Primer, 89.79	Double Paragon, 22.44
Small-Pica, 80.	Meridian, 20.
Pica, 71.27	Canon, 17.81

LONG-PRIMER GOTHIC, No. 4. 40 A and 20 A
2 lb. 8 oz.

BRUCE'S STANDARD FOR BODIES OF TYPE is a Geometrical Progression, doubling every seventh size in any part of the series. Each size is therefore 12.2462 per cent. smaller than the size following it.

BREVIER GOTHIC, No. 4. 60 A and 30 A
2 lb. 8 oz.

THE NUMBER OF EMS IN A SQUARE FOOT, cast according to the foregoing standard, is as follows:

Half Minion, 64,507.95	English, 4,031.74
Half Brevier, 52,000.	Columbian, 3,200.
Diamond, 40,637.46	Great-Primer, 2,539.84
Pearl, 32,253.97	Paragon, 2,015.87
Agate, 25,600.	Dbl Small-Pica, 1,600
Nonpareil, 20,318.73	Double Pica, 1,269.92
Minion, 16,126.98	Double English, 1,007.93
Brevier, 12,800.	Dbl Columbian, 800.
Bourgeois, 10,159.36	Dbl Grt-Primer, 634.96
Long-Primer, 8,063.49	Double Paragon, 503.96
Small-Pica, 6,400.	Meridian, 400.
Pica, 5,079.68	Canon, 317.48

PICA GOTHIC, No. 4. 30 A and 16 A
4 lb. 7 oz.

THE FRENCH STANDARD.

Body one is the 72nd part of the old French inch. The French foot was equal to 12.7862 American inches.

GREAT-PRIMER GOTHIC, No. 4. 25 A and 12 A
7 lb. 2 oz.

BOOK & NEWSPAPER TYPE

weigh about 40 pounds to the square foot, and require 60 pounds to set that up.

DOUBLE PICA GOTHIC, No. 4. 20 A and 10 A
12 lb. 8 oz.

AMERICAN TYPE

are cast 92 hundredths of an inch in height.

NONPAREIL GOTHIC, No. 1. 30 A
1 lb. 4 oz.

OUR MUSIC TYPE IS CHEAP AND IS VERY EASILY COMPOSED

BREVIER GOTHIC. 30 A
2 lb. 6 oz.

BRASS RULE BORDERS WITH CORNERS.

TWO-LINE NONPAREIL GOTHIC. 15 A
2 lb. 12 oz.

MANY NEW FANCY FONTS.

TWO-LINE PICA GOTHIC. 10 A
6 lb. 10 oz.

COLORED INK.

NONPAREIL GOTHIC, No. 2. 30 A
1 lb. 8 oz.

PRESS MATERIALS OF ALL MANUFACTURERS.

TWO-LINE PEARL GOTHIC. 30 A
2 lb. 4 oz.

CASES, CHASES & STANDS, ON HAND

TWO-LINE BREVIER GOTHIC. 15 A
4 lb. 6 oz.

CIRCULAR QUADRATS

TWO-LINE GREAT-PRIMER GOTHIC. 8 A
12 lb.

GOOD INK

FOUR-LINE PICA GOTHIC. 5 A
17 lb.

CORNER QUADS

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

NONPAREIL CELTIC. 60 a and 30 A
5 lb. 6 oz.

LABOR-SAVING SLUGS,

Nonpareil and Pica thickness, and cast in lengths of 4 to 22 Pica ems, with their lengths stamped on them, sold in fonts of not less than 25 lb. each at 40 cents a pound.

GEO. BRUCE'S SON & CO., NEW-YORK, 1868.

LONG-PRIMER CELTIC. 60 a and 30 A
5 lb. 6 oz.

ELECTROTYPING

of Heads for Newspapers, Cuts and small jobs, done on metal bodies in a superior manner.

13 CHAMBERS-ST., NEW-YORK.

BREVIER CELTIC. 60 a and 30 A
5 lb.

LABOR-SAVING LEADS,

6 to Pica and 4 to Pica, varying in length from 4 to 22 Pica ems, with their length stamped on them, sold in fonts of not less than 25 lb. each at 45 cents a pound.

BRUCE, 13 CHAMBERS-STREET, 1868.

PICA CELTIC. 30 a and 15 A
6 lb. 2 oz.

BORDERS,

Combination or single piece and corner, furnished though not shown in this specimen.

BRUCE, NEW-YORK, 1868.

GREAT-PRIMER CELTIC. 25 a and 12 A
9 lb. 8 oz.

ORNAMENTAL DASHES,

Braces, Chess type, Checker type, Astronomical, Mathematical and Medical Signs.

BRUCE, 13 CHAMBERS-STREET, 1868.

DOUBLE PICA CELTIC. 20 a and 10 A
12 lb.

ELECTROTYPED ORNAMENTS

In great variety furnished from all the different founders.

BRUCE, NEW-YORK, 1868.

BREVIER EXTENDED RUNIC. 60 a and 30 A
4 lb. 10 oz.

BRASS PRINTING MATERIALS:

Such as Rule, Labor-Saving Rule, Dashes, Circles, Ellipses, Common Galleys, Proof Galleys, and Shooting-Sticks, constantly on hand, and for sale by

GEORGE BRUCE'S SON & CO.,

Type-founders, No. 13 Chambers-street, New-York.

LONG-PRIMER EXTENDED RUNIC. 60 a and 30 A
4 lb. 6 oz.

NEWSPAPER AND BOOK PRINTING INK

of all qualities, also Colored Printing Inks of all the various shades and tints, kept on hand by

GEORGE BRUCE'S SON & CO.,

No. 13 Chambers-st., N-Y.

PICA EXTENDED RUNIC. 30 a and 15 A
6 lb. 2 oz.

PRINTING PRESSES,

Hand, Cylinder, or for Jobbing, furnished at manufacturers' CASH PRICES,

at No. 13 Chambers-st., N-Y.

GREAT-PRIMER EXTENDED RUNIC. 25 a and 12 A
8 lb. 2 oz.

WOOD TYPE,

Cases, Stands, Galleys and Cabinets, furnished at **BRUCE'S FOUNDRY.**

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

BREVIER GOTHIC CONDENSED. 30 A
1 lb. 5 oz.

ALL STYLES OF CYLINDER AND PLATEN PRESSES FURNISHED TO ORDER, AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

TWO-LINE NONPAREIL GOTHIC CONDENSED. 16 A
1 lb. 9 oz.

A LARGE ASSORTMENT OF NEW FANCY FONTS ON HAND, AT BRUCE'S TYPE-FOUNDRY.

PARAGON GOTHIC CONDENSED. 25 and 12 A
7 lb. 4 oz.

Try our labor-saving Brass Rule, BRUCE, NEW-YORK, 1868.

DOUBLE GREAT-PRIMER GOTHIC CONDENSED. 15 and 8 A
1 lb. 4 oz.

Circular Quadrats
BRUCE, 1868.

SIX-LINE PICA GOTHIC CONDENSED. 5 and 4 A
3 lb. 8 oz.

Leads 13

TWO-LINE PEARL GOTHIC CONDENSED. 17 A
1 lb. 2 oz.

ALL THE LATEST NOVELTIES IN PRINTING MATERIALS SOLD AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

TWO-LINE BREVIER GOTHIC CONDENSED. 15 A
2 lb. 10 oz.

WE MANUFACTURE ALL OUR TYPE FROM SUPERIOR HARD METAL.

DOUBLE PICA GOTHIC CONDENSED. 20 and 10 A
11 lb. 6 oz.

New Modern Old Styles
FOR SALE, 1869.

FOUR-LINE PICA GOTHIC CONDENSED. 5 and 4 A
14 lb.

Journal Metal
SOLD 1869

EIGHT-LINE PICA GOTHIC CONDENSED. 4 and 4 A
14 lb. 8 oz.

Type 6

TWELVE-LINE PICA GOTHIC CONDENSED. 2 and 3 A
60 lb. 12 oz.

Gothic 13

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

NONPAREIL GOTHIC CONDENSED, No. 2. 60 a and 20 A
2 lb. 4 oz.

BRUCE'S NEW-YORK TYPE-FOUNDRY
furnishes every description of article and material used in a printing office at the
LOWEST RATES FOR CASH.
Office, No. 13 Chambers-street, New-York.

LONG-PRIMER GOTHIC CONDENSED, No. 2. 40 a and 20 A
2 lb. 12 oz.

BRASS RULE WITH CORNERS TO MATCH,
Brass Common and Proof Galleys, Brass Labor-saving
Rule, Brass Circles, Brass Dashes, &c.,
FOR SALE AT GEORGE BRUCE'S SON & CO'S.

GREAT-PRIMER GOTHIC CONDENSED, No. 2. 20 a and 12 A
6 lb. 4 oz.

TYPE FROM ALL FOUNDRIES
furnished to order by
GEORGE BRUCE'S SON & CO.

DOUBLE ENGLISH GOTHIC CONDENSED, No. 2. 20 a and 10 A
11 lb. 4 oz.

ELECTROTYPING
light type-metal bodies.

BREVIER GOTHIC CONDENSED, No. 2. 60 a and 20 A
2 lb. 10 oz.

GEORGE BRUCE'S SON & CO.,
at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York,
offer for sale the
LARGEST STOCK OF PRINTING TYPES IN AMERICA.

PICA GOTHIC CONDENSED, No. 2. 20 a and 12 A
4 lb. 6 oz.

PRINTING PRESSES,
Chases, Rollers, Imposing Stones, Cases, and
Composing Sticks, on hand at
No. 13 CHAMBERS-STREET, NEW-YORK.

DOUBLE SMALL-PICA GOTHIC CONDENSED, No. 2. 20 a and 12 A
9 lb. 6 oz.

PRINTING INK:
News, Book, Job and Colored,
FROM ALL MAKERS.

DOUBLE GREAT-PRIMER GOTHIC CONDENSED, No. 2. 16 a and 8 A
13 lb. 4 oz.

WOOD TYPE
of all manufacturers

CANON GOTHIC CONDENSED, No. 2.

12 a and 7 A
24 lb. 12 oz.

BRUCE'S NEW-YORK TYPE-FOUNDRY,
13 Chambers-street.

FOUR-LINE PICA GOTHIC CONDENSED, No. 2.

6 a and 5 A
17 lb. 6 oz.

GEORGE BRUCE'S SON & CO.,
Type-founders, 13 Chambers-st.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.**,

BREVIER ANTIQUE EXTRA CONDENSED. 60 a and 30 A
lb. oz.

We manufacture Electrotypes of eighteen different sizes of Paris Exposition Medals for 1867, specimens of which may be seen in the 2d Supplement to the Abridged Specimen, issued January, 1868, from
BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST., NEW-YORK.

LONG-PRIMER ANTIQUE EXTRA CONDENSED. 40 a and 20 A
lb. oz.

The attention of Printers is solicited to the specimens of Initial Letters shown in this book, in the belief that the wants of the trade will be supplied.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, NEW-YORK, 1869.

PICA ANTIQUE EXTRA CONDENSED. 30 a and 15 A
3 lb. 4 oz.

The beauty and design of our Dollar, Share and Number Marks, require no recommendation.

BRUCE'S NEW-YORK TYPE-FOUNDRY, 1869.

GREAT-PRIMER ANTIQUE EXTRA CONDENSED. 25 a and 12 A
4 lb. 4 oz.

A large assortment of United States, State and Foreign Coats-of-Arms for sale at
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1869.

DOUBLE SMALL-PICA ANTIQUE EXTRA CONDENSED. 25 a and 12 A
lb. oz.

We have on hand a large stock of all our well known Script fonts.
BRUCE, 13 CHAMBERS-ST., 1869.

DOUBLE ENGLISH ANTIQUE EXTRA CONDENSED. 20 a and 10 A
lb. oz.

We make Circles and Ellipses
BRUCE, NEW-YORK, 1869.

DOUBLE PARAGON ANTIQUE EXTRA CONDENSED. 15 a and 8 A
lb. oz.

Every article necessary to
BRUCE, NEW-YORK, 1869.

CANON ANTIQUE EXTRA CONDENSED.

12 a and 7 A
lb. oz.

An entirely new design of type, see our Ray Shaded.
GEORGE BRUCE'S SON & CO., 1869.

TWO-LINE NONPAREIL ANTIQUE CONDENSED, No. 3. 15 A
lb. oz.
ALL KINDS OF PRESS ROOM MATERIALS. 1869

TWO-LINE PICA ANTIQUE CONDENSED, No. 3. 10 A
4 lb. 8 oz.
DICTIONARY ACCENTS, 1869

TWO-LINE LONG-PRIMER ANTIQUE CONDENSED, No. 3. 12 A
3 lb. 6 oz.
LABOR-SAVING QUOTATIONS 1869

TWO-LINE GREAT-PRIMER ANTIQUE CONDENSED, No. 3. 8 A
lb. oz.
INK FOR SALE, 1869.

FOUR-LINE PICA ANTIQUE CONDENSED, No. 3.

5 A
lb. oz.

COMBINATION BORDERS. 1869.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

TWO-LINE BOURGEOIS GRECIAN. ^{12 A}
1 lb. 12 oz.
ALL KINDS OF ELECTROTYPED ORNAMENTS ON HAND, 65

TWO-LINE PICA GRECIAN. ^{10 A}
2 lb. 7 oz.
LABOR-SAVING QUOTATIONS & LEADS

TWO-LINE PEARL ITALIAN. ^{20 A}
2 lb. 10 oz.
AN APPOINTMENT BY THE PRESIDENT

TWO-LINE MINION ITALIAN. ^{15 A}
4 lb. 1 oz.
GENERAL MONTGOMERY

TWO-LINE BREVIER ITALIAN. ^{15 A}
2 lb. 9 oz.
ADMITTANCE FREE

TWO-LINE SMALL-PICA ITALIAN. ^{12 A}
2 lb.
SOUTH AMERICA

TWO-LINE GREAT-PRIMER ITALIAN. ^{8 A}
17 lb. 8 oz.
DOMICILE

FIVE-LINE PICA ITALIAN. ^{5 A}
25 lb. 8 oz.
BOAT

SEVEN LINE PICA ITALIAN. ^{4 A}
21 lb.
THE

TWO-LINE GREAT-PRIMER GRECIAN. ^{8 A}
6 lb. 2 oz.
WASHINGTON PRESS, '53

FOUR-LINE PICA GRECIAN. ^{10 A}
10 lb. 4 oz.
AMERICAN TYPES

FIVE-LINE PICA GRECIAN. ^{8 A}
10 lb. 12 oz.
ORNAMENTED

SEVEN-LINE PICA GRECIAN. ^{4 A}
15 lb. 12 oz.
PRESIDENT

TEN-LINE PICA GRECIAN. ^{4 A}
24 lb. 10 oz.
MARCH

TWELVE-LINE PICA GRECIAN. ^{2 A}
34 lb. 7 oz.
CHAIR

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

NONPAREIL Runic.

60 a and 30 A
2 lb. 4 oz.

WOOD in the form of tablets was in use for the purpose of writing before the days of **HOMER**: see Iliad vi. ver. 168. Wooden tablets, at first plain and afterwards coated with wax of various colors or chalk, were in ordinary use among the **ROMANS**. Tables of wood were used for the laws of the **EMPIRE** in the 4th century.

LONG-PRIMER Runic.

40 a and 20 A
4 lb. 4 oz.

VARRO says that the practice of writing on papyrus was first introduced into **EGYPT** in the reign of **Alexander the Great**, but, **Sir J. G. WILKINSON** states that the style of hieroglyphic found on some papyrus, corresponds with the age of **CHEOPS**, say B. C. 1082.

BREVIER Runic.

60 a and 30 A
4 lb. 2 oz.

In **CHINA**, letters appear to have been painted on linen and silk before the discovery of paper. Specimens of hieroglyphical writing on linen have been found within **EGYPTIAN** mummy cases, B. C. 2000.

PICA Runic.

30 a and 15 A
4 lb. 14 oz.

Parchment is said to have been invented by **EUMENES** of Pergamus, the founder of the celebrated library at that place about 190 B.C. Cotton paper, an eastern invention, was used in the 9th century.

GREAT-PRIMER Runic.

25 a and 12 A
7 lb. 6 oz.

MONTFAUCON was unable, in a diligent search through Italy and France, to find a leaf of linen paper dated anterior to 1270.

PARAGON Runic.

25 a and 12 A
9 lb.

The first paper mill in **ENGLAND** was erected at Hertford, in the reign of **Henry VII.** by **JOHN TATE** the younger.

DOUBLE PICA Runic.

20 a and 10 A
12 lb. 12 oz.

Parchment paper was invented in Paris by **FIGUIER AND POUMARÈDE**, 1846

CANON Runic.

12 a and 7 A
25 lb. 8 oz.

Paper Hangings were made in **HOLLAND & SPAIN** about 1555

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

BREVIER RUNC, No. 2.

20 A
1 lb. 14 oz.

THE ORIGINAL AND GROWTH OF PRINTING, WHEREIN
IS ALSO DEMONSTRATED THAT PRINTING APPER-
TAINETH TO THE PREROGATIVE ROYAL; AND
IS A FLOWER OF THE CROWN OF ENGLAND, COLLECTED
OUT OF HISTORY AND THE RECORDS OF THIS
KINGDOME.

RICHARD ATKYNS, 1664.

TWO-LINE PEARL RUNC, No. 2.

20 A
2 lb. 1 oz.

AN HISTORICAL ACCOUNT OF THE
SUBSTANCES WHICH HAVE BEEN USED TO
DESCRIBE EVENTS AND TO
CONVEY IDEAS FROM THE EARLIEST DATE
TO THE INVENTION OF PAPER.
MATTHIAS KOOPS, 1800.

TWO-LINE NONPAREIL RUNC, No. 2.

16 A
2 lb. 6 oz.

ESSAI SUR L'ORIGINE DE LA GRAVURE EN TAILLE-DOUCE ET SUR LA
CONNOISSANCE DES ESTAMPES DE 15 ET 16 SIÈCLES.
JANSEN, 1808.

TWO-LINE BREVIER RUNC, No. 2.

16 A
2 lb.

UEBER DIE GESCHICHTE DER ERFINDUNG DER
BUCHDRUCKERKUNST.
J. G. J. BREITKOPF, 1779.

TWO-LINE LONG-PRIMER RUNC, No. 2.

18 A
3 lb. 2 oz.

A DISSERTATION CONCERNING THE ORIGIN OF
PRINTING IN ENGLAND.
CONYERS MIDDLETON, 1740.

TWO-LINE PICA RUNC, No. 2.

18 A
3 lb. 2 oz.

L'ORIGINE DE L'IMPRIMERIE DE PARIS.
ANDRÉ CHEVILLIER, 1694.

TWO-LINE GREAT-PRIMER RUNC, No. 2.

20 A
3 lb.

VINDICIÆ TYPOGRAPHICÆ.
J. D. SCHŒPFLIN, 1760.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 CHAMBERS-ST., NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

NONPAREIL EXTENDED.

16 A
2 lb. 2 oz.

**THE FIRST PRINTED BIBLE WAS BY
GUTTENBERG, BEFORE 1456.**

BREVIER EXTENDED.

12 A
2 lb. 10 oz.

**IT WAS A DEMY FOLIO OF 2 VOLUMES
OF 1282 PAGES.**

TWO-LINE PEARL EXTENDED.

12 A
4 lb. 6 oz.

**EACH PAGE HAS 2 COLUMNS
OF 42 LINES.**

NONPAREIL TITLE EXPANDED.

60 x 20 A
3. 2 oz.

COVERDALE'S BIBLE.

The First Bible in English, supposed to have been
printed in Zurich by
CHRISTOPHER FROSCHOVER,
and published October 4, 1535.

BREVIER TITLE EXPANDED.

60 x 20 A
6 lb. 2 oz.

THE BREECHES BIBLE,

So called from its rendering of aprons
as breeches, Gen. iii. 7, printed in
London by
CHRISTOPHER BARKER, 1578.

LONG-PRIMER TITLE EXPANDED.

60 x 20 A
6 lb. 12 oz.

THE BISHOPS' BIBLE,
so called because

eight of the fourteen translators
were bishops, was printed by
RICHARD JUGGE,
London, 1568.

PICA TITLE EXPANDED.

20 x 16 A
5 lb. 9 oz.

ROMAN CATHOLIC
authorized version of
Testaments, first printed:
New, at **RHEIMS, 1582;**
Old, at **DOUAY, 1609-10.**

GREAT-PRIMER TITLE EXPANDED.

36 x 26 A
11 lb.

KING JAMES'S BIBLE,

The present accepted Protestant version,
was printed by
ROBERT BARKER, LONDON, 1611.

DOUBLE PICA TITLE EXTENDED.

10 x 6 A
16 lb.

THE BIBLE
first stereotyped in
HOLLAND, 1711.

at Bruce's New-York Type-Foundry, 13 Chambers-Street.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

FOUR-LINE PICA ELONGATED ITALIC.

10 a and 5 A

*These Fonts are
suitable for Show Bills and
Posters, and are cast on a
SLANTING BODY
at No. 13 Chambers-st.*

SEVEN-LINE PICA ELONGATED ITALIC.

4 a and 4 A 31 lb.

*BRUCE'S SON & CO.
Type-founders,
December,—1868.*

at Bruce's New-York Type-Foundry, No. 13 Chambers-street, NEW-YORK.

*A NEW STYLE OF TYPE
CAST ON SLANTING BODY
AT 13 CHAMBERS-ST.*

*TO WORK WITH
TYPE ON PAGE 77.*

*GEO. BRUCE'S SON & CO.
NEW-YORK, DEC. 1868.*

NONPAREIL SHADED, No. 1. ^{20 A}
1 lb. 10 oz.
THE GREAT CATTLE SHOW HAS JUST OPENED

BREVIER ORNAMENTED, No. 1. ^{30 A}
2 lb. 7 oz.
1234 VARIETIES OF PRINTING-TYPES

BREVIER SHADED, No. 1. ^{20 A}
2 lb. 6 oz.
THE FAIR OF THE AMERICAN INSTITUTE

BREVIER SHADED, No. 2. ^{30 A}
2 lb. 10 oz.
NEW-YORK CHARTERED APRIL 22, 1686.

TWO-LINE PEARL ORNAMENTED, No. 1. ^{20 A}
2 lb. 7 oz.
THE ODD FELLOWS AND FREE MASONS

TWO-LINE PEARL ORNAMENTED, No. 2. ^{30 A}
2 lb. 9 oz.
CAST BY STEAM POWER

TWO-LINE PEARL ORNAMENTED, No. 4. ^{20 A}
2 lb. 6 oz.
CAST BY GEORGE BRUCE

TWO-LINE PEARL ORNAMENTED, No. 5. ^{20 A}
2 lb. 6 oz.
AT 13 CHAMBERS-STREET, NEW-YORK

TWO-LINE PEARL SHADED, No. 2. ^{20 A}
2 lb. 12 oz.
VIRGINIA WAS SETTLED IN 1607

TWO-LINE PEARL SHADED, No. 5. ^{20 A}
2 lb. 6 oz.
NEW-YORK & ERIE RAIL-ROAD.

TWO-LINE PEARL SHADED, No. 6. ^{20 A}
2 lb. 14 oz.
JAY, MARSHALL, STORY, KENT.

TWO-LINE PEARL SHADED, No. 7. ^{20 A}
2 lb.
GREGIAN STYLE OF ARCHITECTURE.

TWO-LINE NONPAREIL ORNAMENTED, No. 1. ^{15 A}
2 lb. 7 oz.
MUTUAL INSURANCE COMPANY!

TWO-LINE NONPAREIL ORNAMENTED, No. 2. ^{15 A}
2 lb. 6 oz.
BRUCE'S CIRCULAR QUADS

TWO-LINE NONPAREIL ORNAMENTED, No. 3. ^{15 A}
1 lb. 12 oz.
ERIE, HUDSON, & HARLEM RAIL-ROADS

TWO-LINE NONPAREIL ORNAMENTED, No. 4. ^{15 A}
1 lb. 12 oz.
THE FIRE DEPARTMENT OF NEW-YORK

TWO-LINE NONPAREIL ORNAMENTED, No. 5. ^{15 A}
2 lb. 12 oz.
FIRE INSURANCE COMPANY

TWO-LINE NONPAREIL ORNAMENTED, No. 6. ^{15 A}
2 lb. 7 oz.
CHOICE SELECTION OF TYPES

TWO-LINE NONPAREIL ORNAMENTED, No. 9. ^{15 A}
2 lb. 9 oz.
NORTH-AMERICAN

TWO-LINE NONPAREIL ORNAMENTED, No. 10. ^{15 A}
2 lb. 10 oz.
THE UNITED STATES.

TWO-LINE NONPAREIL SHADED, No. 1. ^{15 A}
2 lb. 12 oz.
NEW-YORK & BALTIMORE

TWO-LINE NONPAREIL SHADED, No. 2. ^{15 A}
2 lb. 6 oz.
LATER FROM ENGLAND!

TWO-LINE NONPAREIL SHADED, No. 5. ^{15 A}
2 lb. 12 oz.
THE HUDSON RIVER RAIL-ROAD

TWO-LINE NONPAREIL SHADED, No. 6. ^{15 A}
2 lb. 10 oz.
UNITED STATES OF AMERICA

TWO-LINE NONPAREIL SHADED, No. 7. ^{15 A}
2 lb. 7 oz.
OUTLINES OF MODERN GEOGRAPHY.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE MINION ORNAMENTED, No. 1. ^{15 A}
2 lb. 12 oz.

THE BANNER OF LIBERTY

TWO-LINE MINION ORNAMENTED, No. 2. ^{15 A}
2 lb. 12 oz.

GEORGE WASHINGTON.

TWO-LINE BREVIER ORNAMENTED, No. 1. ^{15 A}
4 lb. 6 oz.

A COMEDY OF ERRORS

TWO-LINE BREVIER ORNAMENTED, No. 2. ^{15 A}
4 lb. 6 oz.

STARRY FIRMAMENT

TWO-LINE BREVIER ORNAMENTED, No. 3. ^{15 A}
4 lb. 12 oz.

G. BRUCE, NEW-YORK

TWO-LINE BREVIER SHADED, No. 1. ^{15 A}
4 lb. 12 oz.

ALPHABETICALLY.

TWO-LINE BREVIER SHADED, No. 2. ^{15 A}
2 lb. 4 oz.

THE PLEASURES OF MEMORY

TWO-LINE BREVIER SHADED, No. 3. ^{15 A}
2 lb. 8 oz.

WASHINGTON MONUMENT NEW-YORK.

TWO-LINE BREVIER SHADED, No. 4. ^{15 A}
2 lb. 4 oz.

GENERAL ZACHARY TAYLOR, 1853

TWO-LINE BOURGEOIS ORNAMENTED, No. 1. ^{15 A}
4 lb. 12 oz.

MILD AS THE ROSE

TWO-LINE BOURGEOIS ORNAMENTED, No. 2. ^{15 A}
2 lb. 4 oz.

SAND STONE SLABS.

TWO-LINE BOURGEOIS ORNAMENTED, No. 3. ^{15 A}
2 lb. 12 oz.

CORNERS TO FIT BRASS RULE

TWO-LINE BOURGEOIS ORNAMENTED, No. 4. ^{15 A}
2 lb. 4 oz.

BRASS CIRCLES & OVALS

TWO-LINE LONG-PRIMER ORNAMENTED, No. 1. ^{15 A}
2 lb. 4 oz.

WASHINGTONIAN

TWO-LINE LONG-PRIMER ORNAMENTED, No. 2. ^{15 A}
2 lb.

INSTRUMENTAL MUSIC

TWO-LINE LONG-PRIMER ORNAMENTED, No. 3. ^{15 A}
2 lb. 4 oz.

EVENING CONCERT

TWO-LINE LONG-PRIMER ORNAMENTED, No. 4. ^{15 A}
2 lb. 12 oz.

THE HAMILTON SQUARE 1853

TWO-LINE LONG-PRIMER ORNAMENTED, No. 5. ^{15 A}
2 lb. 4 oz.

SHADY GROVE.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 6. ^{15 A}
2 lb.

NEW-YORK CITY

TWO-LINE LONG-PRIMER ORNAMENTED, No. 7. ^{15 A}
4 lb. 12 oz.

AMERICAN PRODUCE

TWO-LINE LONG-PRIMER ORNAMENTED, No. 8. ^{15 A}
4 lb. 4 oz.

THE CLOUDY HORIZON!

TWO-LINE LONG-PRIMER SHADED, No. 1. ^{15 A}
4 lb. 12 oz.

INTELLIGENCER

TWO-LINE SMALL-PICA ORNAMENTED, No. 1. ^{15 A}
2 lb. 4 oz.

FOR CALIFORNIA

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST.

TWO-LINE SMALL-PICA ORNAMENTED, No. 2. ^{12 A}
7 lb. 7 gr.

INK FOR SALE

TWO-LINE SMALL-PICA ORNAMENTED, No. 3. ^{12 A}
8 lb. 14 gr.

THE TREES HUNG FULL OF ICICLES

TWO-LINE SMALL-PICA ORNAMENTED, No. 4. ^{12 A}
7 lb. 7 gr.

METROPOLITAN

TWO-LINE SMALL-PICA ORNAMENTED, No. 5. ^{12 A}
8 lb. 7 gr.

HANDSOMELY SHADED

TWO-LINE SMALL-PICA ORNAMENTED, No. 6. ^{12 A}
8 lb. 7 gr.

STATES OF AMERICA

TWO-LINE SMALL-PICA ORNAMENTED, No. 7. ^{12 A}
8 lb.

MANY ORNAMENTS

TWO-LINE SMALL-PICA, ORNAMENTED, No. 8. ^{12 A}
8 lb. 7 gr.

LABOR-SAVING SLUGS

TWO-LINE SMALL-PICA ORNAMENTED, No. 10. ^{12 A}
7 lb.

ART OF PRINTING.

TWO-LINE SMALL-PICA ORNAMENTED, No. 13. ^{12 A}
7 lb.

A REPUBLICAN

TWO-LINE SMALL-PICA ORNAMENTED, No. 14. ^{12 A}
8 lb.

FREEDOM OF THE PRESS!

TWO-LINE SMALL-PICA ORNAMENTED, No. 15. ^{12 A}
8 lb.

BE DILIGENT. 12

TWO-LINE SMALL-PICA SHADED, No. 2. ^{10 A}
8 lb. 14 gr.

HAMLET 5

TWO-LINE PICA ORNAMENTED, No. 1. ^{10 A}
8 lb. 7 gr.

OUR WOODEN ALPHABET!

TWO-LINE PICA ORNAMENTED, No. 2. ^{10 A}
7 lb. 7 gr.

ASTOR PLACE

TWO-LINE PICA ORNAMENTED, No. 3. ^{10 A}
8 lb. 12 gr.

TYPE-FOUNDER

TWO-LINE PICA ORNAMENTED, No. 4. ^{10 A}
7 lb.

STEAM-CAST!

TWO-LINE PICA ORNAMENTED, No. 5. ^{10 A}
8 lb. 4 gr.

1 A B L O C K A G A M E 1

TWO-LINE PICA ORNAMENTED, No. 6. ^{10 A}
8 lb. 7 gr.

MACHINERY

TWO-LINE PICA ORNAMENTED, No. 7. ^{10 A}
8 lb. 14 gr.

HOMESTEAD

TWO-LINE PICA ORNAMENTED, No. 8. ^{10 A}
7 lb. 7 gr.

HONORABLE

TWO-LINE PICA ORNAMENTED, No. 9. ^{10 A}
8 lb. 7 gr.

LABOR-SAVING QUOTATIONS & LEADS

TWO-LINE PICA ORNAMENTED, No. 10. ^{10 A}
8 lb. 7 gr.

BRASS GALLEYS

TWO-LINE PICA ORNAMENTED, No. 11.

10 A
6 lb. 4 oz.

BRASS DASHES

TWO-LINE PICA ORNAMENTED, No. 12.

10 A
6 lb. 8 oz.

CABINETS

TWO-LINE PICA ORNAMENTED, No. 15.

10 A
8 lb. 2 oz.

INK & BRONZE

TWO-LINE PICA ORNAMENTED, No. 18.

10 A
7 lb. 6 oz.

CORNER QUADS!

TWO-LINE PICA ORNAMENTED, No. 20.

10 A
3 lb. 10 oz.

LEADS AND QUOTATIONS

TWO-LINE PICA ORNAMENTED, No. 22.

10 A
8 lb. 14 oz.

LABOR-SAVING RULE

TWO-LINE PICA ORNAMENTED, No. 24.

10 A
8 lb. 8 oz.

CIRCULAR QUADRATS

TWO-LINE PICA ORNAMENTED, No. 25.

10 A
8 lb. 14 oz.

DOUBLE STANDS

TWO-LINE PICA SHADED, No. 2.

10 A
8 lb. 14 oz.

AMERICAN CITIZENS!

TWO-LINE ENGLISH ORNAMENTED, No. 1.

10 A

COMPANIONS

TWO-LINE ENGLISH ORNAMENTED, No. 2.

10 A

EXTRAORDINARY 18

TWO-LINE ENGLISH ORNAMENTED, No. 3.

10 A

PRESIDENT JACKSON.

TWO-LINE ENGLISH ORNAMENTED, No. 4.

10 A

ORNAMENTS

TWO-LINE ENGLISH ORNAMENTED, No. 5.

10 A

FANCIFULLY

TWO-LINE ENGLISH ORNAMENTED, No. 6.

10 A

THE SCROLLS

TWO-LINE ENGLISH ORNAMENTED, No. 7.

10 A

AMERICAN MERCHANT

TWO-LINE ENGLISH ORNAMENTED, No. 8.

10 A

FOREIGN MAIL.

TWO-LINE ENGLISH ORNAMENTED, No. 9.

10 A

BEAUTIFUL.

TWO-LINE ENGLISH ORNAMENTED, No. 10.

10 A

GOTHIC STYLES

TWO-LINE ENGLISH ORNAMENTED, No. 11. ^{10 A}
_{5 lb. 4 oz.}

INFATUATION

TWO-LINE ENGLISH ORNAMENTED, No. 12. ^{10 A}
_{7 lb. 10 oz.}

FANTASTICAL

TWO-LINE ENGLISH ORNAMENTED, No. 13. ^{10 A}
_{5 lb. 13 oz.}

CALIFORNIA GOLD

TWO-LINE ENGLISH SHADED. ^{10 A}
_{6 lb. 4 oz.}

THE PARK FOUNTAIN 18

TWO-LINE COLUMBIAN ORNAMENTED, No. 1. ^{7 A}
_{7 lb. 7 oz.}

ALPHABETICAL

TWO-LINE COLUMBIAN ORNAMENTED, No. 2. ^{7 A}
_{12 lb.}

MERCURY

TWO-LINE COLUMBIAN ORNAMENTED, No. 3. ^{7 A}
_{7 lb.}

RUSTIC CHAIR.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 1. ^{10 A}
_{10 lb. 5 oz.}

BROADWAY.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 2. ^{8 A}
_{11 lb. 4 oz.}

ASTOR HOUSE.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 3. ^{9 A}
_{9 lb. 12 oz.}

FANCY STORE.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 4. ^{8 A}
_{6 lb. 12 oz.}

OUR SPECIMENS!

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 5. ^{8 A}
_{10 lb. 10 oz.}

CALEDONIA

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 6. ^{10 A}
_{10 lb. 4 oz.}

INTERLINE.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 8. ^{7 A}
_{12 lb.}

REMORSE

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 9. ^{9 A}
_{9 lb. 8 oz.}

MEMORANDA

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 11. ^{8 A}
_{8 lb. 7 oz.}

TRIPLE CASES

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 12. ^{5 A}_{12 lb.}

JOB CASES

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 14. ^{5 A}_{12 lb. 7 cr.}

BRASS WORK

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 15. ^{5 A}_{14 lb. 8 cr.}

FOUNDERS

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 23. ^{5 A}_{13 lb. 4 cr.}

REGLET. 13

TWO-LINE GREAT-PRIMER SHADED. ^{5 A}_{6 lb.}

DANIEL WEBSTER

TWO-LINE PARAGON ORNAMENTED, No. 1. ^{5 A}_{13 lb. 14 cr.}

HIRELING 123

TWO-LINE PARAGON ORNAMENTED, No. 2. ^{5 A}_{13 lb. 4 cr.}

REVOLUTIONS!

TWO-LINE PARAGON ORNAMENTED, No. 3. ^{5 A}_{11 lb.}

SHADES

FOUR-LINE PICA ORNAMENTED, No. 1. ^{5 A}_{16 lb. 8 cr.}

POUND

FOUR-LINE PICA ORNAMENTED, No. 2. ^{5 A}_{17 lb.}

WES

FOUR-LINE PICA ORNAMENTED, No. 3. ^{5 A}_{12 lb.}

CALHOUN

FOUR-LINE PICA ORNAMENTED, No. 4. ^{5 A}_{14 lb. 8 cr.}

MUSLIN

FOUR-LINE PICA ORNAMENTED, No. 5. ^{5 A}_{11 lb. 14 cr.}

ADMONISH

FOUR-LINE PICA ORNAMENTED, No. 6. ^{5 A}_{14 lb. 8 cr.}

BOLIVAR

FOUR-LINE PICA ORNAMENTED, No. 7. ^{5 A}_{13 lb. 4 cr.}

BRUCE 3

FOUR-LINE PICA ORNAMENTED, No. 8. 11 1/2. 5 ca.

IMPROVED!

FOUR-LINE PICA ORNAMENTED, No. 11. 12 1/2. 5 ca.

BRUCE

FOUR-LINE PICA ORNAMENTED, No. 12. 12 1/2. 5 ca.

FORM

FOUR-LINE PICA ORNAMENTED, No. 16. 14. 5 ca.

TAILORS

FOUR-LINE PICA ORNAMENTED, No. 17. 14. 5 ca.

RUSGAN 72

FOUR-LINE PICA SHADED, No. 2. 12 1/2. 5 ca.

ENGRAVING!

FOUR-LINE PICA SHADED, No. 3. 12 1/2. 5 ca.

MERIDIAN

FOUR-LINE PICA SHADED, No. 4. 12 1/2. 5 ca.

COMPANY

FOUR-LINE PICA SHADED, No. 5. 14 1/2. 5 ca.

POINTER

FIVE-LINE PICA ORNAMENTED, No. 1. 31 1/2. 5 ca.

NEW

FIVE-LINE PICA ORNAMENTED, No. 3. 12 1/2. 12 ca.

AMERICA

FIVE-LINE PICA ORNAMENTED, No. 4. 12 1/2. 5 ca.

NOVEL

FIVE-LINE PICA ORNAMENTED, No. 5. 31 1/2. 5 ca.

TENOR

FIVE-LINE PICA ORNAMENTED, No. 6. 5 A
15 lb. 8 oz.

STEAM

FIVE-LINE PICA ORNAMENTED, No. 7. 5 a and 5 A
17 lb.

COLUMBIANS!
Americans 32

SIX-LINE PICA SHADED, No. 1. 5 A
29 lb. 8 oz.

CONE

SIX-LINE PICA SHADED, No. 2. 5 A
18 lb.

BASTILE

SIX-LINE PICA SHADED, No. 3. 5 a and 5 A
23 lb. 8 oz.

Fine Costume

SIX-LINE PICA ORNAMENTED, No. 1. 5 A
25 lb. 12 oz.

BIRDS

SIX-LINE PICA ORNAMENTED, No. 5. 4 A
lb. oz.

THE

SIX-LINE PICA PERSPECTIVE. 4 A
21 lb. 8 oz.

MOAN

SEVEN-LINE PICA SHADED, No. 2. 4 A
26 lb.

TIMES

SEVEN-LINE PICA ORNAMENTED. 4 A
40 lb.

HIS

EIGHT-LINE PICA ORNAMENTED, No. 2. 4 A
40 lb. 8 oz.

BIRD

EIGHT-LINE PICA ORNAMENTED, No. 3. 4 A
44 lb.

LID

Printing Types cast by GEORGE BRUCE'S SON & CO.,

EIGHT-LINE PICA ORNAMENTED, No. 4. ^{4A}
20 lb. 4 ct.

RISE

EIGHT-LINE PICA ORNAMENTED, No. 5. ^{4A}
25 lb. 4 ct.

RHINE

EIGHT-LINE PICA SHADED, No. 1. ^{4A}
27 lb.

HONE

EIGHT-LINE PICA SHADED, No. 2. ^{4A}
26 lb.

MASH

EIGHT-LINE PICA SHADED, No. 3. ^{4A}
28 lb. 8 ct.

MAIL

NINE-LINE PICA ORNAMENTED. ^{2A}
41 lb. 4 ct.

RES

TEN-LINE PICA ORNAMENTED, No. 1. ^{5A}
29 lb.

PIES

TEN-LINE PICA ORNAMENTED, No. 2. ^{2A}
27 lb. 8 ct.

MAN

TEN-LINE PICA SHADED, No. 2. ^{2A}
17 lb. 12 ct.

MERITS

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE NONPAREIL ORNAMENTED, No. 7. 12^A. 12^B.
CIRCULAR & CORNER QUADS

TWO-LINE BOURGEOIS ORNAMENTED, No. 17. 10^A. 12^B.
BRASS CIRCLES 1868

TWO-LINE PICA ORNAMENTED, No. 16. 10^A. 12^B.
METAL RULES

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 13. 12^A. 12^B.
CABINETS

FOUR-LINE PICA ORNAMENTED, No. 18. 12^A. 12^B. 10^C.
13 CHAMBERS

TWO-LINE PEARL ANTIQUE OPEN. 12^A. 12^B.
JAMES H. POLK, THOMAS H. BENTON

TWO-LINE NONPAREIL GOTHIC CONDENSED OPEN. 12^A. 12^B.
OUR MOTTO—FREEDOM TO THE WORLD

TWO-LINE BREVIER ANTIQUE OPEN. 12^A. 12^B.
DAVID RITTENHOUSE.

TWO-LINE ENGLISH ANTIQUE OPEN. 12^A. 12^B.
GENERAL SCOTT.

FOUR-LINE PICA GOTHIC CONDENSED OPEN. 12^A. 12^B.
SOMETHING

SIX-LINE PICA GOTHIC OPEN. 12^A. 12^B. 10^C.
RUDE

SIX-LINE PICA GOTHIC CONDENSED OPEN. 22^A. 12^B.
MARION

TWELVE-LINE PICA GOTHIC CONDENSED OPEN. 12^A. 12^B. 10^C.
SON

EIGHT-LINE PICA GOTHIC CONDENSED OPEN. 12^A. 12^B.
PLEAS

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-STREET, NEW-YORK.

TWO-LINE NONPAREIL TUSCAN GOTHIC. ^{16 A}
_{2 lb. 2 oz.}
PRINTING OFFICES ARE FURNISHED WITH

TWO-LINE BOURGEOIS TUSCAN GOTHIC. ^{12 A}
_{4 lb. 2 oz.}
BLACK AND COLORED INK

TWO-LINE PICA TUSCAN GOTHIC. ^{10 A}
_{6 lb. 2 oz.}
PRINTING PRESSES

TWO-LINE GREAT-PRIMER TUSCAN GOTHIC. ^{8 A}
_{10 lb. 2 oz.}
METAL TYPES

FOUR-LINE PICA TUSCAN GOTHIC. ^{6 A}
_{11 lb. 2 oz.}
JOB FONT

SIX-LINE PICA TUSCAN GOTHIC. ^{5 A}
_{11 lb. 12 oz.}
TYPES

EIGHT-LINE PICA TUSCAN GOTHIC. ^{4 A}
_{20 lb. 4 oz.}
TYPE

TEN-LINE PICA TUSCAN GOTHIC. ^{3 A}
_{20 lb. 12 oz.}
RAS

TWO-LINE NONPAREIL TUSCAN GOTHIC OPEN. ^{16 A}
_{2 lb. 2 oz.}
PRINTING OFFICES ARE FURNISHED WITH

TWO-LINE BOURGEOIS TUSCAN GOTHIC OPEN. ^{12 A}
_{4 lb. 2 oz.}
BLACK AND COLORED INK

TWO-LINE PICA TUSCAN GOTHIC OPEN. ^{10 A}
_{6 lb. 2 oz.}
PRINTING PRESSES

TWO-LINE GREAT-PRIMER TUSCAN GOTHIC OPEN. ^{8 A}
_{10 lb. 2 oz.}
METAL TYPES

FOUR-LINE PICA TUSCAN GOTHIC OPEN. ^{6 A}
_{11 lb. 2 oz.}
JOB FONT

SIX-LINE PICA TUSCAN GOTHIC OPEN. ^{5 A}
_{11 lb. 12 oz.}
TYPES

EIGHT-LINE PICA TUSCAN GOTHIC OPEN. ^{4 A}
_{20 lb. 4 oz.}
TYPE

TEN-LINE PICA TUSCAN GOTHIC OPEN. ^{3 A}
_{20 lb.}
RAS

TWO-LINE NONPAREIL ORNAMENTED, No. 12. 10 1/2 in. 12 in.
ELEGANT NEW ROMAN AND ITALIC TYPE
\$ 1234567890 £

TWO-LINE BOURGEOIS ORNAMENTED, No. 5. 10 1/2 in. 12 in.
A GREAT VARIETY OF SCRIPT
\$ 1234567890 £

TWO-LINE PICA ORNAMENTED, No. 26. 10 1/2 in. 12 in.
NEW STYLES OF SCRIPT

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 16. 10 1/2 in. 12 in.
PATENT MUSIC

FOUR-LINE PICA ORNAMENTED, No. 9. 10 1/2 in. 12 in.
ORNAMENT

SIX-LINE PICA ORNAMENTED, No. 3. 10 1/2 in. 12 in.
METALS

TWO-LINE NONPAREIL ORNAMENTED, No. 13. 10 1/2 in. 12 in.
ALL FAST PRINTING PRESSES SUPPLIED

TWO-LINE BOURGEOIS ORNAMENTED, No. 6. 10 1/2 in. 12 in.
PRINTERS' WOODEN MATERIALS 13

TWO-LINE PICA ORNAMENTED, No. 27. 10 1/2 in. 12 in.
GERRY FURNITURE!

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 17. 10 1/2 in. 12 in.
SCRIPT LETTER

FOUR-LINE PICA ORNAMENTED, No. 10. 10 1/2 in. 12 in.
NEW YORK

SIX-LINE PICA ORNAMENTED, No. 4. 10 1/2 in. 12 in.
METAL

EIGHT-LINE PICA ORNAMENTED, No. 6. 10 1/2 in. 12 in.
TIPPOS

TEN-LINE PICA ORNAMENTED, No. 3. 10 1/2 in. 12 in.
MEN

TWO-LINE NONPAREIL ANTIQUE SHADED.

10 A
21 1/2 in.

**TRAITÉ HISTORIQUE ET PRATIQUE DE LA GRAVURE
EN BOIS.**

JEAN PAPILLON, 1766.

TWO-LINE BREVIER ANTIQUE SHADED.

10 A
21 1/2 in.

**INTRODUCTION TO THE STUDY OF
BIBLIOGRAPHY.**

T. H. HORNE, 1814.

TWO-LINE SMALL-PICA ANTIQUE SHADED.

10 A
16 1/2 in.

L'ART DU TYPOGRAPHE.

B. VINÇARD, 1806.

TWO-LINE ENGLISH ANTIQUE SHADED.

10 A
18 in.

**PRINTERS' GUIDE;
C. S. VAN WINKLE, 1818**

TWO-LINE GREAT-PRIMER ANTIQUE SHADED.

10 A
16 1/2 in.

**PANTOGRAPHIA.
E. FRY, 1799.**

TWO-LINE NONPAREIL TUSCAN ANTIQUE. 12^A
11 1/2 12 1/2
GEORGE BRUCE, TYPE-FOUNDER!

TWO-LINE BOURGEOIS TUSCAN ANTIQUE. 12^A
11 1/2
PRINTERS' MATERIALS &

TWO-LINE SMALL-PICA TUSCAN ANTIQUE. 12^A
11 1/2
NO. 13 CHAMBERS-ST

TWO-LINE ENGLISH TUSCAN ANTIQUE. 10^A
11 1/2
ELECTROTYPE

TWO-LINE GREAT-PRIMER TUSCAN ANTIQUE. 10 1/2 11 1/2
STEREOTYPE

FOUR-LINE PICA TUSCAN ANTIQUE. 12 1/2 13 1/2
PRINTER

FIVE-LINE PICA TUSCAN ANTIQUE. 14 1/2 15 1/2
TUSCAN

SIX-LINE PICA TUSCAN ANTIQUE. 16 1/2 17 1/2
MUSIC

TWO-LINE NONPAREIL TUSCAN SHADED. 12^A
11 1/2
GEORGE BRUCE, TYPE-FOUNDER

TWO-LINE BOURGEOIS TUSCAN SHADED. 12^A
11 1/2
PRINTERS' MATERIALS

TWO-LINE SMALL-PICA TUSCAN SHADED. 12^A
11 1/2
NO. 13 CHAMBERS-ST

TWO-LINE ENGLISH TUSCAN SHADED. 10^A
11 1/2
ELECTROTYPE

TWO-LINE GREAT-PRIMER TUSCAN SHADED. 11 1/2 12 1/2
STEREOTYPE

FOUR-LINE PICA TUSCAN SHADED. 12 1/2 13 1/2
PRINTER

FIVE-LINE PICA TUSCAN SHADED. 14 1/2 15 1/2
TUSCAN

SIX-LINE PICA TUSCAN SHADED. 16 1/2 17 1/2
MUSIC

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

NONPAREIL SHADED, No. 3. 30 A
1 lb. 8 oz.
A CHRONOLOGY OF PAPER AND PAPER-MAKING.
JOEL MUNSELL, ALBANY.

BREVIER SHADED, No. 3. 24 A
2 lb.
A HISTORY OF THE ART OF PRINTING, &C.
H. N. HUMPHREYS, LONDON.

TWO-LINE PEARL SHADED, No. 3. 70 A
2 lb. 3 oz.
PALÆOGRAPHIA SACRA PICTORIA.

TWO-LINE NONPAREIL SHADED, No. 3. 18 A
2 lb. 8 oz.
LA BIBLIOGRAPHIE GANTOISE.

TWO-LINE PICA SHADED, No. 3. 10 A
6 lb. 8 oz.
GRAMMATOGRAPHY.

TWO-LINE PEARL ORNAMENTED, No. 6. 70 A
2 lb.
THE PRINTER'S MANUAL.
A. M. SHERMAN, NEW-YORK, 1834

TWO-LINE NONPAREIL ORNAMENTED, No. 15. 18 A
2 lb. 4 oz.
TYPOGRAPHIA ESPAÑOLA.
F. F. MENDEZ, MADRID, 1796.

TWO-LINE BOURGEOIS ORNAMENTED, No. 10. 12 A
5 lb. 2 oz.
THE BIBLIOMANIA.
THOS. F. DIBDIN, 1809.

TWO-LINE SMALL-PICA ORNAMENTED, No. 9. 12 A
5 lb. 10 oz.
THE PRINTER.
NEW-YORK.

TWO-LINE ENGLISH ORNAMENTED, No. 15. 10 A
5 lb. 4 oz.
THE BOOK HUNTER, 1863.

TWO-LINE PEARL ORNAMENTED, No. 8. 20 A
3 lb. 6 oz.
STORIA DELLA LETTERATURA ITALIANA.
TIRABOSCHI, MODENA, 1733.

TWO-LINE NONPAREIL ORNAMENTED, No. 22. 14 A
3 lb. 4 oz.
THE PRINTER'S MANUAL.
T. LYNCH, CINCINNATI, 1859.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 9. 12 A
5 lb.
DE L'INVENTION DE L'IMPRIMERIE, 1809.

TWO-LINE PICA ORNAMENTED, No. 14. 10 A
5 lb. 4 oz.
LEZIONE SOPRA LA STAMPA, 1778

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO 13 CHAMBERS-ST.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE PEARL ORNAMENTED, No. 9. ²⁰/₁₆ A. 2 lb. 7 oz.

ARCHIV FÜR BUCHDRUCKERKUNST.

TWO-LINE NONPAREIL ORNAMENTED, No. 23. ¹⁵/₁₂ A. 2 lb. 12 oz.

THE PRINTER'S CIRCULAR.

TWO-LINE BOURGEOIS ORNAMENTED, No. 18. ¹²/₁₀ A. 4 lb. 10 oz.

JOURNAL FÜR BUCHDRUCKERKUNST, 1834-

TWO-LINE PICA ORNAMENTED, No. 23. ¹⁰/₇ A. 7 lb. 8 oz.

THE PRINTER'S REGISTER, 1863-1869.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 25. ⁵/₁₀ A. 10 lb.

L'IMPRIMERIE, PARIS.

TWO-LINE NONPAREIL ORNAMENTED, No. 24. ¹⁵/₁₆ A. 2 lb. 6 oz.

SCRIBBLEOMANIA;
A SUBLIME POEM, LONDON, 1815.

TWO-LINE BOURGEOIS ORNAMENTED, No. 21. ¹²/₁₆ A. 4 lb. 6 oz.

ALPHABET ALBUM.
J. B. SYLVESTRE, 1843.

TWO-LINE PICA ORNAMENTED, No. 21. ¹⁰/₇ A. 7 lb. 6 oz.

BIBLIOMANIA '09

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 26. ¹¹/₁₂ A. 12 lb.

LOGOTYPY.

FOUR-LINE PICA ORNAMENTED, No. 19. ⁵/₁₂ A. 12 lb.

BIBLIOSOPHIA.

BREVIER SHADED, No. 4. ²/₁₆ A. 7 lb.

PRINTING, ITS ANTECEDENTS, &c.
A. STARK, LONDON, 1866.

TWO-LINE PEARL SHADED, No. 4. ²⁰/₁₆ A. 2 lb. 7 oz.

THE PRESS, A POEM.
J. MCCREERY, LIVERPOOL, 1868.

TWO-LINE NONPAREIL SHADED, No. 4. ¹⁵/₁₆ A. 2 lb. 9 oz.

PRINTER'S PRICE BOOK.
G. STOWER, 1814.

TWO-LINE SMALL-PICA SHADED, No. 4. ¹²/₁₆ A. 12 lb.

LA GRAVURE

AT BRUCE'S NEW-YORK TYPE-FOUNDY, NO. 13 CHAMBERS-ST.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & Co.,

TWO-LINE BOURGEOIS ORNAMENTED, No. 15.

12 A

LAURE-GRANS DOOR LAURENS GOSTER VAN HÆRLEM.
P. SCRIVERIUS, 1628.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 17.

12 A

THE OLD PRINTER AND MODERN PRESS.
G. KNIGHT, 1844.

TWO-LINE PICA ORNAMENTED, No. 36.

12 A

ORIGIN OF PRINTING; IN TWO ESSAYS
BOWYER & NICHOLS, 1778.

TWO-LINE ENGLISH ORNAMENTED, No. 18.

10 A

INTRODUCTION TO LOGOGRAPHY
HENRY JOHNSON, 1783.

TWO-LINE BOURGEOIS ORNAMENTED, No. 24.

12 A

SOME ACCOUNT OF THE BOOK PRINTED AT OXFORD IN 1468;
SAMUEL WEBBER SINGER, LONDON, 1812;



TWO-LINE PICA ORNAMENTED, No. 41.

10 A

CORRECTORUM IN TYPOGRAPHIIS ERUDITORUM CENTURIA;
J. C. ZELNER, 1716;

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 28.

12 A

A MEMOIRE ON THE ORIGIN OF PRINTING;
RALPH WILLET, 1817;

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET.

TWO-LINE BREVIER ORNAMENTED, No. 5.

12 A
3 lb. 4 oz.

ESSAI BIBLIOGRAPHIQUE SUR LES ÉDITIONS DES ELZEVIRS, &C.
AUGUSTE S. L. BÉRARD, PARIS, 1822.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 12.

12 A
5 lb. 3 oz.

NOUVEAU TRAITÉ DE DIPLOMATIQUE.
LES PÈRES TASSIN ET TOUSTAIN, PARIS, 1750-65.

TWO-LINE PICA ORNAMENTED, No. 31.

10 A
6 lb. 3 oz.

ANNUS TERTIUS ARTIS TYPOGRAPHICÆ.
J. CH. SEIZIUS, HARLEM, 1742.

TWO-LINE BREVIER ORNAMENTED, No. 7.

12 A
4 lb. 12 oz.

JOURNAL TYPOGRAPHIQUE ET BIBLIOGRAPHIQUE,
PARIS, 1797-8.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 19.

12 A
6 lb. 4 oz.

PROPOSALS FOR A HISTORY OF PRINTING.
JOHN BAGFORD, 1709.

TWO-LINE PICA ORNAMENTED, No. 40.

10 A
7 lb. 14 oz.

DICIONAIRE BIBLIOGRAPHIQUE.
DE LA SERNA SANTANDER, 1805.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 27.

8 A
12 lb. 0 oz.

DE GERMANIÆ MIRACULO
PAUL PATER, 1709.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

TWO-LINE PEARL ORNAMENTED, No. 10. ^{20 A}
TREATISE ON ENGLISH PUNCTUATION:
JOHN WILSON, 1850.

TWO-LINE NONPAREIL ORNAMENTED, No. 8. ^{15 A}
THE AMERICAN PRINTER:
TH. MACKELLAR, PHILAD., 1866.

TWO-LINE BOURGEOIS ORNAMENTED, No. 19. ^{12 A}
TYPOGRAPHIA. THOS. F. ADAMS, PHILADELPHIA, 1837. ^{15 02}

TWO-LINE BOURGEOIS ORNAMENTED, No. 13. ^{12 A}
BIBLIOGRAPHICAL GUIDE TO AMERICAN LITERATURE. ^{15 02}
N. TRÜBNER, 1859.

TWO-LINE LONG PRIMER ORNAMENTED, No. 18. ^{11 A}
BIOGRAPHICAL DICTIONARY OF ENGRAVERS ^{15 14 02}
JOSEPH STRUTT, 1785.

TWO-LINE PICA ORNAMENTED, No. 38. ^{10 A}
THE TYPOGRAPHICAL MISCELLANY. ^{15 02}
JOEL MUNSELL, 1850.

TWO-LINE ENGLISH ORNAMENTED, No. 16. ^{10 A}
BIBLIOTHECA MOGUNTINA. ^{10 16}
WURDTWEIN, 1787.

TWO-LINE BREVIER ORNAMENTED, No. 6. ^{15 A}
BIOGRAPHICAL MEMOIRS OF WILLIAM GED: INCLUDING AN ACCOUNT OF ^{15 10 02}
HIS PROGRESS IN BLOCK PRINTING. JOHN NICHOLS, 1781.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 15. ^{12 A}
HISTOIRE ET PROCÉDÉS DU POLYTYPOGE ET DE LA ^{15 02}
STEREOTYPIE. A. G. CAMUS, 1802.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

TWO-LINE NONPAREIL ORNAMENTED, No. 11. ^{15 A}
_{2 lb. 10 oz.}

TYPOGRAPHIA ESPAÑOLA.
FRANC. MENDEZ, MADRID, 1796.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 21. ^{15 A}
_{1 lb. 2 oz.}

PRINTER'S MANUAL.
SHERMAN, 1834.

TWO-LINE PICA ORNAMENTED, No. 13. ^{10 A}
_{6 lb. 4 oz.}

HANDBUCH DER BUCHDRUCKER-KUNST.
C. A. FRANKE, WIEMAR, 1855.



TWO-LINE NONPAREIL ORNAMENTED, No. 19. ^{15 A}
_{2 lb. 10 oz.}

ENCYCLOPÆDIA OF LITERARY AND TYPOGRAPHICAL ANECDOTE.
C. H. TIMPERLY, 1839.

TWO-LINE BOURGEOIS ORNAMENTED, No. 11. ^{15 A}
_{1 lb. 2 oz.}

THE GENERAL HISTORY OF PRINTING.
SAMUEL PALMER, 1732.

TWO-LINE PICA ORNAMENTED, No. 34. ^{10 A}
_{6 lb. 12 oz.}

MONUMENTA TYPOGRAPHICA.
J. C. WOLF, 1740.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 20. ^{5 A}
_{12 lb. 8 oz.}

PRINCIPIA TYPOGRAPHIA.
S. L. SOTHEBY, 1858.

FOUR-LINE PICA ORNAMENTED, No. 14. ^{5 A}
_{12 lb. 8 oz.}

PRINTERS' GRAMMAR.
C. STOWER, 1808.

Printing Types cast by GEO. BRUCE'S SON & CO.,

PEARL GOTHIC CONDENSED HAIR-LINE.

30 A
12 oz.

BRASS RULE WITH CORNERS TO MATCH, BRASS COMMON AND PROOF GALLEYS, BRASS
LARGER-SAWING RULE, BRASS CIRCLES, BRASS DASHES, &c., FOR SALE AT
GEORGE BRUCE'S SON & CO'S,
NO. 13 CHAMBERS-STREET, NEW-YORK, 1868.

NONPAREIL GOTHIC CONDENSED HAIR-LINE.

30 A
1 lb.

PRINTING PRESSES, CHASES, ROLLERS, IMPOSING STONES, CASES AND COMPOSING
STICKS, ON HAND AT BRUCE'S NEW-YORK TYPE-FOUNDRY,
NO. 13 CHAMBERS-STREET, NEW-YORK.

BREVIER GOTHIC CONDENSED HAIR-LINE.

30 A
1 lb. 8 oz.

PRINTING INK, NEWS, BOOK, JOB, AND COLORED OF ALL THE
VARIOUS SHADES AND TINTS, ALSO EVERY KIND OF
BRONZE, SOLD AT MANUFACTURERS' PRICES
AT NO. 13 CHAMBERS-STREET

TWO-LINE PEARL GOTHIC CONDENSED HAIR-LINE.

30 A
1 lb. 11 oz.

TYPE, ORNAMENTS, &c., FURNISHED FROM ALL OTHER
TYPE-FOUNDRIES, AT NO. 13 CHAMBERS-STREET,
NEW-YORK, FOR CASH.

TWO-LINE NONPAREIL GOTHIC CONDENSED HAIR-LINE.

30 A
2 lb.

WOOD TYPE, CASES, STANDS, WOOD RULE, QUOINS, GALLEYS, MALLETS, PLANERS, SHOOTING-STICKS
AND FURNITURE OF ALL KINDS, SOLD AT NO. 13 CHAMBERS-STREET, NEW-YORK.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 16.

30 A
5 lb. 12 oz.

THE TYPOGRAPHICAL GAZETTEER.
HENRY COTTON, 1825.

TWO-LINE PICA ORNAMENTED, No. 37.

30 A
1 lb.

ERENRETTUNG J. GUTTENBERG.
J. D. KOELER, 1741.

TWO-LINE ENGLISH ORNAMENTED, No. 17.

30 A
10 lb. 4 oz.

THE PRINTERS' GRAMMAR;
JOHN SMITH, 1754.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 22.

30 A
12 lb. 4 oz.

BATAVIAE HISTORIA.
HAD. JUNIUS, 1588.

at No. 13 Chambers-street, NEW-YORK.

PICA ENGRAVERS' OPEN.

20 a and 15 A
41.

THE BOSTON NEWS-LETTER,

Issued April 24,
1704.

Printed by Bartholomew Green. The first
Newspaper Published in the
United States.

GREAT-PRIMER ENGRAVERS' OPEN.

25 a and 12 A
61, 12 2 A

THE BOSTON GAZETTE,

Issued Dec. 21, 1719.

Printed by James Franklin. The
second Newspaper Published in the
United States.

DOUBLE SMALL-PICA ENGRAVERS' OPEN.

23 a and 12 A
10 1/2 8 1/2

THE AMERICAN WEEKLY MERCURY.

Issued, Philadelphia, Dec. 22, 1719.

Printed by Andrew Bradford. The third Newspaper
Published in the United States.

DOUBLE ENGLISH ENGRAVERS' OPEN.

25 a and 10 A
12 1/2 8 1/2

THE NEW-ENGLAND COURANT.

Issued, Boston, Augt. 7, 1721.

Printed by James Franklin.
The fourth Newspaper Published in the
United States.

DOUBLE GREAT-PRIMER ENGRAVERS' OPEN.

25 a and 8 A
12 1/2 8 1/2

THE NEW-YORK GAZETTE.

Issued Oct. 16, 1725.

Printed by William Bradford.
The fifth Newspaper published in
the United States.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

DOUBLE-PICA ORNAMENTED, No. 39.

26 and 10 A
10 lb. 12 oz.

Specimen Historicum Typographicæ Romanæ.
F. X. LAIRE, MDCCXCI.

GREAT-PRIMER ORNAMENTED, No. 14.

26 and 10 A
10 lb. 6 oz.

Histoire de l'Imprimerie et des Arts qui se rattachent à la
Typographie.
LA CROIX, FOURNIER ET SERÉ, 1852.

DOUBLE SMALL-PICA ORNAMENTED, No. 12.

18 and 10 A
10 lb.

An essay on the Origin and Progress of
Stereotype Printing.
A HODGSON, NEWCASTLE, 1820.

DOUBLE-ENGLISH ORNAMENTED, No. 19.

10 and 10 A
10 lb. 8 oz.

A Help to Printers and Publishers.
S. N. DICKINSON, 1835.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 24.

26 and 10 A
10 lb. 12 oz.

Handbuch der Schriftgiesserei.
A. HENZE, 1844.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-STREET.

2

PICA ORNAMENTED, No. 18.

16 a and 18 A
4 lb. 6 oz.

A Concise History of the
ORIGIN AND PROGRESS OF PRINTING.
Philip Luckombe, 1770.

PARAGON ORNAMENTED, No. 10.

12 a and 12 A
8 lb. 6 oz.

Idée Générale d'une Collection
D'ESTAMPES.
Charles Henry Heinecken, 1771.

DOUBLE PICA ORNAMENTED, No. 19.

10 a and 10 A
11 lb. 6 oz.

The History of
PRINTING IN AMERICA.
Isaiah Thomas, 1810.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 7.

8 a and 8 A
16 lb. 4 oz.

Origines Typographicae.
GERARDO MEERMAN,
1765.

FOUR-LINE PICA ORNAMENTED, No. 13.

6 a and 6 A
24 lb. 6 oz.

TYPOGRAPHIA.
T. C. Hansard, 1825.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**



PICA ORNAMENTED, No. 20.

16 a and 16 A
6 lb. 14 oz.

**MECHANICK EXERCISES,
or the Doctrine of Handy-works, applied to the
ART OF PRINTING.
Joseph Moxon,
1683.**

GREAT-PRIMER ORNAMENTED, No. 12.

12 a and 12 A
6 lb. 8 oz.

**An Inquiry into the Origin and
EARLY HISTORY OF ENGRAVING.
William Young Ottley,
1816.**

DOUBLE PICA ORNAMENTED, No. 35.

15 a and 15 A
14 lb. 4 oz.

**The Origin and
PROGRESS OF WRITING.
Thomas Astle, 1803.**

DOUBLE GREAT-PRIMER ORNAMENTED, No. 10.

8 a and 8 A
21 lb. 4 oz.

**TYPOGRAPHICAL
ANTIQUITIES,
Joseph Ames, 1749.**

FOUR-LINE PICA ORNAMENTED, No. 15.

5 a and 5 A
29 lb. 4 oz.

**TYPOGRAPHIA
Johnson, 1824**

at Bruce's New-York Type-foundry. No. 13 Chambers-street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.**,

BREVIER EXTENDED SHADED.

20 a and 12 A
4 lb. 5 oz.

Essais sur les Monuments Typographiques de J. Guttenberg,
inventeur de l'imprimerie.
GOTTFRIED FISCHER de Waldheim.
MAYENCE, 1802.

LONG-PRIMER EXTENDED SHADED.

20 a and 12 A
4 lb.

Allg. theoret. praktisches Wörterbuch der
Buchdruckerey und Schriftgiesserey.
G. C. TAUBEL, VIENNA,
1805.

LONG PRIMER ARABESQUE.

20 a and 12 A
3 lb. 5 oz.

Versuch der Ursprung der Spielkarten, die
Einführung des Leinenpapiers und den Anfang der Holzschneider-
kunst in Europa zu erforschen.
J. G. J. BREITHOPE, LEIPZIG, 1784.

PICA ARABESQUE.

20 a and 12 A
2 lb. 14 oz.

Court Hand Restored: or the students assistant in
reading old deeds, charters, records, &c.
ANDREW WRIGHT, 1773.

GREAT-PRIMER ARABESQUE.

20 a and 12 A
2 lb. 10 oz.

De L'Origine et des Débuts de l'Imprimerie en Europe.
A. BERNARD, PARIS, 1833.

GREAT-PRIMER ORNAMENTED, No. 7.

20 a and 12 A
6 lb. 5 oz.

A Biographical and Critical Dictionary of Painters and Engravers.
MICHAEL DRYAN, 1816.

DOUBLE PICA ORNAMENTED. No. 30.

20 a and 12 A
10 lb. 10 oz.

Index Librorum ab inventa Typographia ad annum 1500
FR. XAV. LAIRE, 1791.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 18.

20 a and 12 A
16 lb. 12 oz.

Essai d'annales de la vie de Guttenberg.
J. OBERLIN, 1800.

at Bruce's New-York Type-Foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by George Bruce's Son & Co.,



PARAGON ORNAMENTED, No. 20.

25 a and 12 A
2 lb. 14 oz.

A short Account of the first rise and progress of Printing, with a compleat list of the first Books that were printed.

J. PARKER, LONDON, 1763.

PICA ORNAMENTED, No. 21.

15 a and 12 A
4 lb. 10 oz.

The Printers' Manual; containing instructions to learners, with scales of imposition, and numerous calculations, recipes, &c.

C. H. TIMPERLY, LONDON, 1838

GREAT-PRIMER ORNAMENTED, No. 16.

12 a and 12 A
6 lb. 8 oz.

Essay towards a real Character, and Philosophical Language.

JOHN WILKINS, D.D., LONDON, 1668.

NONPAREIL ROUND GOTHIC SHADED. 60 a and 30 A
1 lb. 02 oz.

An Inquiry into the nature and form of the books of the ancients, with a history of the art of Book bindings, from the times of the Greeks and Romans to the present day; &c.

JOHN ANDREWS ANETT, LONDON, 1837.

BREVIER ROUND GOTHIC SHADED. 60 a and 30 A
1 lb. 02 oz.

Jugement de tout ce qui a été imprimé contre le cardinal Mazarin, depuis le 6 janvier Jusqu' à la declaration du premier avril 1649.

GABRIEL NAUDÉ, PARIS.

PICA ROUND GOTHIC SHADED. 30 a and 15 A
1 lb. 02 oz.

Éloge historique de J. Guttenberg.

J. F. NÉE, de la Rochelle,
PARIS, 1811.

GREAT-PRIMER ROUND GOTHIC SHADED. 25 a and 12 A
1 lb. 02 oz.

Dissertatio de Typographia.

D. GUIL. MOLLERI,
Altorfii, 1692.

DOUBLE PICA ROUND GOTHIC SHADED.

20 a and 10 A
1 lb. 02 oz.

Début de l'Imprimerie à Strasbourg &c.
LÉON DE LABORDE, PARIS, 1840.

at Bruce's New-York Type-Foundry, 13 Chambers-St., NEW-YORK.

NONPAREIL ORNAMENTED, No. 2.

60 a and 30 A
1 lb. 14 oz.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, AND DEALERS IN EVERY KIND OF PRINTING MATERIALS AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS STREET, NEW-YORK.
ESTABLISHED IN 1813.

AN AMERICAN ARMY, AND ELLI ABRAHAM,
LADY BY BATTERY, BRIDGE, FISHFACE,
CASSACK COMMERCIAL CARICATURED COME,
HEADING OBSTRUCTION'S DECEITFUL EQUUM,
PERRY BRONCHITIS, ENCEPHALIC ESSAY,
SON, FAME, SON, FIGHTER, FIGHTING PERIODS FRAY,
SERIALS 'CAREY' SERIALS 'GRAPPLE, GRUNT GRANT',
DOM HILL HERCULES' HEATHY HARD HANGING HATE,
INDELUATE, INDICRIMINATE IN ILL,

DEPENDING JOHN'S ZALALIN, JAGER, JOYFUL,
SIMPSON'S BILL AIRLIFE, BINDER BELIEVE WILL
LAWSON, LOW LEVELS LOFTIEST, LONGEST DIANE,
NEW HAVEN 'TWO MOONER, 'TWO MOONER, 'TWO MOONER MINE,
NEW MOONY BOSTON'S BUREAU BOSTON BOSTON
BY OLYMPIA ORATORS, OFFERING QUANT,
TWO, PATRONS, PARTLY PURCHASED, PARTLY PEARED,
BY THE UNDESIRABLE, QUANTING, QUANTING QUANTING QUANTING,
LEADON ARTISTS, BELIEVER'S BIGHT REVOLUT,

NEWARK STOP! WITH SANGUINARY SCORDS,
TRICE THEN TO 'DANCE, TRICE THEN TO THE TRADE,
FRIGHT, KWINE, LUMBERFIELD, LUMBER?
VARIAN VAIN VICTORY! VARIAN VICTORY TAKE!
WHY WISH WE WASTAGE? WHY WASTAGE WELCOMER WASTE
WEEER, WIMMER, WARTHELD, WASTAGE?
WELL! WELL! WE WASTAGE! WE WASTAGE, WASTAGE, WASTAGE,
WASTAGE, WASTAGE'S, WASTAGE'S DEAL,
WELL, ALL ABOVE! ALL ABOVE! WASTAGE!

PARAGON ORNAMENTED, No. 11.

26 a and 12 A
6 lb. 6 oz.

A VERY FINE ASSORTMENT OF BRASS MATERIALS, SUCH AS RULES, LABOR-SAVING RULES, CIRCLES, ELLIPSES AND DASHES, WILL BE FOUND ON PAGES 124 TO 134 OF THIS BOOK.

BRUCE'S NEW-YORK TYPE-FOUNDRY.

LONG-PRIMER ORNAMENTED, No. 7. 30 a and 20 A
2 lb. 14 oz.

D. & G. BRUCE, PRINTERS, 1806.

D. & G. BRUCE, TYPE-FOUNDERS, 1813 TO 1822.
GEORGE BRUCE, " 1822 TO 1833.
GEORGE BRUCE & CO., " 1833 TO 1850.
GEORGE BRUCE, " 1850 TO 1866.
GEORGE BRUCE'S SON & CO., 1866.
TYPE-FOUNDRY, No. 13 CHAMBERS-STREET, N-Y.

PICA ORNAMENTED, No. 14. 30 a and 15 A
4 lb. 10 oz.

BRUCE'S NEW-YORK TYPE-FOUNDRY
WAS ESTABLISHED IN 1813,
AND STEREOTYPING WAS THEN DONE THERE.
GEORGE BRUCE'S SON & CO.,
13 CHAMBERS-STREET, NEW-YORK, 1866.

GREAT-PRIMER ORNAMENTED, No. 8. 26 a and 12 A
6 lb. 4 oz.

AN IMMENSE ASSORTMENT OF PLAIN
AND ORNAMENTAL TYPE
FOR SALE AT 13 CHAMBERS-STREET.

DOUBLE PICA ORNAMENTED, No. 33. 30 a and 10 A
8 lb. 8 oz.

ORNAMENTS & INITIAL LETTERS
ELECTROTYPED
AT 13 CHAMBERS-STREET, N-Y.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 19.

16 a and 8 A
13 lb.

EVERY DESCRIPTION OF PRINTING MATERIAL
SOLD AT No. 13 CHAMBERS-STREET.
GEORGE BRUCE'S SON & CO.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST., NEW-YORK

DOUBLE SMALL-PICA ORNAMENTED, No. 11.

25 a and 12 A
8 lb.

WIEDERHOLTE VERSUCHE AUF ORDENTLIHCEN PAPIER MÜHLEN AUS ALLERHAND
PFLANZEN UND HOLZARTEN PAPIER ZU MACHEN, 1771.

JAC. CHR. SCHAEFFER.

DOUBLE ENGLISH ORNAMENTED, No. 14.

20 a and 10 A
9 lb. 4 oz.

HISTORY, ORIGIN AND PROGRESS OF THE ART OF PRINTING FROM
ITS FIRST INVENTION IN GERMANY, 1797.

HENRY LEMOINE.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 21.

15 a and 8 A
12 lb. 4 oz.

DISSERTATION SUR L'ORIGINE ET LES PROGRÈS DE
L'ART DE GRAVER EN BOIS, 1758.

M. FOURNIER, LE JEUNE.

PICA ORNAMENTED, No. 25.

30 a and 15 A
10 oz.

Origine e Progressi della Stampa, ossia dell' Arte

Impressoria all' anno 1500.

PELLEG. ANT. ORLANDI, BONON, 1722.

GREAT-PRIMER ORNAMENTED, No. 22.

25 a and 12 A
10 oz.

Essai Bibliographique sur les éditions
des Elzivirs,

AUG. S. L. BÉRARD, PARIS, 1822.

DOUBLE PICA ORNAMENTED, No. 23.

20 a and 10 A
8 lb. 12 oz.

Histoire de l'Origine et premiere Progrès de l'Imprimerie.
PROSPER MARCHAND, LA HAYE, 1740.

PICA ORNAMENTED, No. 26. 20 a and 15 A
1b. 02

Histoire de la gravure en manière noire.
LÉON DE LABORDE, PARIS, 1839.

GREAT-PRIMER ORNAMENTED, No. 23. 25 a and 12 A
1b. 02

Histoire de l'Imprimerie.
P. DUPONT, PARIS, 1854.

DOUBLE PICA ORNAMENTED, No. 29. 20 a and 10 A
11 lb.

Mémoires Bibliographiques et Littéraires.
A. F. DELANDINE, PARIS, 1817.

NONPAREIL ORNAMENTED, No. 1. 16 1/2

RESEARCHES INTO THE HISTORY OF PLAYING CARDS,
WITH ILLUSTRATIONS OF THE ORIGIN OF
PRINTING AND ENGRAVING ON WOOD.
S. W. SINGER, MDCCCVI.

LONG-PRIMER ORNAMENTED, No. 3. 40 a and 2 A
41 lb. 2 1/2

Historia Typographorum aliquot Parisiensium
Vitas et Libros complectens.
MICHAEL MATAIRE, 1717.

PICA ORNAMENTED, No. 17. 20 a and 15 A
5 lb. 6 oz

Annales Typographici ab artis inventæ origine ad annum 1500.
GEORGI WOLFGANGI PANZER, 1797.

PARAGON ORNAMENTED, No. 14. 25 a and 12 A
9 lb. 8 oz

De Ortu et Progressu Artis Typographicæ.
BERNARD MALLINCKROT, 1639.

DOUBLE PICA ORNAMENTED, No. 17. 20 a and 10 A
12 lb. 4 oz

De Vera Typographiæ Origine Parænesis.
JAC. MENTELIUS, 1650.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

PICA ORNAMENTED, No. 16.

20 a and 15 A
6 lb. 0 oz.

Analyse des Opinions diverses sur l'Origine de l'Imprimerie.
F. C. F. DAUNOU, 1808.

COLUMBIAN ORNAMENTED, No. 4.

20 a and 15 A
4 lb. 0 oz.

De l'Origine et des Débuts de l'Imprimerie en Europe.
A. BERNARD, PARIS, 1858.

PARAGON ORNAMENTED, No. 13.

25 a and 12 A
11 lb. 2 oz.

Recherches historique sur les Cartes à Jouer.
J. B. BULLET, LYONS, 1751.

DOUBLE-PICA ORNAMENTED, No. 32.

20 a and 10 A
12 lb.

History of Printing in Scotland.
JAMES WATSON.

DOUBLE SMALL-PICA ORNAMENTED, No. 16.

25 a and 12 A
11 lb. 10 oz.

On the various applications of Anastatic Printing.
P. H. DE LA MOTTE, LONDON, 1849.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 29.

15 a and 8 A
12 lb. 4 oz.

A Dictionary of the Art of Printing.
WILLIAM SAVAGE, 1841.

DOUBLE GREAT-PRIMER RAY SHADED.

15 a and 15 A
20 lb. 4 oz.

Histoire de l'Imprimerie et de la Librairie.



J. DE LA CAILLE,
PARIS, 1694.

PICA EXTENDED RIMMED.

15 a and 15 A
2 lb.

DIE BUCHDRUCKERKUNST

erfunden von Johann Guttenberg verbessert durch P. Schoeffer.
J. K. DAHL, MAINZ, 1832.

GREAT-PRIMER EXTENDED RIMMED.

12 a and 12 A
7 lb. 10 oz.

**Études Pratiques et Littéraires sur la
TYPOGRAPHIE.**



G. A. CRAPELET, PARIS, 1837.

DOUBLE-PICA EXTENDED RIMMED.

10 a and 10 A
12 lb. 8 oz.

**Manuel Nouveau de Typographie,
A. FREY, PARIS, 1835.**

DOUBLE GREAT-PRIMER EXTENDED RIMMED.

12 a and 12 A
20 lb. 4 oz.

**Manuale Tipografico,
G. B. BODONI,
PARMA, 1818.**

Printing Types cast by **GEORGE BRUCE'S SON & CO.**

GREAT-PRIMER TENDRIL.

25 a and 12 A
6 lb. 10 oz.

De Typographia Inventione et Prælorum Legitima Inspectione Libellus.

MATT. JUDEX.

COPENHAGII. 1566.



DOUBLE PICA TENDRIL.

20 a and 10 A
11 lb. 6 oz.

Dissertation upon English Typographical Founders
and Founderies.

EDWARD ROWE MORES.

LONDON. 1778.

DOUBLE GREAT-PRIMER TENDRIL.

15 a and 8 A
16 lb. 6 oz.

The Illuminated Books of the Middle Ages;

HENRY NOEL HUMPHREYS

LONDON, 1849.



TWO-LINE GREAT-PRIMER ORNAMENTED, No. 30.

5 1/2
6 to 12 oz.

HISTORY OF PRIVATE PRESSES

FOUR-LINE PICA ORNAMENTED, No. 20.

11 1/2
11 lb. 4 oz.

COSMOPHONOGRAPHY.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Printing Types cast by George Bruce's Son & Co.,



DOUBLE SMALL-PICA BLACK RIM SHADED.

25 a and 8 A
9 lb. 6 oz.

Enciclopedia Metodica delle belle Arti.
ZANI, PARMA, 1819-22.

DOUBLE ENGLISH BLACK RIM SHADED.

20 a and 7 A
11 lb. 10 oz.

Annales Airsangiensium, Joan. Trithemii.
PRINTED IN ST. GALLEN, 1690.

DOUBLE GREAT-PRIMER BLACK RIM SHADED.

15 a and 6 A
14 lb. 4 oz.

Annals of Parisian Typography.
WM. PARR GRESWELL, 1818.

CANON BLACK RIM SHADED.

12 a and 5 A
19 lb. 2 oz.

Traité de la Typographie.
H. FOURNIER, PARIS. 1825.

FIVE-LINE PICA BLACK ORNAM'D

(WITH NINE-LINE PICA CAPS).

5 a and 3 A
30 lb. 8 oz.

Initia Typographia.

J. F. Nechtenberger, 1811.

at Bruce's New-York Type-foundry, Chambers-street, New-York.

DOUBLE GREAT-PRIMER BLACK RIMMED.

16 a and 6 A
11 lb 4 oz

First National Bank.

This is to Certify, This Indenture,
Shipped, Bought of

DOUBLE SMALL-PICA TEUTONIC SHADED.

25 a and 8 A
1b. oz

The Merchant's Fire & Life Insurance Company Dividend.
NEW-YORK, December, 1868.

DOUBLE ENGLISH TEUTONIC SHADED.

30 a and 7 A
1b. oz

All Goods Shipped by Pacific Mail Steamer.
NEW-YORK, December, 1868.

DOUBLE GREAT-PRIMER TEUTONIC SHADED.

15 a and 6 A
1b. oz

Interest on Stock Payable Monthly.
Capital, 137,654 Dollars.

CANON TEUTONIC SHADED.

a and 4 A
1b. oz

Form of Agreement, &c.
Payable, 1875!

LONG-PRIMER BLACK OUTLINE. 40 a and 14 A
2 lb. 10 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness: that to secure these rights, governments

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

DOUBLE SMALL-PICA MEDIEVAL. 20 a and 7 A
6 lb. 4 oz.

We hold these Truths to be self-evident: that all Men are created equal; A B C D E F G H I J K L, 1868.

+ GREAT-PRIMER ITALIAN TEXT. 30 a and 10 A
4 lb. 9 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights;

A B C D E F G H I J K L M N O P Q R

DOUBLE ENGLISH ITALIAN TEXT. 20 a and 7 A
6 lb. 12 oz.

We hold these truths to be self-evident: that all Men are created equal; A B C D E F G H I J K L M N

DOUBLE ENGLISH TEUTONIC ORNAMENTED. 20 a and 7 A
6 lb. 12 oz.

American Horticultural Society Exhibition! New-York, 1868.

DOUBLE GREAT-PRIMER TEUTONIC ORNAMENTED. 15 a and 6 A
7 lb. 6 oz.

New Gazetteer of the United States. New-York, 1868.

CANON TEUTONIC ORNAMENTED. 15 a and 6 A
7 lb. 6 oz.

Conservatory of Music! New-York, 1868.

Printing Types cast by George Bruce's Son & Co.,

GREAT-PRIMER SAXON ORNATE. 25 a and 8 A
1b. 4 oz.

New-York Printers' Society.

CAEFG 

GREAT-PRIMER SAXON ORNATE SHADED, No. 1. 25 a and 8 A
1b. 4 oz.

New-York Printers' Society.

GREAT-PRIMER SAXON ORNATE SHADED, No. 2. 25 a and 8 A
1b. 4 oz.

New-York Printers' Society.

DOUBLE PICA SAXON ORNATE. 20 a and 7 A
10 lb. 4 oz.

Bank of South America

CAEFGH 

DOUBLE PICA SAXON ORNATE SHADED, No. 1. 20 a and 7 A
10 lb. 4 oz.

Bank of South America

DOUBLE PICA SAXON ORNATE SHADED, No. 2. 20 a and 7 A
10 lb. 4 oz.

Bank of South America

DOUBLE GREAT-PRIMER SAXON ORNATE. 15 a and 6 A
1b. 4 oz.

New Specimens of Ornamented Letter!

DOUBLE GREAT-PRIMER SAXON ORNATE SHADED, No. 1. 15 a and 6 A
1b. 4 oz.

New Specimens of Ornamented Letter.

DOUBLE GREAT-PRIMER SAXON ORNATE SHADED, No. 2. 15 a and 6 A
1b. 4 oz.

New Specimens of Ornamented Letter!

MERIDIAN BLACK OUTLINE. 12 a and 6 A
17 lb. 8 oz.

Appropriate Type 

at Bruce's New-York Type-Foundry.

Printing Types cast by George Bruce's Son & Co.,

BREVIER VICTORIA.

60 a and 20 A
3 1/2 in. 2 ca

With the work of an engraver in stone, like the engravings of a signet, shalt thou engrave the two stones with the names of the children of Israel: thou shalt make them to be set in niches of gold.

EXODUS, CHAPTER XXVIII. V. 11.

And further, by these, my son, be admonished: of making many books there is no end; and much study is a weariness of the flesh.

ECCLESIASTES, CHAPTER XII. V. 12.

PICA VICTORIA.

80 a and 10 A
5 1/2 in. 14 ca

Then Darius the king made a decree, and search was made in the house of the rolls, where the treasures were laid up in Babylon.

And there was found at Achmetha, in the palace that is in the province of the Medes, a roll, and therein was a record thus written:

EZRA, CHAPTER VI, VERSES 1 AND 2.

LONG-PRIMER VICTORIA.

60 a and 14 A
7 1/2 in. 14 ca

Oh that my words were now written! Oh that they were printed in a book! That they were graven with an iron pen and lead in the rock for ever!

JOB, CHAPTER XIX, VERSES 23 AND 24.

Oh that one would hear me! behold, my desire is, that the Almighty would answer me, and that mine adversary had written a book.

JOB, CHAPTER XXXI, VERSE 35.

GREAT-PRIMER VICTORIA.

80 a and 8 A
7 1/2 in. 8 ca

The sin of Judah is written with a pen of iron, and with the point of a diamond: it is graven upon the table of their heart, and upon the horns of your altars;

JEREMIAH, CHAP. XVII, V. 1.

DOUBLE SMALL-PICA VICTORIA.

80 a and 8 A
9 1/2 in. 8 ca

The paper-reeds by the brooks, by the mouth of the brooks, and every thing sown by the brooks, shall wither, be driven away, and be no more.

ISAIAH, CHAPTER XIX, VERSE. 7.

DOUBLE ENGLISH VICTORIA.

80 a and 7 A
11 1/2 in. 8 ca

Having many things to write unto you, I would not write with paper and ink: but I trust to come unto you, and speak face to face,

SECOND EPISTLE OF JOHN, VERSE 12.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

NONPAREIL BLACK.

60 a and 20 A
2 lb.

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

ABCDEFGHIJKLMN O PQRSTU VWXYZ
\$ 1234567890

BREVIER BLACK, No. 1. (ALSO ON BOURGEOIS.)

60 a and 20 A
2 lb. 5 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

ABCDEFGHIJKLMN O PQRSTU VWXYZ

LONG-PRIMER BLACK, No. 1. (ALSO ON SMALL-PICA.)

60 a and 14 A
2 lb. 12 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

ABCDEFGHIJKLMN O PQRST

PICA BLACK, No. 1. (ALSO ON ENGLISH.)

30 a and 10 A
4 lb. 5 oz.

We hold these truths to be self-evident that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

ABCDEFGHIJKLMN O P

GREAT-PRIMER BLACK, No. 1.

25 a and 8 A
8 lb. 2 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

ABCDEFGHIJKLMN

DOUBLE SMALL-PICA BLACK, No. 1.

25 a and 8 A
13 lb. 6 oz.

To be sold without

DOUBLE GREAT-PRIMER BLACK.

15 a and 6 A
20 lb. 12 oz.

And it is he

MERIDIAN BLACK.

6 a and 4 A
22 lb.

Carolina

FOUR-LINE PICA BLACK.

6 a and 3 A
24 lb.

Mourning

SIX-LINE PICA BLACK.

6 a and 3 A
19 lb. 4 oz.

Republic

SIX-LINE PICA BLACK OPEN, No. 1.

6 a and 3 A
19 lb. 4 oz.

Republic

SIX-LINE PICA BLACK OPEN, No. 2.

6 a and 3 A
19 lb. 4 oz.

Republic

EIGHT-LINE PICA BLACK OPEN, No. 2.

6 a and 3 A
23 lb.

Nation!

GREAT-PRIMER BLACK OPEN.

25 a and 8 A
8 lb. 2 oz.

To be Sold by Auction

DOUBLE SMALL-PICA BLACK OPEN.

25 a and 8 A
12 lb. 6 oz.

To be sold without

DOUBLE GREAT-PRIMER BLACK OPEN.

15 a and 6 A
20 lb. 12 oz.

To be Sold

MERIDIAN BLACK OPEN.

6 a and 4 A
22 lb.

Republic

FOUR-LINE PICA BLACK OPEN.

6 a and 3 A
24 lb.

Gazette

Printing Types cast by George Bruce's Son & Co.,

BREVIER AUGUSTAN BLACK. 60 and 70 A
2 lb. 11 oz.

We hold these Truths to be self-evident: That all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z \$ 1234567890

PICA AUGUSTAN BLACK. 30 and 40 A
2 lb. 10 oz.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by

LONG-PRIMER AUGUSTAN BLACK. 60 and 70 A
2 lb. 14 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights

GREAT-PRIMER AUGUSTAN BLACK. 30 and 40 A
2 lb. 12 oz.

We hold these truths to be self-evident:
That all Men are created equal; that

DOUBLE PICA AUGUSTAN BLACK. 30 and 40 A
2 lb. 12 oz.

We hold these Truths to be self-evident: that all men are created equal; that they are endowed by their CREATOR with certain unalienable RIGHTS

LONG-PRIMER CONDENSED BLACK, No. 1. 60 and 70 A
2 lb. 14 oz.

We hold these Truths to be self-evident: that all Men are crea-
A B C D E F G H I J K L M N O P Q R S T U V

LONG-PRIMER BLACK OPEN, No. 2. 60 and 70 A
2 lb. 14 oz.

We hold these Truths to be self-evident: that all Men are
A B C D E F G H I J K L M N O P Q R S T U V

PICA CONDENSED BLACK, No. 1. 30 and 40 A
2 lb. 10 oz.

We hold these Truths to be self-evident: that all

PICA BLACK OPEN, No. 2. 30 and 40 A
2 lb. 10 oz.

We hold these Truths to be self-evident: that all

GREAT-PRIMER CONDENSED BLACK, No. 1. 30 and 40 A
2 lb. 12 oz.

We hold these Truths to be self-evident: that

GREAT-PRIMER BLACK OPEN, No. 2. 30 and 40 A
2 lb. 12 oz.

We hold these Truths to be self-evident:

DOUBLE SMALL-PICA CONDENSED BLACK, No. 1. 30 and 40 A
2 lb. 12 oz.

We hold these Truths to be self-evi-

DOUBLE SMALL-PICA BLACK OPEN, No. 2. 30 and 40 A
2 lb. 12 oz.

We hold these Truths to be self-

DOUBLE ENGLISH CONDENSED BLACK, No. 1. 30 and 40 A
2 lb. 12 oz.

We hold these Truths to be

DOUBLE ENGLISH BLACK OPEN, No. 2. 30 and 40 A
2 lb. 12 oz.

We hold these Truths to be

DOUBLE GREAT-PRIMER CONDENSED BLACK, No. 1. 30 and 40 A
2 lb. 12 oz.

We hold these Truths to

DOUBLE GREAT-PRIMER BLACK OPEN, No. 2. 30 and 40 A
2 lb. 12 oz.

We hold these Truths to

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

ENGLISH CONDENSED BLACK. 20 a and 10 A
3 lb. 3 oz.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with

A B C D E F G H I J K L M N O P Q R S T U V X Y Z

GREAT-PRIMER CONDENSED BLACK. 20 a and 8 A
4 lb. 7 oz.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by

DOUBLE ENGLISH CONDENSED BLACK. 20 a and 7 A
5 lb. 7 oz.

We hold these Truths to be self-evident: that all Men are created

DOUBLE GREAT-PRIMER CONDENSED BLACK. 18 a and 6 A
10 lb. 6 oz.

We hold these Truths to be self-evident: that all M

CANON CONDENSED BLACK. 12 a and 8 A
21 lb. 10 oz.

The Daily Eagle

SIX-LINE PICA CONDENSED BLACK. 8 a and 2 A
20 lb. 4 oz.

Republican

EIGHT-LINE PICA CONDENSED BLACK. 8 a and 2 A
20 lb. 4 oz.

Journal

GREAT-PRIMER BLACK SHADED. 20 a and 8 A
5 lb. 10 oz.

We hold these truths to be self-

LONG-PRIMER CHURCH TEXT. 40 a and 14 A
2 lb. 8 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that

A B C D E F G H I J K L M N O P Q R S T U V X Y Z & \$ 1234567890

ENGLISH CHURCH TEXT. 20 a and 10 A
3 lb. 4 oz.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by their creator

GREAT-PRIMER CHURCH TEXT. 20 a and 8 A
4 lb. 4 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their creator

DOUBLE SMALL-PICA CHURCH TEXT. 20 a and 8 A
5 lb. 10 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are end-

DOUBLE ENGLISH CHURCH TEXT. 20 a and 7 A
7 lb. 10 oz.

We hold these Truths to be self-evident: that all Men are created equal

SMALL-PICA GERMAN OPEN. 20 a and 10 A
3 lb. 7 oz.

We hold these truths to be self-evident: that
A B C D E F G H I J K L M N O P Q R S T U V X Y Z 1852

COLUMBIAN GERMAN OPEN. 20 a and 10 A
6 lb. 5 oz.

We hold these truths to be self-evident:

DOUBLE PICA GERMAN OPEN. 20 a and 7 A
9 lb. 10 oz.

We hold these Truths to

DOUBLE COLUMBIAN GERMAN OPEN. 12 a and 6 A
9 lb. 10 oz.

We hold these truth

Printing Types Cast by George Bruce's Son & Co.,

BREVIER BLACK, NO. 2.

60 and 20 A
3 lb.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights;

PICA BLACK, NO. 2

30 and 10 A
3 lb. 9 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Crea-

GREAT-PRIMER BLACK, NO. 2.

20 and 8 A
3 lb. 9 oz.

We hold these truths to be self-evident: that all Men are created equal; that they
A B C D E F G H I K L M N O P Q 1776

LONG-PRIMER BLACK, NO. 2.

40 and 14 A
3 lb. 7 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator

ENGLISH BLACK, NO. 2.

30 and 10 A
3 lb. 12 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Cre-

DOUBLE SMALL-PICA BLACK, NO. 2.

20 and 8 A
3 lb. 6 oz.

We hold these truths to be self-evident: that all Men are cre-
A B C D E F G H I K 1776

SEVEN-LINE PICA MODERN TEXT.

5 and 2 A
27 lb. 14 oz.

Democrat

SEVEN-LINE PICA MODERN TEXT OPEN.

5 and 2 A
27 lb. 14 oz.

Democrat

EIGHT-LINE PICA MODERN TEXT.

5 and 2 A
30 lb. 10 oz.

Journal

EIGHT-LINE PICA MODERN TEXT OPEN.

5 and 2 A
30 lb. 10 oz.

Journal

TEN-LINE PICA MODERN TEXT.

5 and 2 A
46 lb.

Nation

TEN-LINE PICA MODERN TEXT OPEN.

5 and 2 A
46 lb.

Nation

at Bruce's New-York Type-foundry, Chambers-st., New-York.

GREAT-PRIMER GERMAN TEXT.

26 a and 3 A
6 lb. 9 oz.

We hold these Truths to be self-evident: that all Men
are created equal; that they are endowed by their Great
MIGHT AND POWER 1776.

DOUBLE SMALL-PICA GERMAN TEXT.

26 a and 3 A
6 lb. 9 oz.

We hold these truths to be self-evident;
That all men are created equal; that they
MIGHT AND POWER 1776.

DOUBLE PARAGON GERMAN TEXT.

12 a and 3 A
12 lb.

We hold these Truths to be self-evident: That all 1776.

FOUR-LINE PICA GERMAN TEXT.

6 a and 3 A
1 lb. oz.

America, Cataluña, Damascus.

SEVEN-LINE PICA GERMAN TEXT.

6 a and 3 A
20 lb. 9 oz.

San José, Neiva.

TEN-LINE PICA GERMAN TEXT.

6 a and 3 A
22 lb.

El Telegrafo

ELEVEN-LINE PICA BLACK ORNAMENTED.

6 a and 3 A
53 lb. 9 oz.

United States

DOUBLE-PICA GERMAN.

Die hohe Stufe, welche die

DOUBLE COLUMBIAN GERMAN.

Die hohe Stufe, welche

CANON GERMAN.

10 a and 5 A
22 lb.

Buchdrucker=
Erfindung

SIX-LINE PICA GERMAN.

5 a and 2 A
22 lb. 12 oz.

Geistes

EIGHT-LINE PICA GERMAN.

5 a and 2 A
22 lb. 6 oz.

Ehre

TWELVE-LINE PICA GERMAN.

5 a and 2 A
22 lb.

Ehre

NONPAREIL GERMAN TITLE.

60 a and 20 A
3 lb.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des mensch-

MINION GERMAN TITLE.

60 a and 20 A
3 lb. 2 oz.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des

BREVIER GERMAN TITLE.

60 a and 20 A
4 lb. 10 oz.

Die hohe Stufe, welche die Buchdruckerkunst unter den Er-

BOURGEOIS GERMAN TITLE.

30 a and 10 A
2 lb. 16 oz.

Die hohe Stufe, welche die Buchdruckerkunst unter den Er

LONG-PRIMER GERMAN TITLE.

30 a and 10 A
4 lb. 2 oz.

Die hohe Stufe, welche die Buchdruckerkunst

SMALL-PICA GERMAN TITLE.

30 a and 10
4 lb. 6 oz.

Die hohe Stufe, welche die Buchdruckerkunst un-

PICA GERMAN TITLE.

30 a and 10 A
6 lb.

Die hohe Stufe, welche die Buchdrucker-

GREAT-PRIMER GERMAN TITLE.

30 a and 10 A
11 lb. 6 oz.

Die hohe Stufe, welche die

DOUBLE GREAT-PRIMER GERMAN TITLE.

10 a and 5 A
12 lb.

Die hohe Stufe,

SMALL-PICA GERMAN OPEN.

30 a and 10 A
4 lb. 4 oz.

Die hohe Stufe, welche die Buchdruckerkunst un

COLUMBIAN GERMAN OPEN.

30 a and 10 A
7 lb. 12 oz.

Die hohe Stufe, welche die Buch-

DOUBLE PICA GERMAN OPEN.

20 a and 7 A
12 lb.

Die hohe Stufe, welche

DOUBLE COLUMBIAN GERMAN OPEN.

15 a and 6 A
14 lb.

Die hohe Stufe, we

LABOR-SAVING RULES,

FOR

Labels, Tables, and General Work.

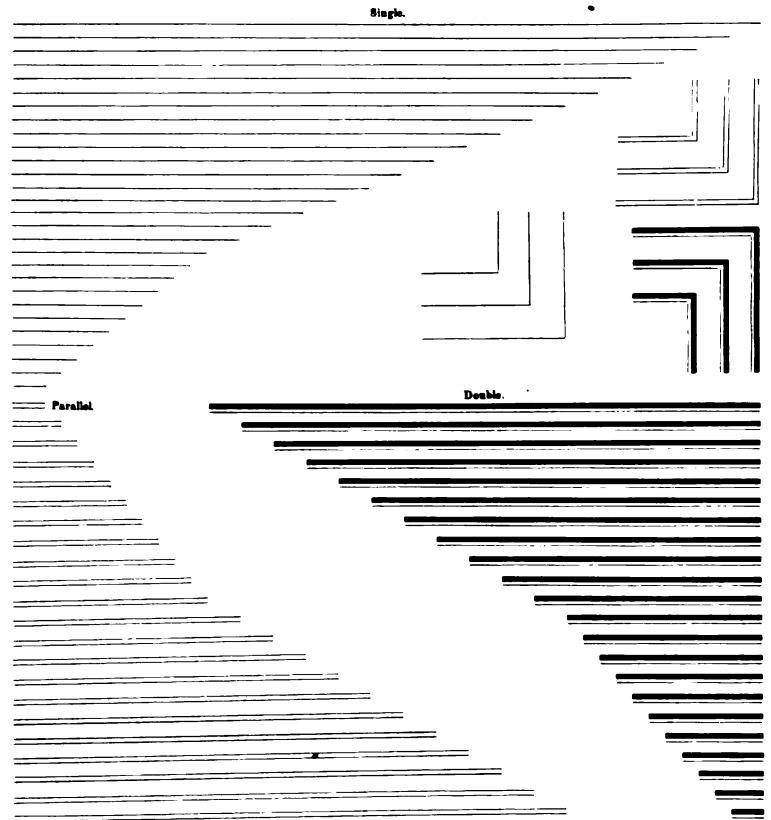
Double Rules.....weigh about 11 lb. 8 oz. at \$2.40 per lb.
 Parallel " " 9 lb. 4 oz. at 2.64 " "
 Single " 8 to Pica... " 4 lb. 6 oz. at 3.5 " "

EACH KIND SOLD BY THE FOLLOWING SCHEME:

12 of each of 1 to 6 ems, rising by a Pica en, being 132 pieces.
 10 " 7 to 16 " " " em, " 100 "
 6 " 17 to 26 " " " em, " 60 "
 4 " 27 to 36 " " " em, " 40 "
 16 each of Mitred pieces of 2, 2½, 3, 3½, 4, 4½ ems, " 96 "

Making a Total of 428 pieces.

With such a set of Rules, any Printing Office is adequately supplied with sufficient to set up every description of Tables, Labels, or other Jobs requiring even or uneven lengths of Rule. They are executed with great nicety (so that, if it is required to piece them, the joints cannot be discovered), and being all cut to regular measures, render unnecessary the constant cutting and consequent waste of Brass Rule. [Cases \$3.00 each.



8th Series.

Smallest font weighs
9 lb. 0 oz.
Price, \$2.40 per lb.

4th Series.

Smallest font weighs
2 lb. 4 oz.
Price, \$3.75 per lb.

5th Series.

Smallest font weighs
2 lb. 4 oz.
Price, \$3.75 per lb.

10th Series.

Smallest font weighs
9 lb. 4 oz.
Price, \$2.40 per lb.

LABOR-SAVING RULE.

The 4th to the 11th Series are put up in fonts of one-half the quantities mentioned in the above scheme. Series 10 and 11 are cut without a shoulder on the heavy side of the rule, and with inside and outside mitres, so that they may be used double, as in series 10 surrounding this paragraph.

9th Series

Smallest font weighs
18 lb. 0 oz.
Price, \$2.10 per lb.

6th Series.

Smallest font weighs
9 lb. 0 oz.
Price, \$2.40 per lb.

7th Series.

Smallest font weighs
18 lb. 0 oz.
Price, \$2.10 per lb.

11th Series.

Smallest font weighs
19 lb. 0 oz.
Price, \$2.10 per lb.

BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot.
301	12
302	15
303	18
304	24
305	30
306	36
307	45
308	60
309	75
310	90
311	24
312	24
313	30
314	30
315	36
316	45
317	60
318	75
319	90
320	24
321	24
322	30
323	30
324	36
325	36
326	45
327	60
328	75
329	90

No.	Cts. per foot.
330	24
331	30
332	30
333	36
334	45
335	60
336	60
337	75
338	75
339	90
340	30
341	36
342	45
343	60
344	75
345	90
346	30
347	36
348	45
349	60
350	75
351	90
352	30
353	36
354	45
355	60
356	75
357	90

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-Street, NEW-YORK.

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BRASS RULE.

Sold in strips of two feet each:

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot.
358	18
359	18
360	18
361	24
362	30
363	36
364	45
365	24
366	30
367	36
368	45
369	24
370	36
371	45
372	18
373	24
374	24
375	30
376	30
377	24
378	30
379	30
380	30
381	30
382	36
383	30
384	30
385	36
386	36
387	36

No.	Cts. per foot.
388	30
389	36
390	51
391	36
392	45
393	51
394	30
395	36
396	45
397	30
398	36
399	51
400	30
401	36
402	45
403	36
404	51
405	66
406	45
407	66
408	81
409	42
410	57
411	72
412	42
413	42
414	57
415	72

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-St.

BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot.
416	42
417	36
418	57
419	36
420	51
421	36
422	42
423	57
424	36
425	57
426	72
427	36
428	42
429	57
430	51
431	51
432	45
433	66
434	51
435	81
436	57
437	57
438	30
439	36
440	45
441	45
442	45
443	36
444	51
445	36

No.	Cts. per foot.
44 ⁶	51
447	81
448	45
449	66
45 ⁰	81
45 ¹	45
45 ²	81
453	66
454	81
455	45
456	66
457	45
458	45
459	51
46 ⁰	51
46 ¹	51
46 ²	66
463	45
464	51
465	66
466	66
467	66
468	60
469	51
47 ⁰	66
47 ¹	51
47 ²	66
473	51
474	66

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-Street, NEW-YORK.

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Ornamental Corners cast by GEORGE BRUCE'S SON & CO.,

CORNERS for BRASS RULE,

To fit every kind of Bruce's Brass Rule shown on pages 125, 126 and 127, without justification, and mortised.

Price for a set of 4, Double Pica, 30 cents ; Three-line Pica, 50 cents ; Four-line Pica, 75 cents.

2302.
Fits Rule No. 209.



2303.
Fits Rule 208.



2304.
Fits Rule 202.



2305.
Fits Rule 207.



2306.
Fits Rule 202 to 217,
272 to 274,
285 to 288



2307.
Fits Rule 201 to 205,
211 to 212.



2308.
Fits Rule 201 to 205,
211 to 214,
272 to 274,
285 to 288



2309.
Fits Rule 206, 216,
272 to 274,
285, 288, 291, 292.



2310.
Fits Rule 201 to 205,
211 to 215,
272 to 274,
285 to 288.



2311.
Fits Rule 211



2312.
Fits Rule 212, 208.



2313.
Fits Rule 213.



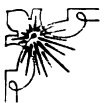
2314.
Fits Rule 214, 209, 291.



2315.
Fits Rule 215, 292



2316.
Fits Rule 216, 294, 295



2317.
Fits Rule 217.



2318.
Fits Rule 218.



2319.
Fits Rule 219.



2320.
Fits Rule 220



2321.
Fits Rule 221.



2322.
Fits Rule 222.



2323.
Fits Rule 222.



2324.
Fits Rule 224



2325.
Fits Rule 225.



2326.
Fits Rule 226



2327.
Fits Rule 227.



2328.
Fits Rule 228.



2329.
Fits Rule 229.



2330.
Fits Rule 229, 294,
297, 400



2331.
Fits Rule 221, 285,
294, 401



2332.
Fits Rule 232, 403.



2333.
Fits Rule 233, 295,
402, 406



2334.
Fits Rule 234, 299,
404.



2335.
Fits Rule 235, 407.



2336.
Fits Rule 236, 405



2337.
Fits Rule 237, 408.



2338.
Fits Rule 238.



2339.
Fits Rule 239



2340.
Fits Rule 240.



2341.
Fits Rule 241



2341½.
Fits Rule 241, 420, 421.



2342.
Fits Rule 242



2343.
Fits Rule- 243



2344.
Fits Rule 244.



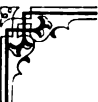
2345.
Fits Rule 245.



2346.
Fits Rule 246.



2347.
Fits Rule 247.



2348.
Fits Rule 248, 420, 421.



2348½.
Fits Rule 248, 420, 421.



2349.
Fits Rule 249



2350.
Fits Rule 250.



2351.
Fits Rule 251

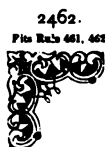
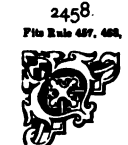
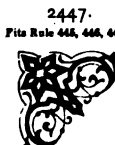
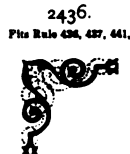
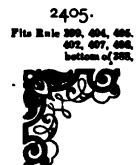
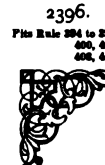
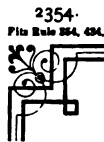


at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

CORNERS for BRASS RULE,

To fit every kind of Bruce's Brass Rule shown on pages 126, 128 and 127, without justification, and mortised.

Price for a set of 4, Double Pica, 30 cents ; Three-line Pica, 50 cents ; Four-line Pica, 75 cents.



at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

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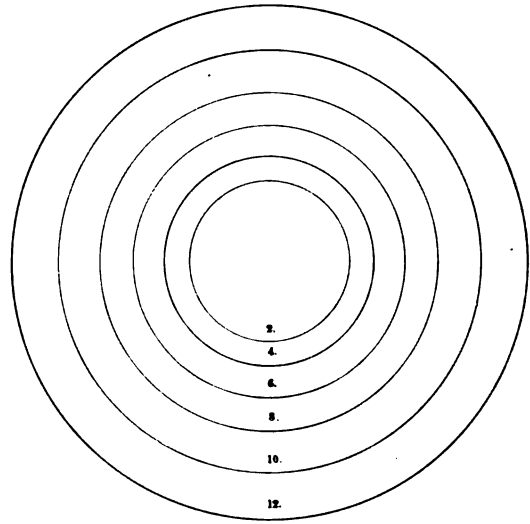
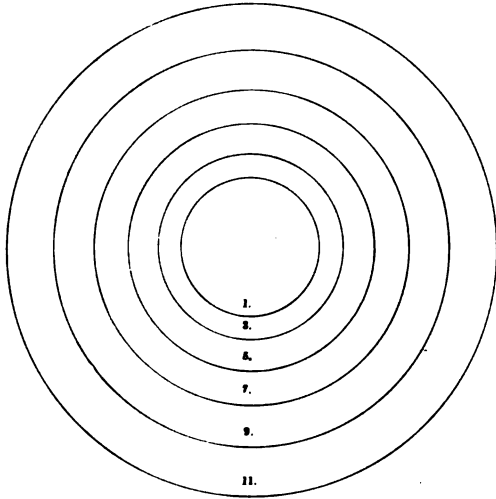
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Brass Printing Materials made by George Bruce's Son & Co.,

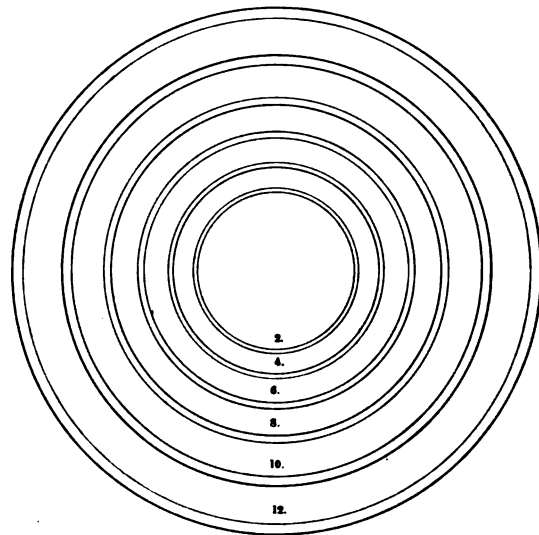
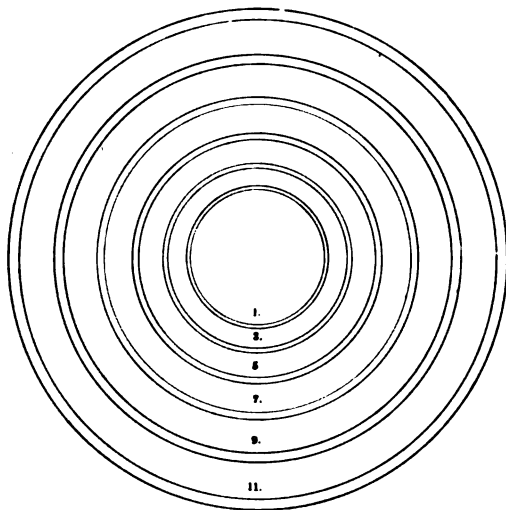
BRASS CIRCLES.

From No. 1 to 5 of either kind, 60 cents each. From No. 6 to 10, 75 cents each. Nos. 11 and 12, \$1.00 each. A set of 12 pieces of either kind for \$8.25.

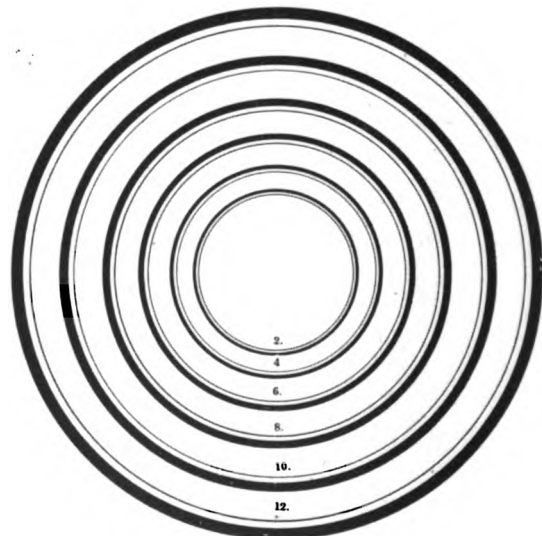
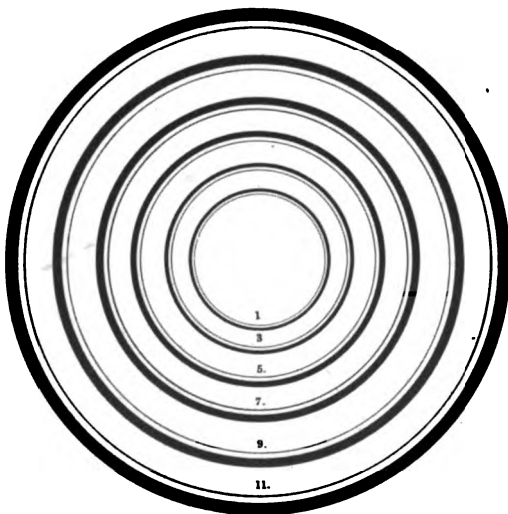
SINGLE.



PARALLEL.



DOUBLE.



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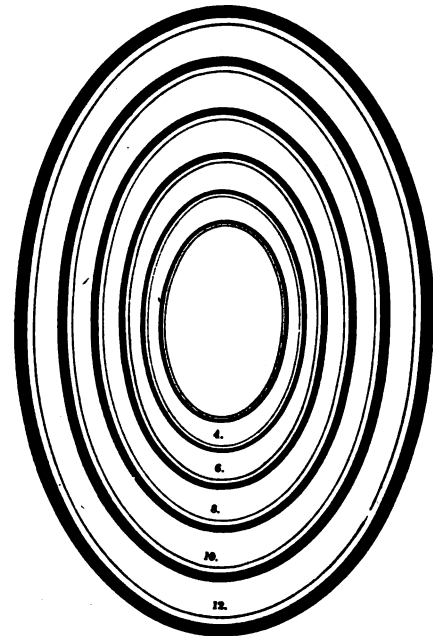
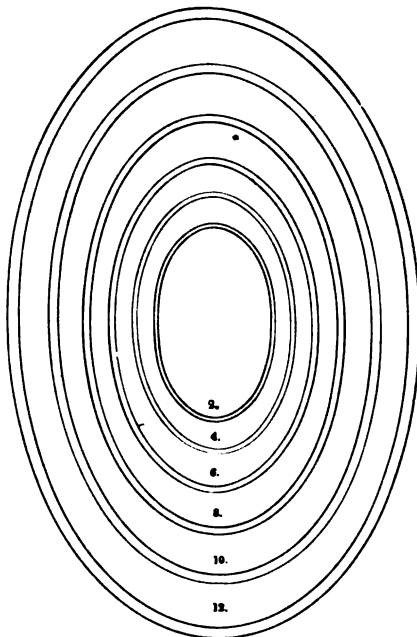
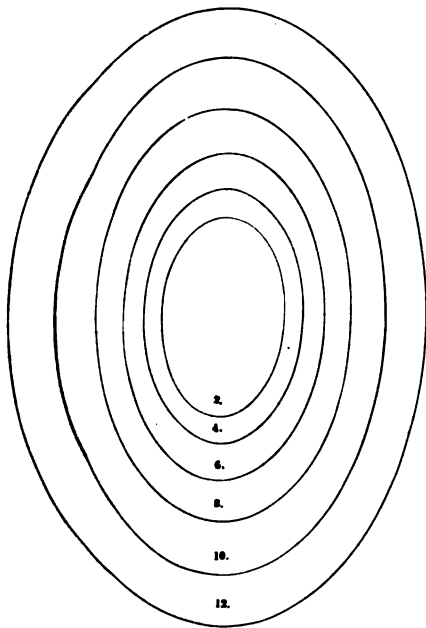
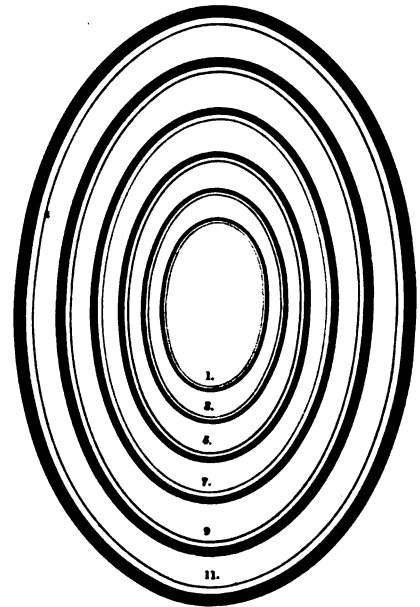
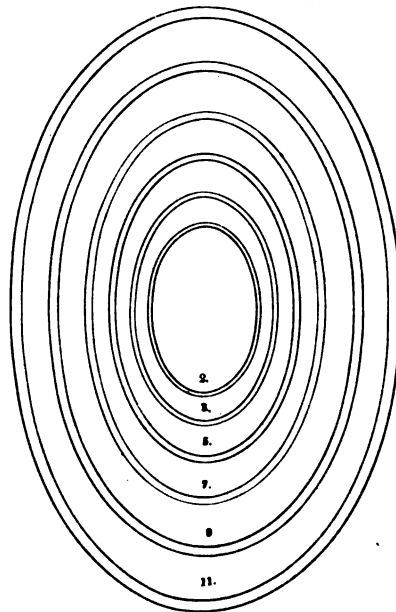
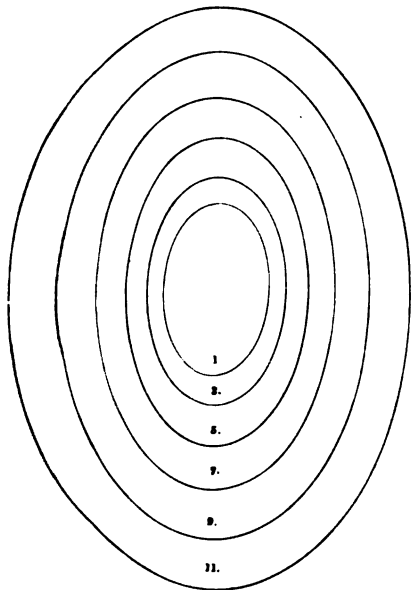
Brass Ellipses.

From No. 1 to 5 of either kind, \$1.00 each. From No. 6 to 10, \$1.12 cents each. Nos. 11 and 12, \$1.35 cents each. A set of 12 pieces of either kind for \$12.00.

SINGLE.

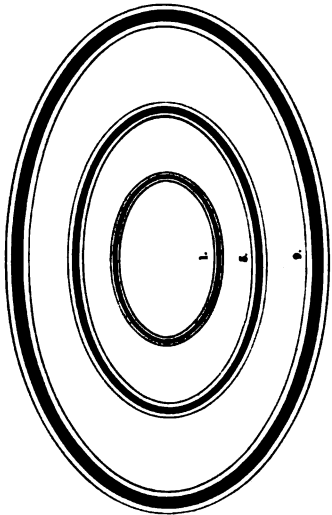
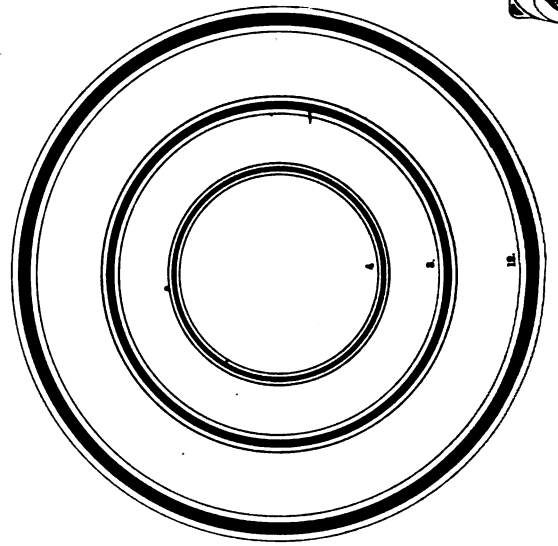
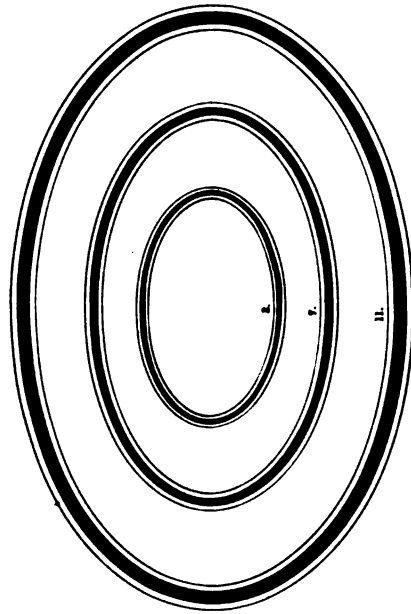
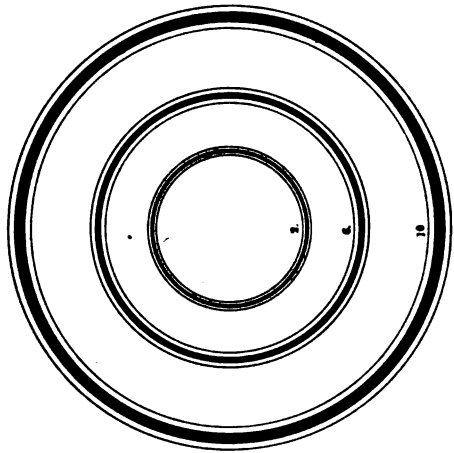
PARALLEL.

DOUBLE.



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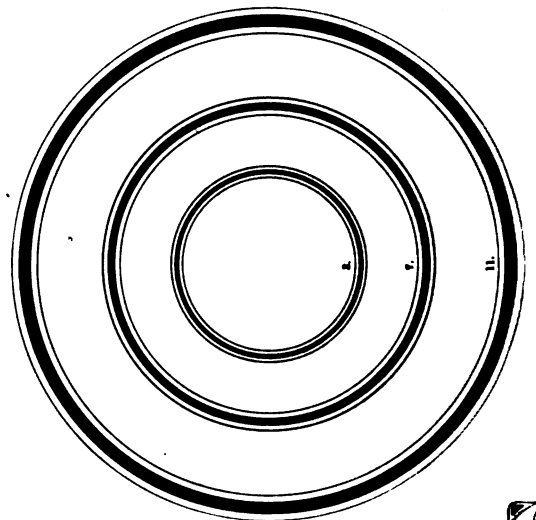
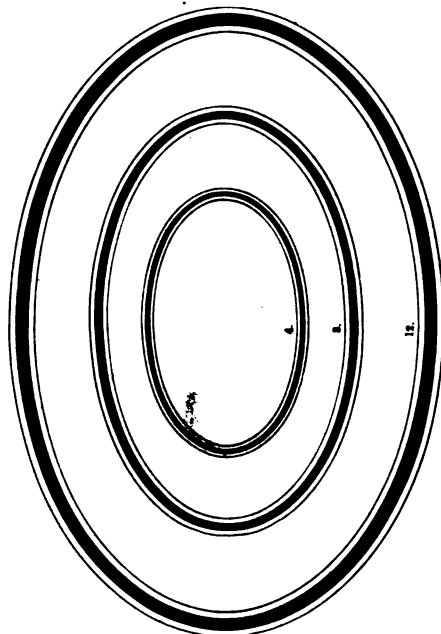
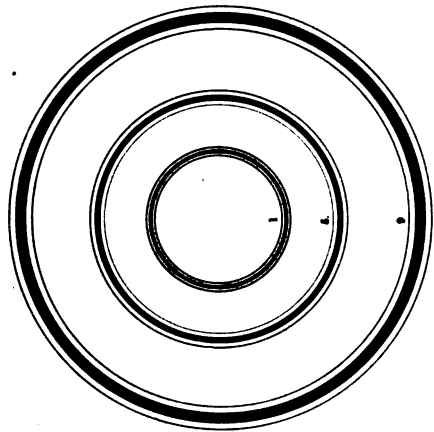
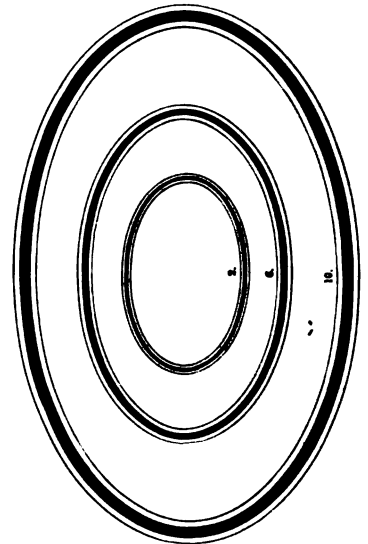
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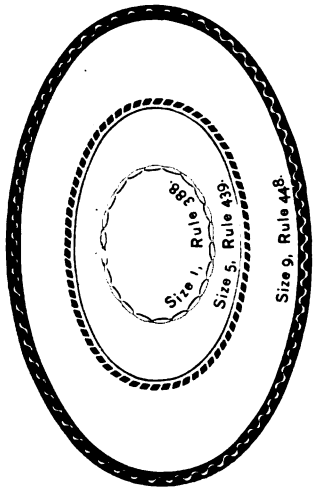
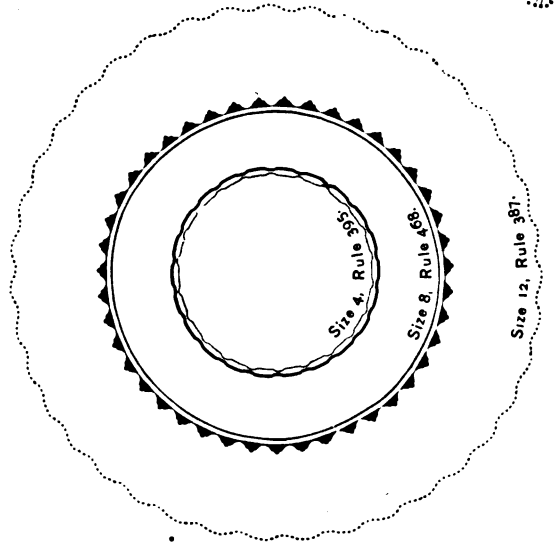
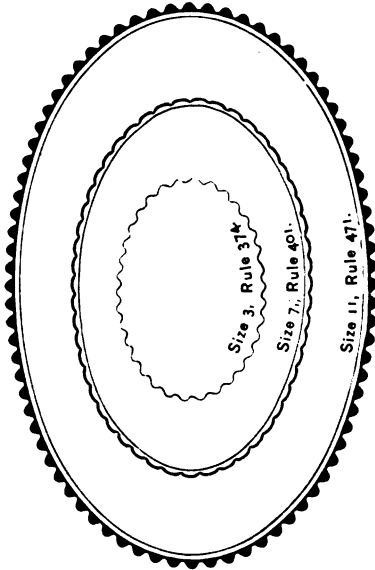
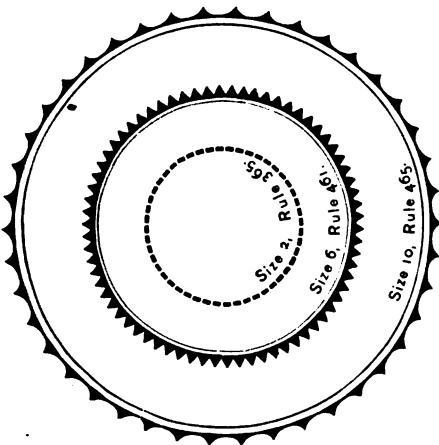


BRASS CIRCLES.
TRIPLE.
From No. 1 to 5, 60 cents each. From No. 6 to 10, 75 cents each. Nos. 11 and 12, \$1.00 each. The Set of 12 pieces for \$12.50.

BRASS ELLIPSES.
TRIPLE.
From No. 1 to 5, \$1.00 each. From No. 6 to 10, \$1.12 cents each. Nos. 11 and 12, \$1.35 cents each. The Set of 12 pieces for \$12.00.

BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST.





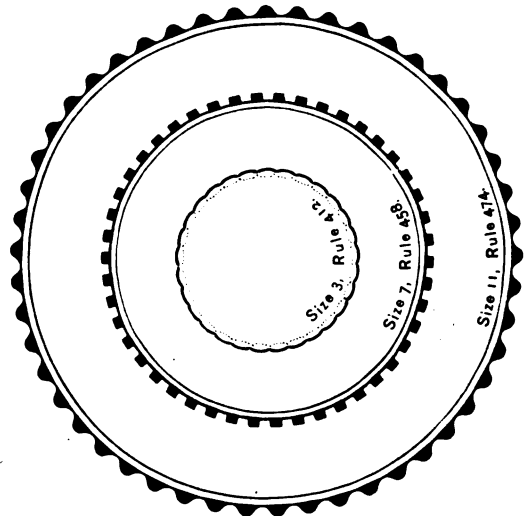
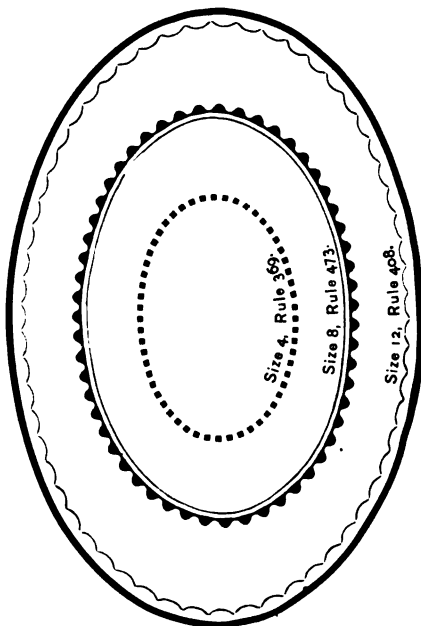
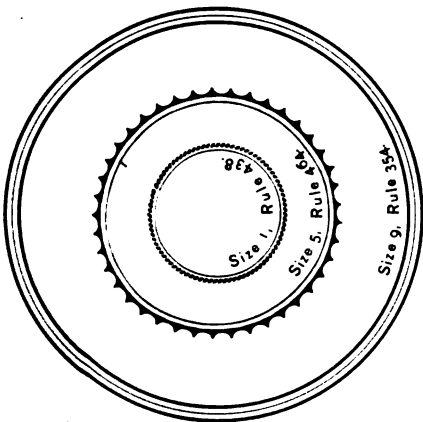
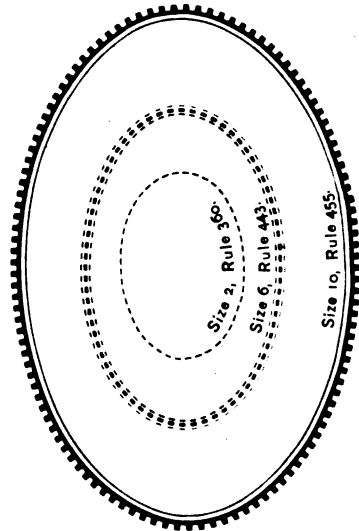
**FANCY
BRASS CIRCLES AND ELLIPSES.**

Brass Circles and Ellipses from all patterns of Brass Rule exhibited in the specimen book, can be furnished to any of the 12 sizes shown on this page.

Prices of Fancy Circles.
Nos. 1 to 5, 75 cents each; Nos. 6 to 10, 90 cents each;
Nos. 11 and 12, \$1.12 cents each.

Prices of Fancy Ellipses.
Nos. 1 to 5, \$1.12 cents each; Nos. 6 to 10, \$1.25 cents each;
Nos. 11 and 12, \$1.50 cents each.

Bruce's N. Y. Type-foundry, No. 13 Chambers-st.



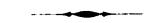
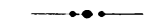
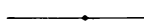











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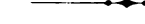
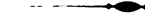












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BRASS DASHES.


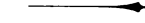












15 Cents each.

No.	
1	
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15 Cents each.

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15 Cents each.

No.	
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20 Cents each.

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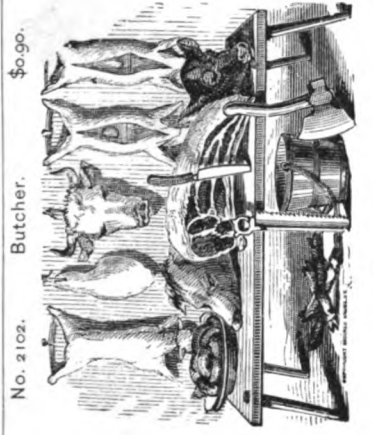
From No. 56 to No. 60, 20 Cents each.
From No. 61 to No. 68, 30 Cents each.

No.	
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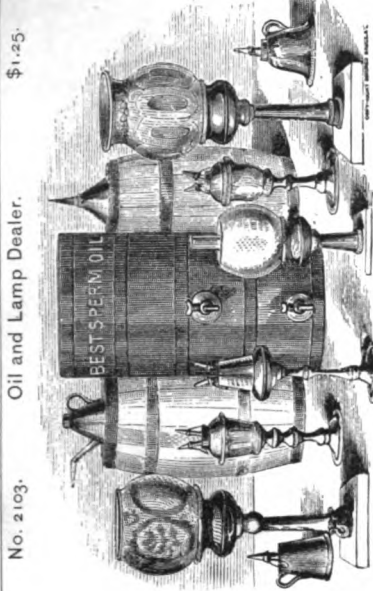
GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, 13 CHAMBERS-STREET, NEW-YORK.



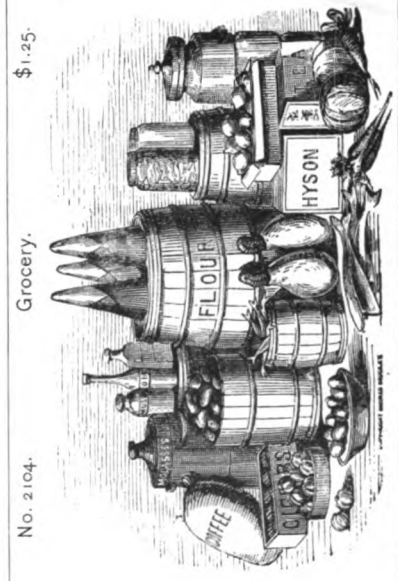
No. 2101. Bakery. \$1.25.



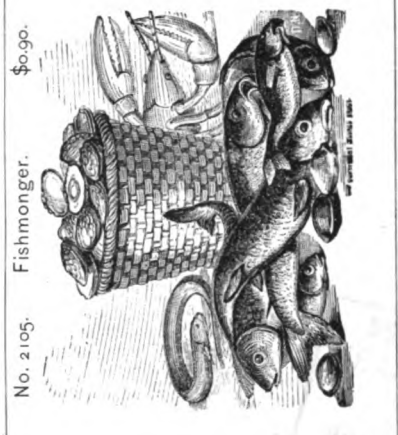
No. 2102. Butcher. \$0.90.



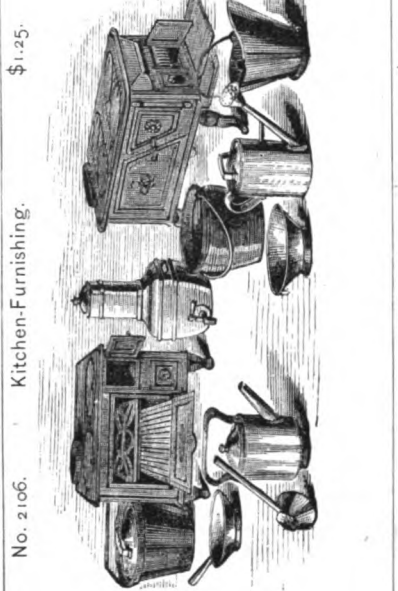
No. 2103. Oil and Lamp Dealer. \$1.25.



No. 2104. Grocery. \$1.25.



No. 2105. Fishmonger. \$0.90.



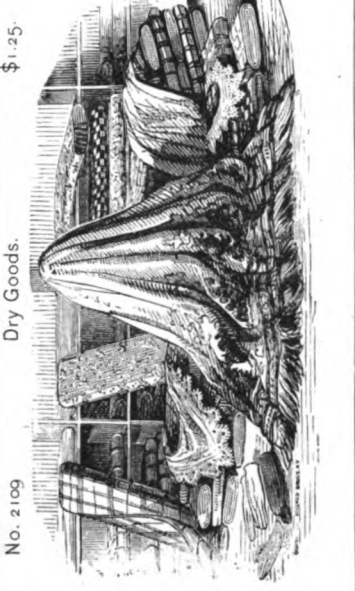
No. 2106. Kitchen-Furnishing. \$1.25.



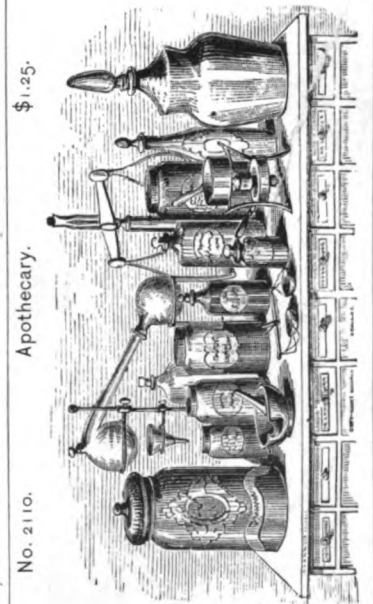
No. 2107. Toys and Confectionery. \$1.25.



No. 2108. Fruit. \$0.90.



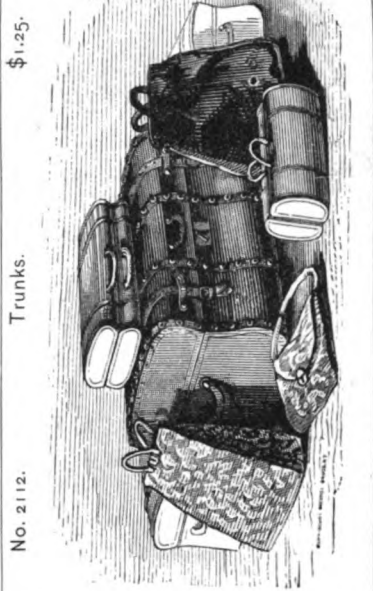
No. 2109. Dry Goods. \$1.25.



No. 2110. Apothecary. \$1.25.



No. 2111. Eating House. \$0.90.



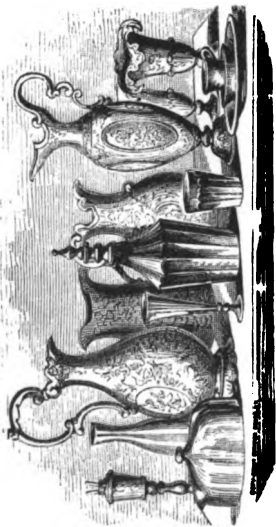
No. 2112. Trunks. \$1.25.

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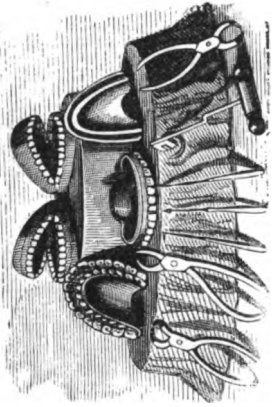
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Electrotyped Ornaments from Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

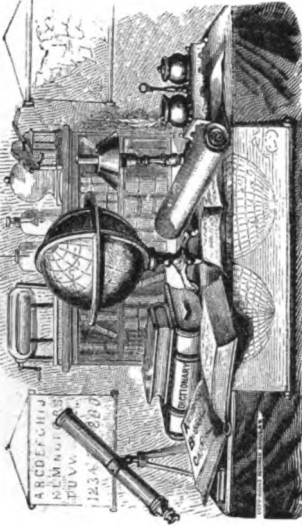
No. 2113. Silver and Glassware. \$1.25.



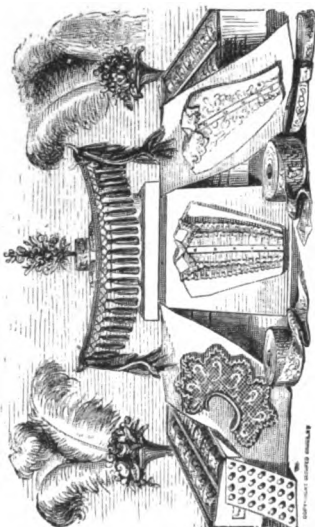
No. 2114. Dentist. \$0.90.



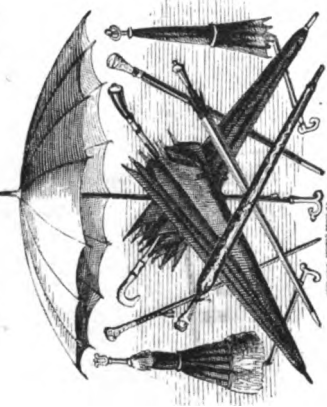
No. 2115. School Books. \$1.25.



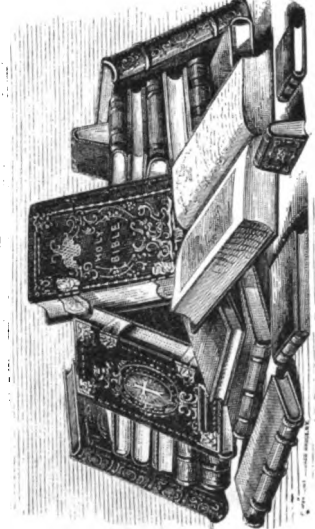
No. 2116. Laces and Embroideries. \$1.25.



No. 2117. Umbrellas. \$0.90.



No. 2118. Book Store. \$1.25.



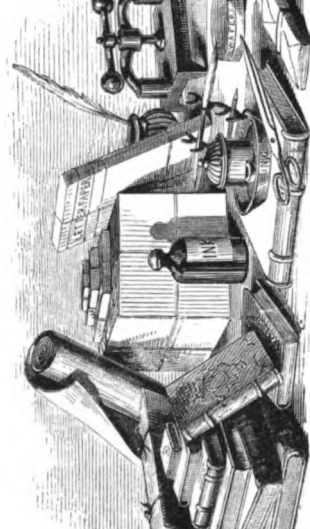
No. 2119. Millinery. \$1.25.



No. 2120. Tailor. \$0.90.



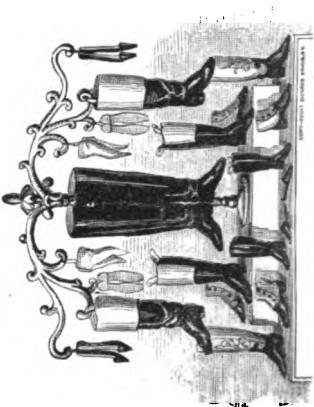
No. 2121. Stationery. \$1.25.



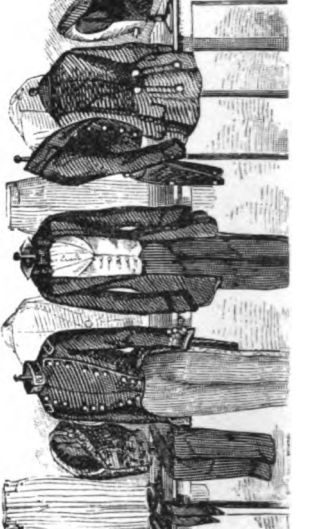
No. 2122. Jewelry. \$1.25.

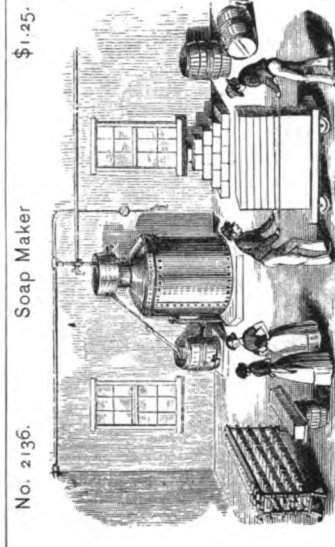
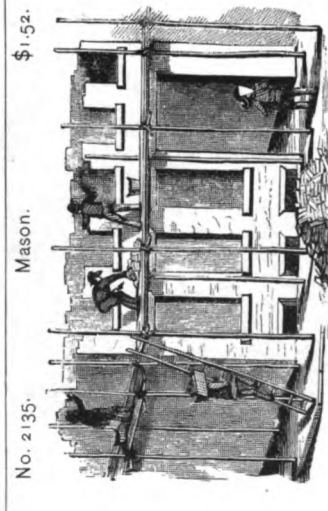
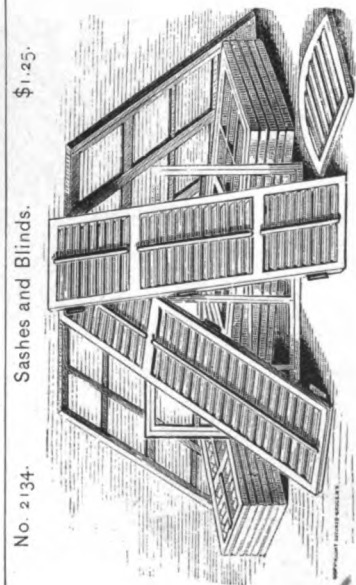
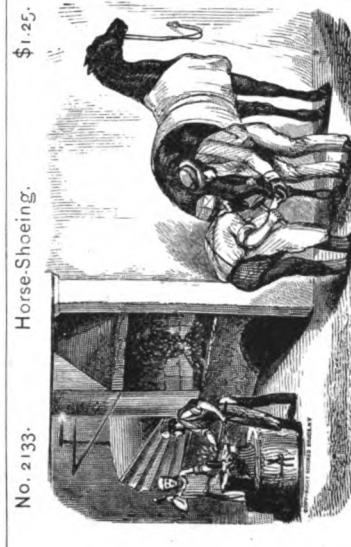
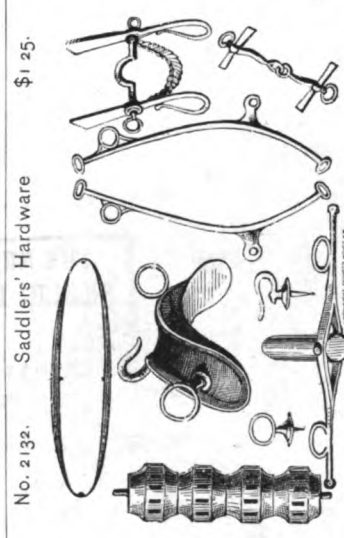
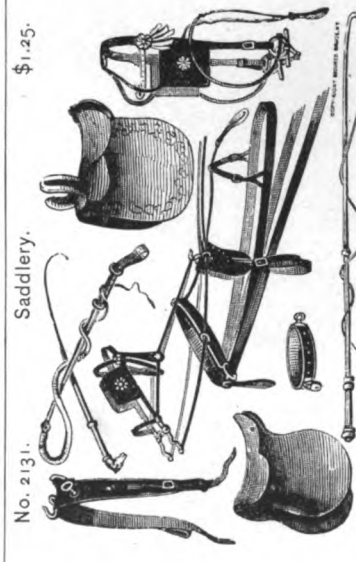
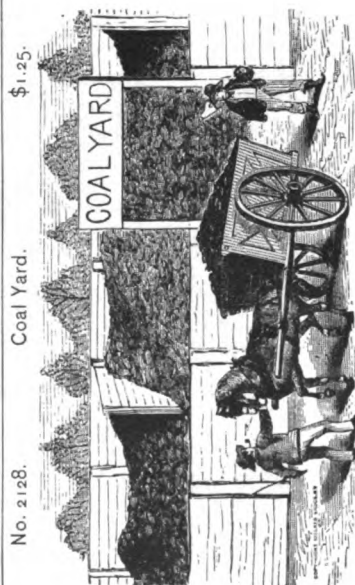


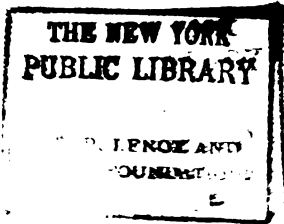
No. 2123. Boots and Shoes. \$0.90.



No. 2124. Tailor. \$1.25.

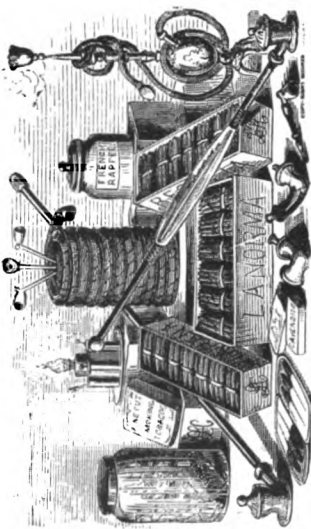






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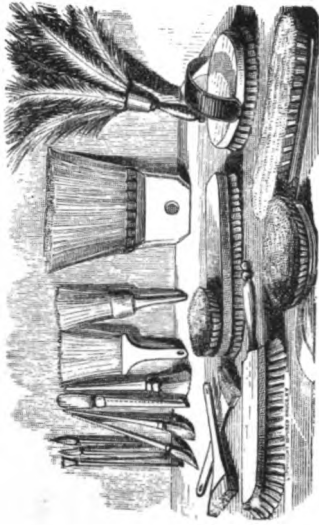
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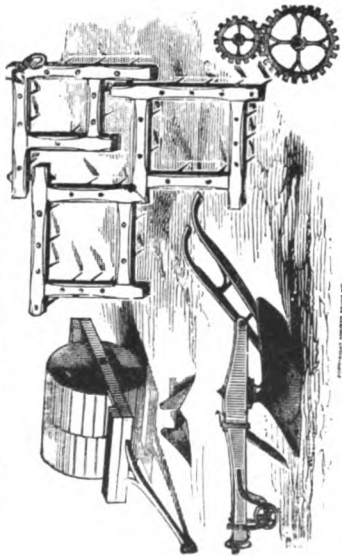
No. 2138. Groceries. \$0.90.



No. 2139. Brushmaker. \$1.25.



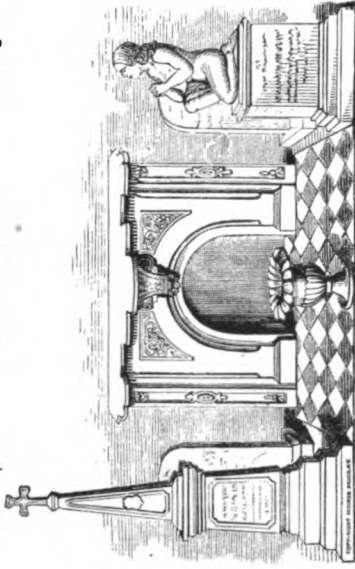
No. 2140. Agricultural Implements. \$1.25.



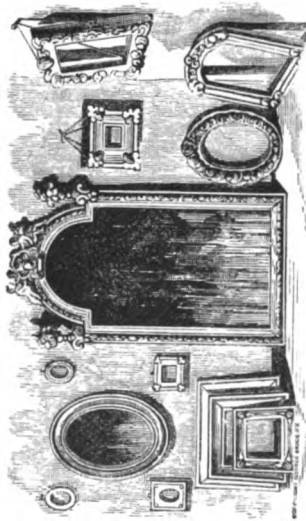
No. 2141. Tools. \$0.90.



No. 2142. Marble Works. \$1.25.



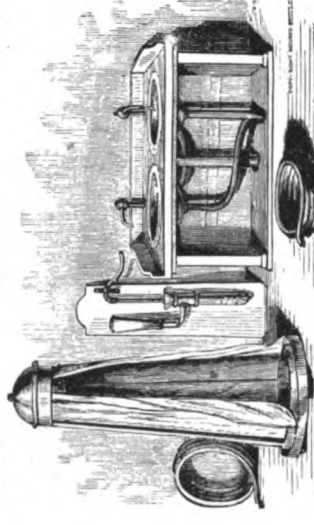
No. 2143. Picture Frames. \$1.25.



No. 2144. Daguerreotypes. \$0.90.



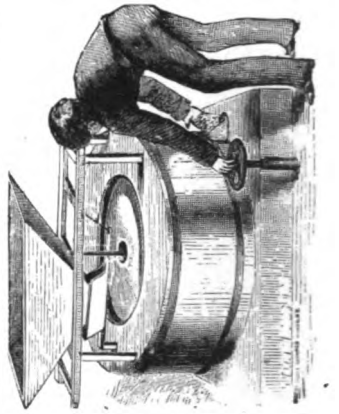
No. 2145. Plumber. \$1.25.



No. 2146. Carpeting. \$1.25.



No. 2147. Miller. \$0.90.



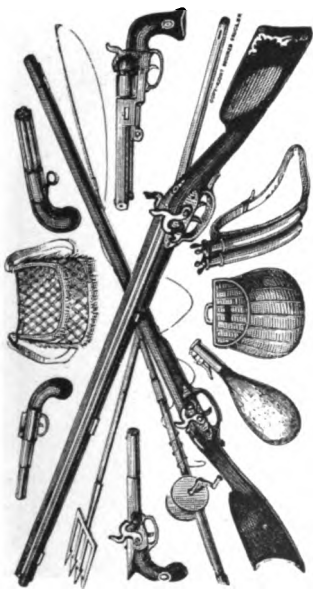
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No. 2149.

Sporting

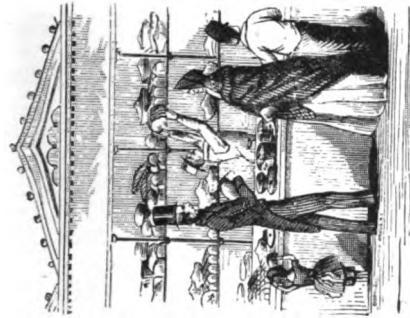
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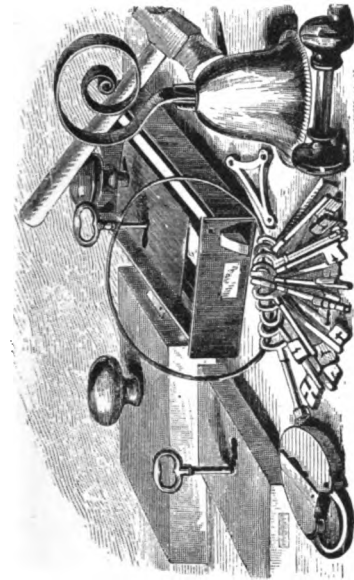
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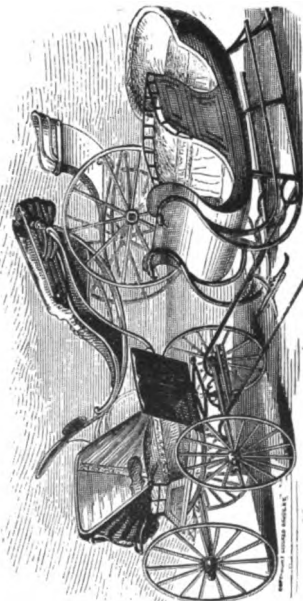
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Wagons and Sleighs.

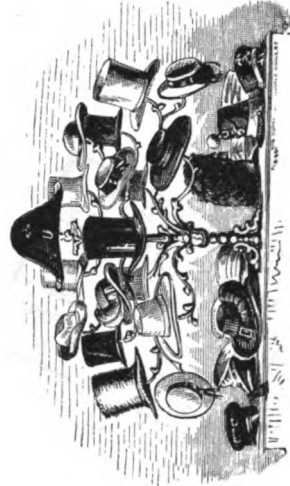
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No. 2153.

Hatter.

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No. 2154.

Sign Painting.

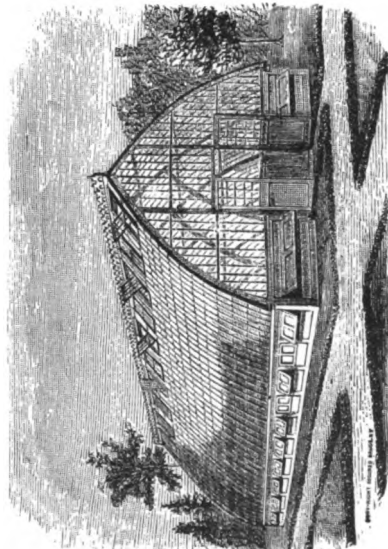
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No. 2155.

Greenhouse.

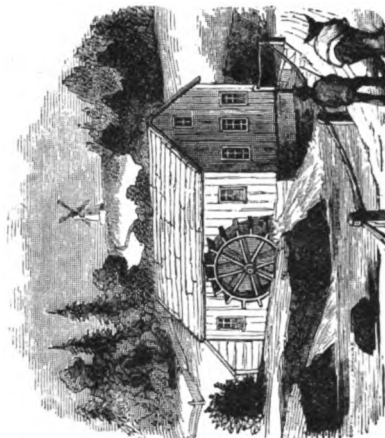
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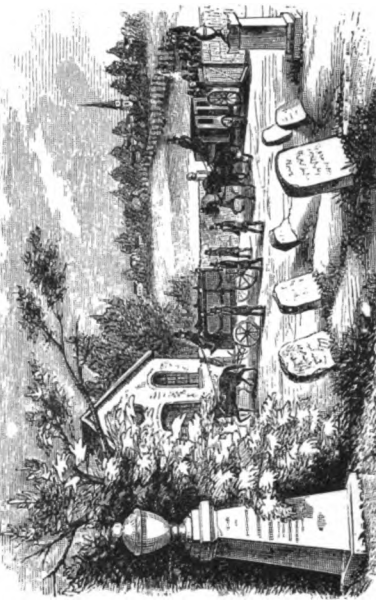
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No. 2157.







































Undertaker.

\$1.60.




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<p>2506.</p>  <p>CONNECTICUT.</p>	<p>2507.</p>  <p>NEW-YORK</p>	<p>2508.</p>  <p>NEW-JERSEY.</p>	<p>2509.</p>  <p>PENNSYLVANIA</p>	<p>2510.</p>  <p>DELAWARE.</p>	<p>2511.</p>  <p>MARYLAND.</p>
<p>2512.</p>  <p>VIRGINIA</p>	<p>2513.</p>  <p>WEST-VIRGINIA.</p>	<p>ELECTROTYPED ORNAMENTS <i>Made by</i> GEO. BRUCE'S SON & CO., <i>No. 13 Chambers-street, New-York.</i> Price, 50 cents each.</p>		<p>2514.</p>  <p>NORTH-CAROLINA.</p>	<p>2515.</p>  <p>SOUTH CAROLINA.</p>
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2614.  ST. DOMINGO	2615.  HAYTI	2616.  VENEZUELA	2617.  EQUADOR	2618.  PERU.	2619.  BOLIVIA.
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2663.  PORTUGAL	2664.  SWITZERLAND	2665.  ITALY	2666.  ROLF.	2667.  TURKEY.	2668.  GREECE

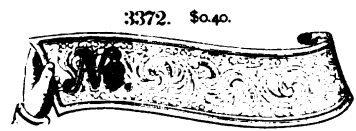
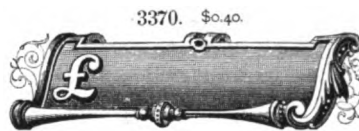
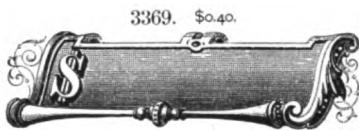
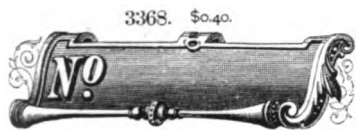
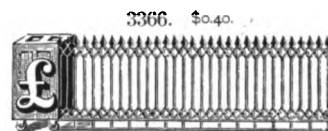
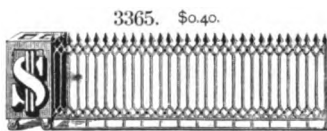
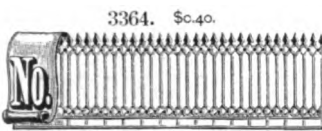
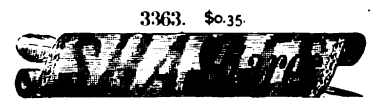
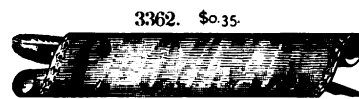
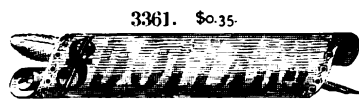
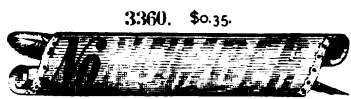
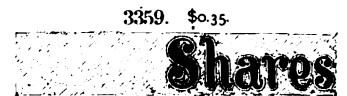
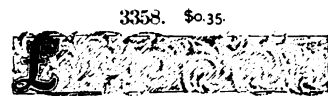
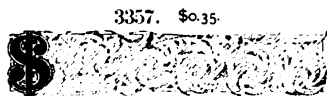
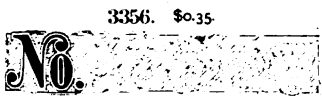
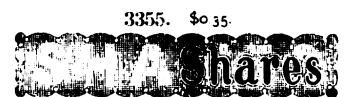
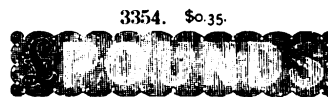
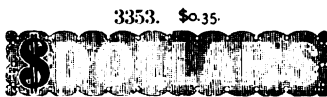
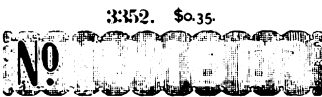
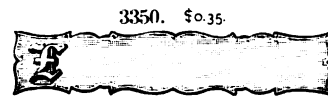
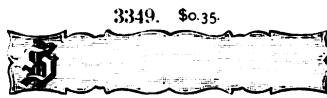
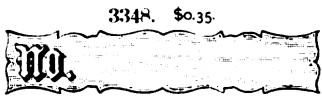
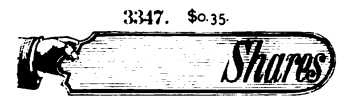
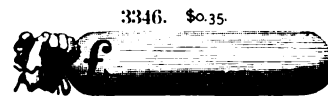
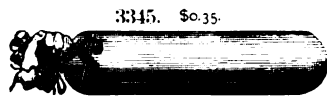
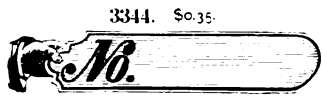
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ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

3300. \$0.30. 	3301. \$0.30. 	3302. \$0.30. 	3303. \$0.30.
3304. \$0.30. 	3305. \$0.30. 	3306. \$0.30. 	3307. \$0.30.
3308. \$0.30. 	3309. \$0.30. 	3310. \$0.30. 	3311. \$0.30.
3312. \$0.30. 	3313. \$0.30. 	3314. \$0.30. 	3315. \$0.30.
3316. \$0.30. 	3317. \$0.30. 	3318. \$0.30. 	3319. \$0.30.
3320. \$0.30. 	3321. \$0.30. 	3322. \$0.30. 	3323. \$0.30.
3324. \$0.30. 	3325. \$0.30. 	3326. \$0.30. 	3327. \$0.30.
3328. \$0.30. 	3329. \$0.30. 	3330. \$0.30. 	3331. \$0.30.
3332. \$0.35. 	3333. \$0.35. 	3334. \$0.35. 	3335. \$0.35.
3336. \$0.35. 	3337. \$0.35. 	3338. \$0.35. 	3339. \$0.35.
3340. \$0.35. 	3341. \$0.35. 	3342. \$0.35. 	3343. \$0.35.

ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.



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ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

(Old Style Head and Tail pieces)

3000. \$1.00.



3009. \$0.75.



3018. \$1.00.



3001. \$1.25.



3010. \$0.75.



3019. \$1.25.



3002. \$1.25.



3011. \$0.75.



3020. \$1.25.



3003. \$1.00.



3012. \$0.75.



3021. \$1.00.



3004. \$1.25.



3013. \$0.75.



3022. \$1.25.



3005. \$1.25.



3014. \$0.75.



3023. \$1.25.



3006. \$1.00.



3015. \$0.75.



3024. \$1.00.



3007. \$1.25.



3016. \$0.75.



3025. \$1.25.



3008. \$1.25.



3017. \$0.75.



3026. \$1.25.



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Old-Style Head and Tail pieces.

3027. \$1.00.



3029. \$0.60.



3028. \$1.25.



3029. \$1.00.



3030. \$1.25.



3031. \$1.00.



3040. \$0.60.



3032. \$1.25.



3033. \$1.00.



3041. \$0.60.



3034. \$1.25.



3035. \$1.00.



3036. \$1.25.



3037. \$1.00.



3042. \$0.50.



3038. \$1.00.



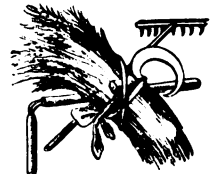
3043. \$0.60.



3046. \$1.00.



3049. \$0.60.



3044. \$0.50.



3047. \$1.25.



3050. \$0.50.



3045. \$0.50.



3048. \$1.50.



3051. \$0.50.



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ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

Old-Style Head and Tail pieces.

3052. \$0.50.



3053. \$0.50.



3054. \$0.60.



3055. \$0.75.



3056. \$1.50.



3057. \$1.50.



3059. \$1.50.



3058. \$1.50.

3060. \$0.50.



3061. \$0.50.



3062. \$0.50.



3063. \$0.50.



3064. \$0.50.



3065. \$0.50.



3066. \$0.25.



3067. \$0.50.



3068. \$0.25.



3069. \$0.50.



3070. \$0.25.



3071. \$0.25.



3072. \$0.25.



3073. \$0.25.



3074. \$0.25.



3075. \$0.25.



3076. \$0.50.



3077. \$0.60.



3078. \$0.50.



3079. \$1.50.



3081. \$0.75.



3082. \$1.50.



3080. \$2.00.

Electrotyped Ornaments made at Bruce's New-York Type-foundry.

OLD-STYLE HEAD AND TAIL PIECES.

3083. \$1.50.



3099. \$0.50.



3084. \$1.50.



3085. \$1.50.



3100. \$0.40.



3086. \$1.50.



3087. \$1.50.



3101. \$0.50.



3088. \$1.50.



3089. \$1.50.



3102. \$0.40.



3090. \$1.50.



3091. \$1.50.



3103. \$0.40.



3092. \$1.50.



3093. \$1.25.



3104. \$0.40.



3094. \$1.25.



3095. \$1.25.



3105. \$0.50.



3096. \$1.25.



3097. \$1.00.



3106. \$0.50.



3098. \$1.00.



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Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Old-Style Head and Tail pieces.

3107. \$1.25.



3127. \$0.75.



3108. \$1.25.



3109. \$1.00.



3128. \$0.60.



3110. \$1.25.



3111. \$1.00.



3129. \$0.60.



3112. \$1.00.



3113. \$1.00.



3130. \$0.60.



3114. \$1.00.



3115. \$1.25.



3116. \$1.25.



3117. \$1.00.



3131. \$0.60.



3118. \$1.00.



3119. \$0.75.



3132. \$0.75.



3120. \$0.75.



3121. \$0.75.



3122. \$0.75.



3123. \$0.75.



3133. \$0.75.



3124. \$0.75.



3125. \$0.75.



3126. \$0.75.



Electrotyped Ornaments from Bruce's New-York Type-Foundry.

Old-Style Head and Tail pieces.

3134. \$0.50.



3135. \$0.50.



3136. \$0.50.



3137. \$0.50.



3138. \$0.40.



3139. \$0.40.



3140. \$0.50.



3141. \$0.40.



3142. \$0.40.



3143. \$0.50.



3145. \$1.50.



3146. \$0.50.



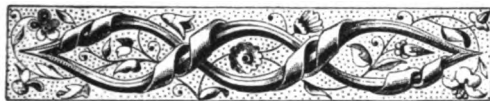
3144. \$0.50.



3147. \$0.50.



3148. \$1.00.



3149. \$1.00.



3150. \$0.75.



3153. \$1.25.



3155. \$0.75.



3151. \$0.75.



3154. \$1.50.



3156. \$0.75.



3152. \$1.00.



3157. \$1.00.



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EMBROIDERED ORNAMENTS MADE AT BRUCE'S NEW-YORK FINE-FOUNDRY.

OLD-STYLE HEAD AND TAIL PIECES.

3158. \$0.40.



3159. \$0.40.



3160. \$0.40.



3161. \$0.40.



3162. \$0.40.



3163. \$0.40.



3164. \$0.40.



3165. \$0.40.



3166. \$0.40.



3167. \$0.40.



3168. \$0.40.



3169. \$0.40.



3170. \$0.40.



3171. \$0.40.



3172. \$0.40.



3173. \$0.40.



3174. \$0.40.



3175. \$0.40.



3176. \$0.40.



3177. \$0.40.



3178. \$0.00.



3179. \$0.40.



3180. \$0.40.



3181. \$0.40.



3182. \$0.40.



3183. \$0.40.



3184. \$0.40.



3185. \$0.40.



3186. \$0.40.



3187. \$0.40.



3188. \$0.40.



3189. \$0.40.



3190. \$0.40.



3191. \$0.40.



3192. \$0.40.



3193. \$0.40.



3194. \$0.40.



3195. \$0.40.



3196. \$0.40.



3197. \$0.40.



3198. \$0.40.



3199. \$0.40.



3200. \$0.40.



3201. \$0.40.



3202. \$0.40.



3203. \$0.40.



ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1950. \$1.00.



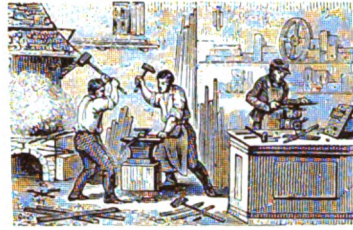
Baker.

1951. \$1.00.



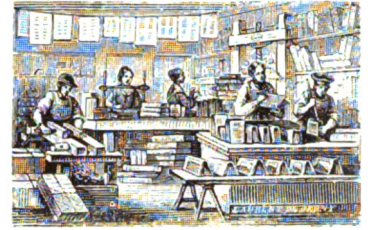
Barber.

1952. \$1.00.



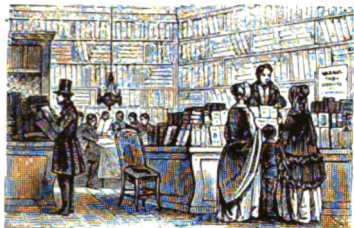
Blacksmith.

1953. \$1.00.



Bookbinder.

1954. \$1.00.



Book Store.

1955. \$1.00.



Boot Maker.

1956. \$1.00.



Butcher.

1957. \$1.00.



Carpenter.

1958. \$1.00.



Carriages and Harness.

1959. \$1.00.



Cutlery.

1960. \$1.00.



Confectionery.

1961. \$1.00.



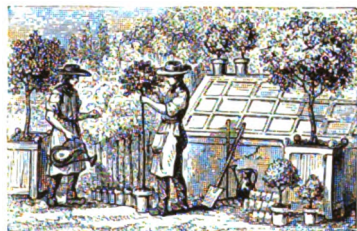
Druggist.

1962. \$1.00.



Dry Goods.

1963. \$1.00.



Florist.

1964. \$1.00.



Groceries.

1965. \$1.00.



Gun Store.

1966. \$1.00.



Hardware.

1967. \$1.00.



Hatter.

1968. \$1.00.



Ladies Fancy Goods.

1969. \$1.00.



Lamps.

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ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1970. \$1.00.



Liquor Dealer.

1971. \$1.00.



Milliner.

1972. \$1.00.



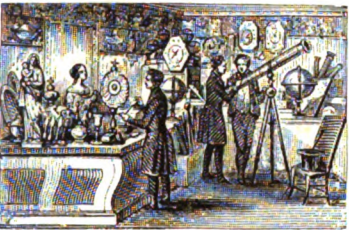
Music Store

1973. \$1.00.



Musical Instruments.

1974. \$1.00.



Optician.

1975. \$1.00.



Perfumery.

1976. \$1.00.



Porcelain Dealer.

1977. \$1.00.



Pork Dealer.

1978. \$1.00.



Printer.

1979. \$1.00.



Restaurant

1980. \$1.00.



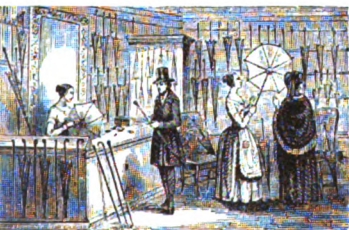
Stationer

1981. \$1.00.



Tailor.

1982. \$1.00.



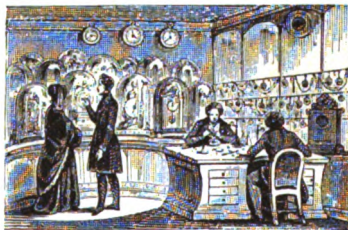
Umbrellas.

1983. \$1.00.



Upholsterer.

1984. \$1.00.



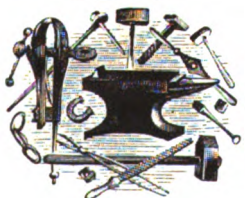
Watchmaker.

1985. \$1.00.



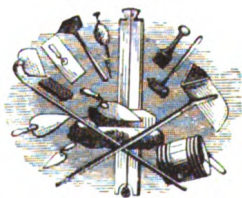
Wheelwright.

2000. \$0.50.



Blacksmith

2001. \$0.50.



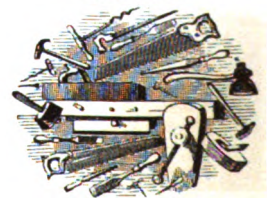
Bricklayer.

2002. \$0.50.



Comb Dealer.

2003. \$0.50.



Carpenter.

ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

2004. \$0.50.



Cedar Cooper.

2005. \$0.50.



China Ware.

2006. \$0.50.



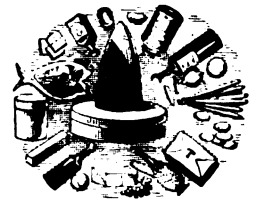
Confectioner.

2007. \$0.50.



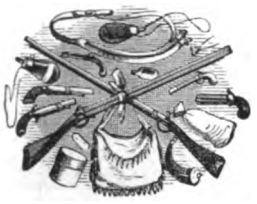
Cabinet Maker.

2008. \$0.50.



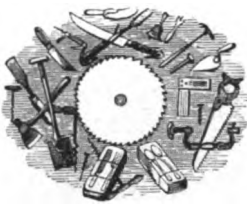
Grocer.

2009. \$0.50.



Gunsmith.

2010. \$0.50.



Hardware.

2011. \$0.50.



Hatter.

2012. \$0.50.



Hosier.

2013. \$0.50.



Liquor Dealer.

2014. \$0.50.



Marble-worker.

2015. \$0.50.



Optician.

2016. \$0.50.



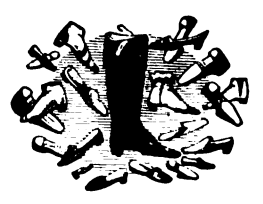
Painter.

2017. \$0.50.



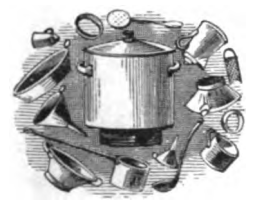
Ship-chandler.

2018. \$0.50.



Shoemaker.

2019. \$0.50.



Tinsmith.

2020. \$0.50.



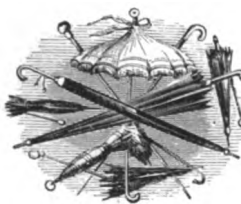
Tobacconist.

2021. \$0.50.



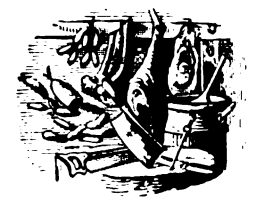
Toy Dealer.

2022. \$0.50.



Umbrella Maker.

2023. \$0.50.



Victualler.

2024. \$0.50.



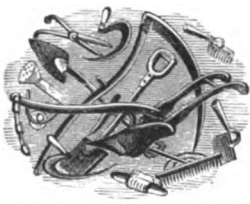
Wheelwright.

2025. \$0.50.



Wire worker.

2026. \$0.50.



Agricultural Implements.

2027. \$0.50.



Apothecary.

2028. \$0.50.

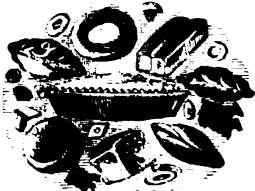


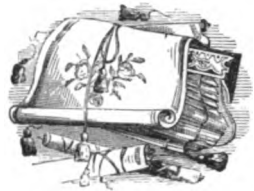


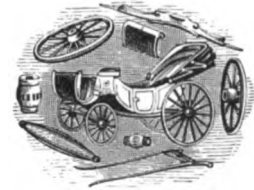

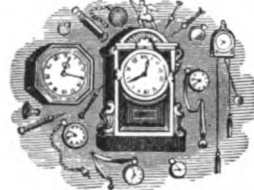
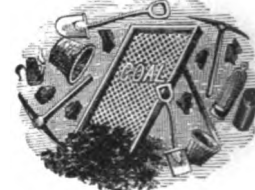
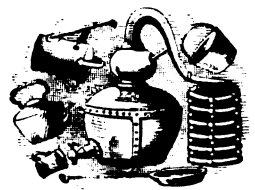
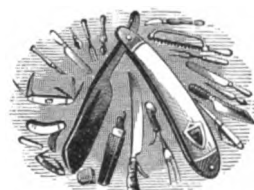
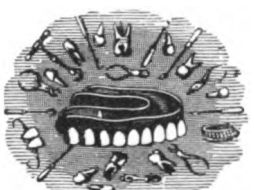


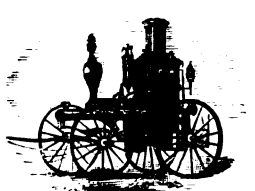





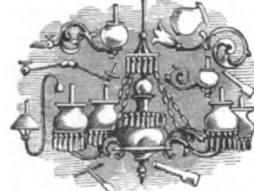


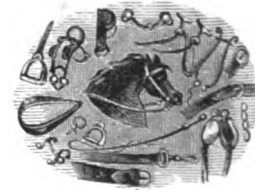


Artificial Flowers.


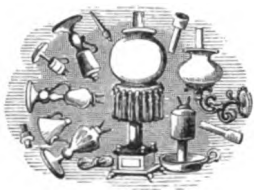
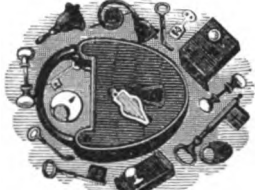

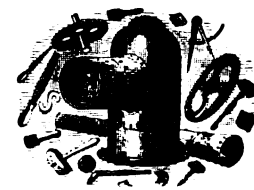
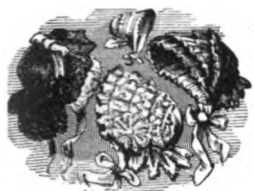

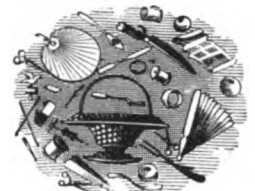

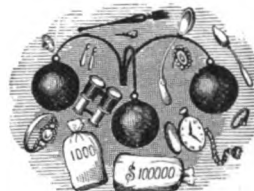
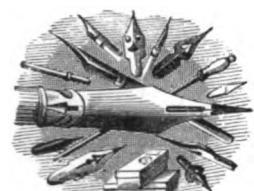

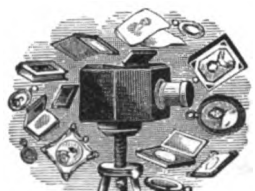






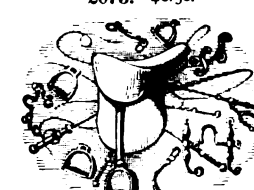



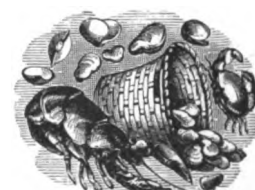
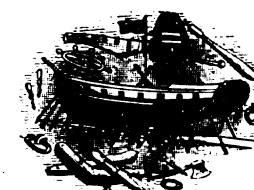
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ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

<p>2029. \$0.50.</p>  <p>Baker</p>	<p>2030. \$0.50.</p>  <p>Basket Maker</p>	<p>2031. \$0.50.</p>  <p>Bell Hanger</p>	<p>2032. \$0.50.</p>  <p>Blinds and Shades</p>	<p>2033. \$0.50.</p>  <p>Brewer.</p>
<p>2034. \$0.50.</p>  <p>Brush Maker.</p>	<p>2035. \$0.50.</p>  <p>Carriage Maker</p>	<p>2036. \$0.50.</p>  <p>Chair Maker.</p>	<p>2037. \$0.50.</p>  <p>Clock and Watch Maker.</p>	<p>2038. \$0.50.</p>  <p>Coal Dealer</p>
<p>2039. \$0.50.</p>  <p>Coppersmith</p>	<p>2040. \$0.50.</p>  <p>Cutler</p>	<p>2041. \$0.50.</p>  <p>Dentist</p>	<p>2042. \$0.50.</p>  <p>Dry Goods.</p>	<p>2043. \$0.50.</p>  <p>Farmer</p>
<p>2044. \$0.50.</p>  <p>Fire Engine.</p>	<p>2045. \$0.50.</p>  <p>Fish Dealer</p>	<p>2046. \$0.50.</p>  <p>Fishing Tackle.</p>	<p>2047. \$0.50.</p>  <p>Flour Dealer.</p>	<p>2048. \$0.50.</p>  <p>Florist.</p>
<p>2049. \$0.50.</p>  <p>Furrier.</p>	<p>2050. \$0.50.</p>  <p>Gas Fitter.</p>	<p>2051. \$0.50.</p>  <p>Gentlemen's Furnisher.</p>	<p>2052. \$0.50.</p>  <p>Hair Dresser</p>	<p>2053. \$0.50.</p>  <p>Harness Maker.</p>

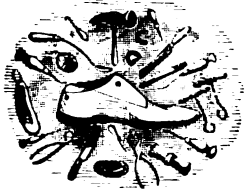


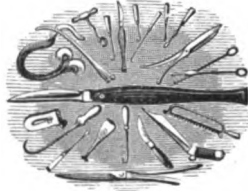




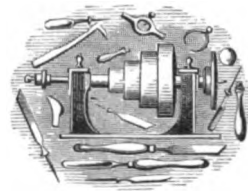







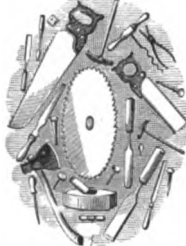








Electrotyped Ornaments made at Bruce's New-York Type-foundry.

<p>2054. \$0.50.</p>  <p>Jeweller</p>	<p>2055. \$0.50.</p>  <p>Lamp Dealer.</p>	<p>2056. \$0.50.</p>  <p>Locksmith.</p>	<p>2057. \$0.50.</p>  <p>Lumber Dealer</p>	<p>2058. \$0.50.</p>  <p>Machinist</p>
<p>2059. \$0.50.</p>  <p>Miner.</p>	<p>2060. \$0.50.</p>  <p>Music Dealer.</p>	<p>2061. \$0.50.</p>  <p>Notion Dealer.</p>	<p>2062. \$0.50.</p>  <p>Paper Hanger.</p>	<p>2063. \$0.50.</p>  <p>Pawnbroker.</p>
<p>2064. \$0.50.</p>  <p>Pen Dealer</p>	<p>2065. \$0.50.</p>  <p>Perfumer.</p>	<p>2066. \$0.50.</p>  <p>Photographer.</p>	<p>2067. \$0.50.</p>  <p>Piano Maker.</p>	<p>2068. \$0.50.</p>  <p>Pickles and Preserves.</p>
<p>2069. \$0.50.</p>  <p>Picture Frames.</p>	<p>2070. \$0.50.</p>  <p>Plumber</p>	<p>2071. \$0.50.</p>  <p>Printer</p>	<p>2072. \$0.50.</p>  <p>Restaurant.</p>	<p>2073. \$0.50.</p>  <p>Sadler.</p>
<p>2074. \$0.50.</p>  <p>Sash Maker</p>	<p>2075. \$0.50.</p>  <p>Scale Maker</p>	<p>2076. \$0.50.</p>  <p>Sewing Machine.</p>	<p>2077. \$0.50.</p>  <p>Shell-fish Dealer.</p>	<p>2078. \$0.50.</p>  <p>Ship Builder</p>

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Electrotyped Ornaments made at Bruce's New-York Type-foundry.

<p>2079. \$0.50.</p>  <p>Shoemakers' Finders</p>	<p>2080. \$0.50.</p>  <p>Stationer</p>	<p>2081. \$0.50.</p>  <p>Stove Dealer</p>	<p>2082. \$0.50.</p>  <p>Surgical Instruments.</p>	<p>2083. \$0.50.</p>  <p>Tailor</p>
<p>2084. \$0.50.</p>  <p>Tallow Chandler</p>	<p>2085. \$0.50.</p>  <p>Tea Dealer.</p>	<p>2086. \$0.50.</p>  <p>Trunk Maker</p>	<p>2087. \$0.50.</p>  <p>Turner</p>	<p>2088. \$0.50.</p>  <p>Undertaker</p>
<p>2089. \$0.50.</p>  <p>Upholsterer</p>	<p>2200. \$0.50.</p>  <p>Baker</p>	<p>2201. \$0.50.</p>  <p>Crockery</p>	<p>2202. \$0.50.</p>  <p>Druggist.</p>	<p>2203. \$0.50.</p>  <p>Farmer</p>
<p>2204. \$0.50.</p>  <p>Flour Dealer.</p>	<p>2205. \$0.50.</p>  <p>Hardware</p>	<p>2206. \$0.50.</p>  <p>Hatter</p>	<p>2207. \$0.50.</p>  <p>Liquor Dealer.</p>	<p>2208. \$0.50.</p>  <p>Machinist</p>
<p>2209. \$0.50.</p>  <p>Miner</p>	<p>2210. \$0.50.</p>  <p>Shoemaker</p>	<p>2211. \$0.50.</p>  <p>Stationer.</p>	<p>2212. \$0.50.</p>  <p>Tea Dealer.</p>	<p>2213. \$0.50.</p>  <p>Tobacconist</p>

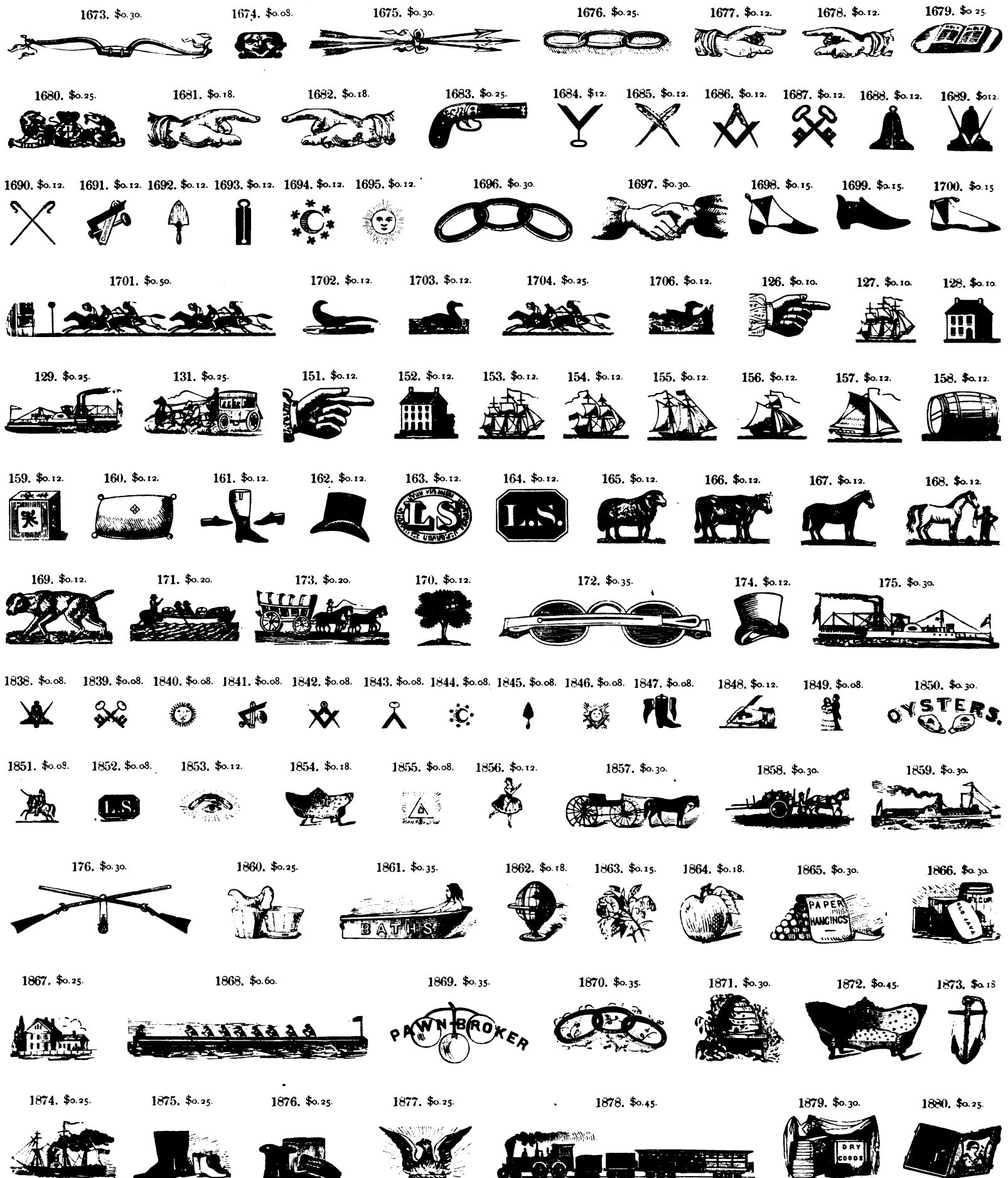
ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1. \$.12	2. \$.08	3. \$.08	4. \$.08	5. \$.08	6. \$.12	7. \$.08	8. \$.08	9. \$.08	10. \$.08	11. \$.08	12. \$.08	13. \$.12								
14. \$.08	15. \$.08	16. \$.08	17. \$.12	18. \$.12					19. \$.12	20. \$.12										
21. \$.12	145. \$.12	61. \$.08	63. \$.08	146. \$.12	51. \$.12	52. \$.08	53. \$.08	54. \$.08	55. \$.12	60. \$.08	70. \$.08									
71. \$.08	72. \$.08	73. \$.08	74. \$.08	22. \$.08	23. \$.08	24. \$.12	25. \$.08	26. \$.12	27. \$.08	149. \$.08	28. \$.18	150. \$.08								
29. \$.08	56. \$.18	1347. \$.12	62. \$.08	57. \$.18	58. \$.8	59. \$.08	148. \$.08	104. \$.08	105. \$.08	66. \$.08	67. \$.08	68. \$.08	69. \$.08							
64. \$.08	65. \$.08	30. \$.08	31. \$.08	32. \$.08	33. \$.08	34. \$.08	35. \$.08	36. \$.08	37. \$.08	38. \$.08	39. \$.08	40. \$.08	41. \$.08	42. \$.12						
43. \$.12	44. \$.08	45. \$.12	46. \$.15	47. \$.08	48. \$.08	49. \$.08	50. \$.08	81. \$.08	82. \$.08	83. \$.12	84. \$.12	85. \$.08	86. \$.12	87. \$.12						
88. \$.12	89. \$.08	90. \$.08	91. \$.08	92. \$.12	93. \$.12	94. \$.08	95. \$.08	96. \$.018	97. \$.12	98. \$.12	99. \$.18	100. \$.08								
101. \$.18	102. \$.08	111. \$.08	121. \$.18	103. \$.08	106. \$.08	107. \$.08	108. \$.08	109. \$.08	112. \$.15	113. \$.15	110. \$.08	114. \$.15								
115. \$.12	116. \$.12	117. \$.12	144. \$.30		122. \$.08	123. \$.18	124. \$.18	125. \$.08	135. \$.08	136. \$.15	137. \$.08	138. \$.15								
139. \$.08	140. \$.18	143. \$.15	1500. \$.12	1501. \$.08	1502. \$.08	1503. \$.08	1504. \$.12	1505. \$.12	1506. \$.12	1507. \$.08	1508. \$.12	1509. \$.12								
1510. \$.18	1511. \$.08	1512. \$.12	1513. \$.08	1514. \$.18	1515. \$.30			1516. \$.30			1517. \$.18									
1518. \$.25			1519. \$.25			1520. \$.25			1521. \$.25			1522. \$.25			1523. \$.25			1524. \$.25		
GROCERIES			HARDWARE			AUCTION SALE			DENTIST			PARTNERSHIP			DRY GOODS			CROCKERY		
1525. \$.25			1526. \$.25			1527. \$.25			1528. \$.25			1529. \$.25			1530. \$.25			1531. \$.25		
DISSOLUTION			COAL			EXHIBITION			MUSIC			CHAIR FACTORY			CABINET WAREHOUSE			CONCERT		
1662. \$.04	1663. \$.04	1664. \$.05	1665. \$.05	1666. \$.08	1667. \$.08	1668. \$.08	1669. \$.08	1670. \$.10	1671. \$.10	1672. \$.25										
[Pointing hands]													[Decorative flourish]							






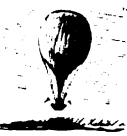





















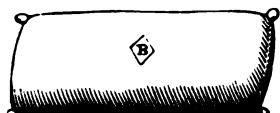






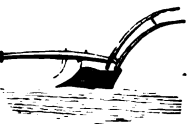


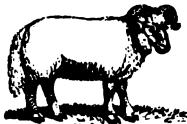





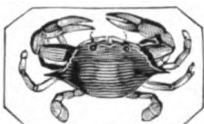


















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Ornaments made at Bruce's New-York Type-foundry.



ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1881. \$0.25.	1882. \$0.25.	1900. \$0.30.	1820. \$0.18.	1821. \$0.18.	1824. \$0.25.	1825. \$0.18.	1827. \$0.35.	1828. \$0.30.
								
1829. \$0.30.	1831. \$0.35.	1832. \$0.35.	1833. \$0.30.	1834. \$0.30.	1835. \$0.35.			
								
1836. \$0.45.	1837. \$0.45.	201. \$0.15.	203. \$0.15.	204. \$0.15.	205. \$0.15.	210. \$0.25.		
								
247. \$0.30.	270. \$0.20.	271. \$0.45.	272. \$0.45.	273. \$0.30.				
								
274. \$0.30.	275. \$0.30.	276. \$0.30.	277. \$0.30.	1830. \$0.18.	278. \$0.20.	279. \$0.20.	280. \$0.30.	
								
281. \$0.30.	282. \$0.60.	284. \$0.30.	285. \$0.30.	286. \$0.45.	287. \$0.30.			
								
292. \$0.30.	293. \$0.30.	294. \$0.30.	295. \$0.30.	296. \$0.30.	297. \$0.30.			
								
298. \$0.30.	299. \$0.30.	300. \$0.30.	301. \$0.30.	302. \$0.30.	303. \$0.30.			
								
308. \$0.30.	310. \$0.30.	311. \$0.30.	313. \$0.30.	314. \$0.30.				
								
316. \$0.45.	320. \$0.45.	321. \$0.45.	322. \$0.45.	1299. \$0.25.				
								

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Ornaments made at Bruce's New-York Type-foundry.

3400. \$o.o8. 3401. \$o.12. 3402. \$o.18. 3403. \$o.25. 3404. \$o.12. 3405. \$o.18. 3406. \$o.18. 3407. \$o.12. 3408. \$o.o8. 3409. \$o.18.



3410. \$o.12. 3411. \$o.12. 3412. \$o.18. 3413. \$o.25. 3414. \$o.12. 3415. \$o.18. 3416. \$o.12. 3417. \$o.12. 3418. \$o.12.



3419. \$o.25. 3420. \$o.30. 3421. \$o.18. 3422. \$o.18. 3423. \$o.25. 3424. \$o.30. 3425. \$o.12. 3426. \$o.12. 3427. \$o.12.



3428. \$o.18. 3429. \$o.12. 3430. \$o.25. 3431. \$o.25. 3432. \$o.25. 3433. \$o.18. 3434. \$o.12. 3435. \$o.30.



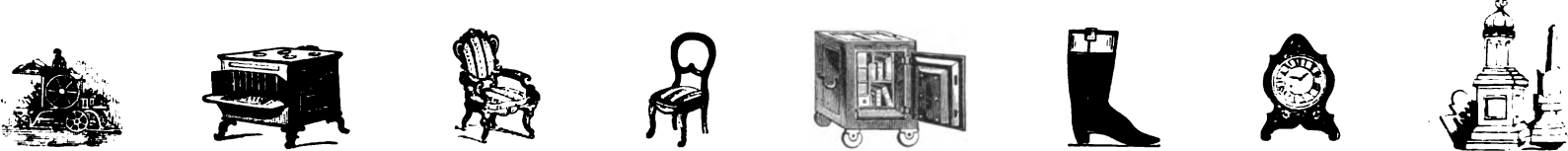
3436. \$o.18. 3437. \$o.18. 3438. \$o.18. 3439. \$o.18. 3440. \$o.18. 3441. \$o.30. 3442. \$o.18. 3443. \$o.18. 3444. \$o.18.



3445. \$o.18. 3446. \$o.18. 3447. \$o.18. 3448. \$o.18. 3449. \$o.18. 3450. \$o.12. 3451. \$o.30. 3452. \$o.18. 3453. \$o.18.



3454. \$o.25. 3455. \$o.25. 3456. \$o.25. 3457. \$o.25. 3458. \$o.30. 3459. \$o.25. 3460. \$o.25. 3461. \$o.25.



363. \$o.75. 470. \$o.35. 460. \$o.35. 1586. \$o.35. 1320. \$o.60.



1321. \$o.45. 1591. \$o.35. 1585. \$1.25. 1752. \$o.35. 358. \$o.60.



1309. \$o.60. 356. \$o.75. 649. \$o.60. 751. \$o.90.



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Initial Letters.

FIRST SERIES—60 CENTS EACH.—\$12.00 PER SET.



SECOND SERIES—50 CENTS EACH.—\$10.00 PER SET.



THIRD SERIES—35 CENTS EACH.—\$7.00 PER SET.

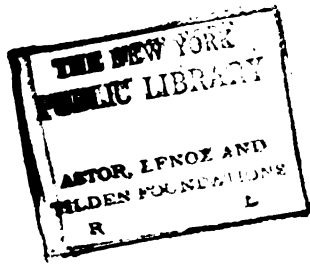


FOURTH SERIES—50 CENTS EACH.—\$10.00 PER SET.



FIFTH SERIES—50 CENTS EACH.—\$10.00 PER SET.





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INITIAL LETTERS.

TENTH SERIES — 25 CENTS EACH. — \$5.00 PER SET.



ELEVENTH SERIES — 30 CENTS EACH. — \$6.00 PER SET.



TWELFTH SERIES — 35 CENTS EACH. — \$7.00 PER SET.



THIRTEENTH SERIES — 35 CENTS EACH. — \$7.00 PER SET.



FOURTEENTH SERIES — 40 CENTS EACH. — \$8.00 PER SET.



FIFTEENTH SERIES — 50 CENTS EACH. — \$10.00 PER SET.



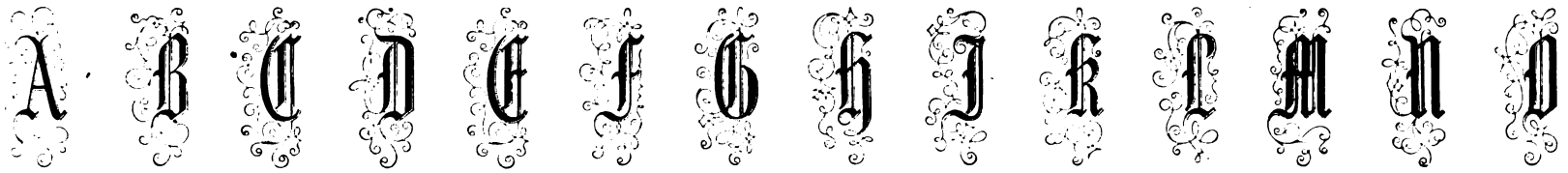
SIXTEENTH SERIES — 60 CENTS EACH. — \$12.00 PER SET.



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

INITIAL LETTERS.

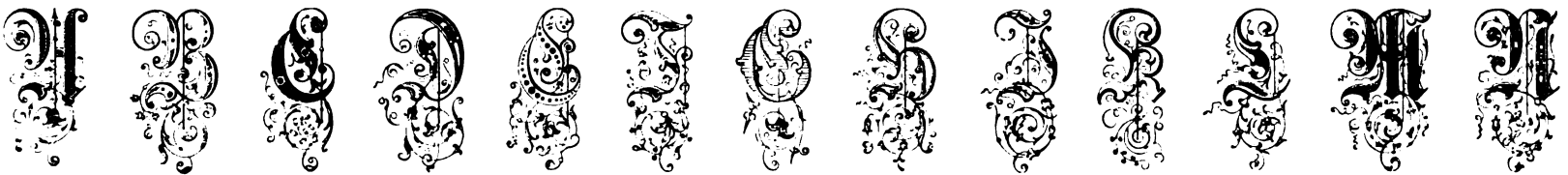
SEVENTEENTH SERIES — 35 CENTS EACH. — \$7.00 PER SET.



EIGHTEENTH SERIES — 35 CENTS EACH. — \$7.00 PER SET.



NINETEENTH SERIES — 40 CENTS EACH. — \$8.00 PER SET.



TWENTIETH SERIES — 60 CENTS EACH. — \$12.00 PER SET.



TWENTY-FIRST SERIES — 60 CENTS EACH. — \$12.00 PER SET.



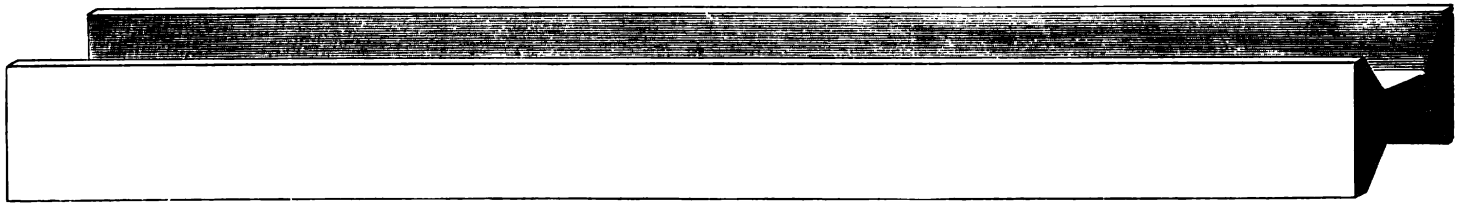
TWENTY-SECOND SERIES — 75 CENTS EACH. — \$16.00 PER SET.



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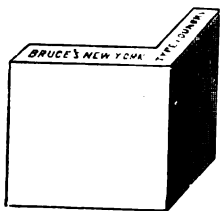
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METAL FURNITURE.



The Metal Furniture above shown has long been in use, and is invaluable for the imposition of forms. It is cast from Two to Eight line Pica in thickness and about 12 inches long, and sold either cut to measures or uncut at 40 cts. $\frac{3}{4}$ lb.

CORNER QUADS.



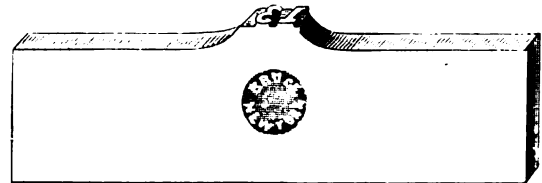
Pica, Long Prim. & Nonp.
(For Mitres, &c.)



Corner Quads are cast on Pica, Long-Primer and Nonpareil bodies, and insure a better junction of mitred rules, by preventing them slipping past each other.

Price, 20 cts. for Set of 4.

NUMBERED SLUGS.



Numbered Slugs have been in use several years in the principal newspaper offices in this city. Each compositor has a few on his stand, corresponding with his number in the printing office, and drops one at the bottom of his matter in the proof-galleys so that his number is also proved with the other matter as the record of his work. They can be furnished with either of the above faces, electrotyped and cut to the measure of the column, for 20 cts. each.

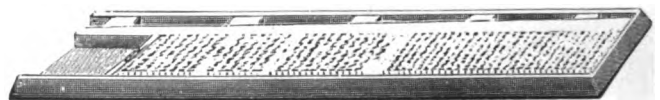
BRASS COMMON GALLEYS.



These new articles are made from one solid piece of brass, and, as they do not split or warp, will outlast many wooden galleys. As the brass is thin, the matter can be launched from them as from a proof galley: a smaller galley may therefore be used, taking up less room on the case. Prices are given below for sizes suitable for newspaper, book and job work:

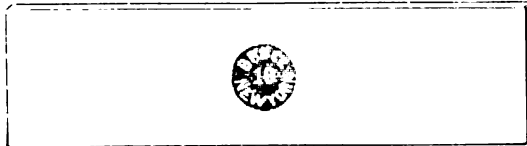
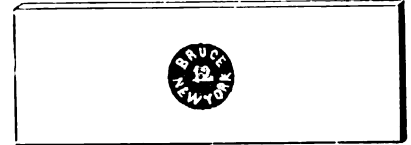
	9 inches long.	12 inches long.	15 inches long.
3 $\frac{1}{4}$ inches wide,	56 cts.	75 cts.	90 cts.
4 $\frac{1}{4}$ " " "	70 "	90 "	112 "
6 " " "	100 "	130 "	145 "
9 " " "	140 "	165 "	225 "

PROOF GALLEYS.



Single Column, brass bottom, 4 $\frac{1}{2}$ by 23 inches inside.....	\$3.37
Double Column, " " 6 $\frac{1}{2}$ by 23 " ".....	4.15
Single Column, brass bottom and lined, 4 $\frac{1}{2}$ by 23 inches inside.....	4.87
Double Column, " " 6 $\frac{1}{2}$ by 23 " ".....	5.63

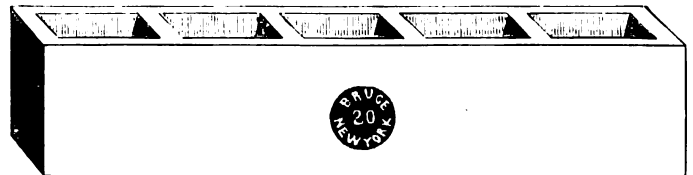
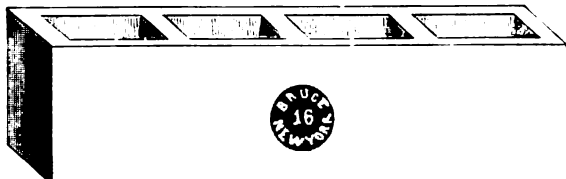
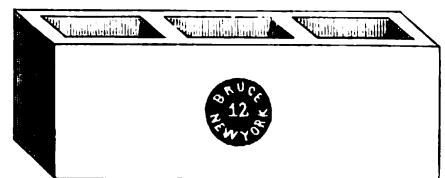
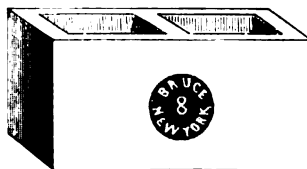
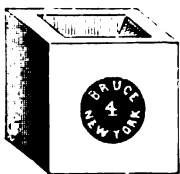
LABOR-SAVING LEADS.



These Leads (and Slugs, as they are sometimes called) are cast Six to Pica, Four to Pica, Nonparell and Pica in thickness, and cut to 14 different lengths, viz: 4, 4½, 5, 5½, 6, 7, 8, 10, 12, 14, 16, 18, 20 and 22 ems Pica. The smallest assortment of either thickness weighs 25 lb, and by a combination of them, for example, over 800 medium 8vo. lines (22 ems Pica) can be leaded from a 25 lb font Six to Pica. They are

cut very accurately and the length of each lead stamped on it. No job office should be without them. The time saved in having them ready cut and stamped to your hand will soon pay for them, and if you will, either singly or in combination, use them as measures for your composing sticks, you will cease to cut up leads for jobbing. Price, 45 cts. per lb for Four or Six to Pica; 40 cts. per lb for Pica or Nonparell.

LABOR-SAVING QUOTATIONS.



These Labor-Saving Quotations are accurately cast, of Two, Three and Four lines Pica in thickness, and 4, 8, 12, 16 and 20 ems Pica in length, with spaces to each size. The smallest assortment of these three thicknesses of all lengths weighs 40 lb, and is

sold at 40 cts. per lb. They may be used in all cases where ordinary wooden furniture has been used. In large assortments, pieces of 25, 37, 49 and 62 ems Pica in length can be furnished to either of the three widths.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

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NEW YORK
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TILDEN FOUNDATIONS
R L

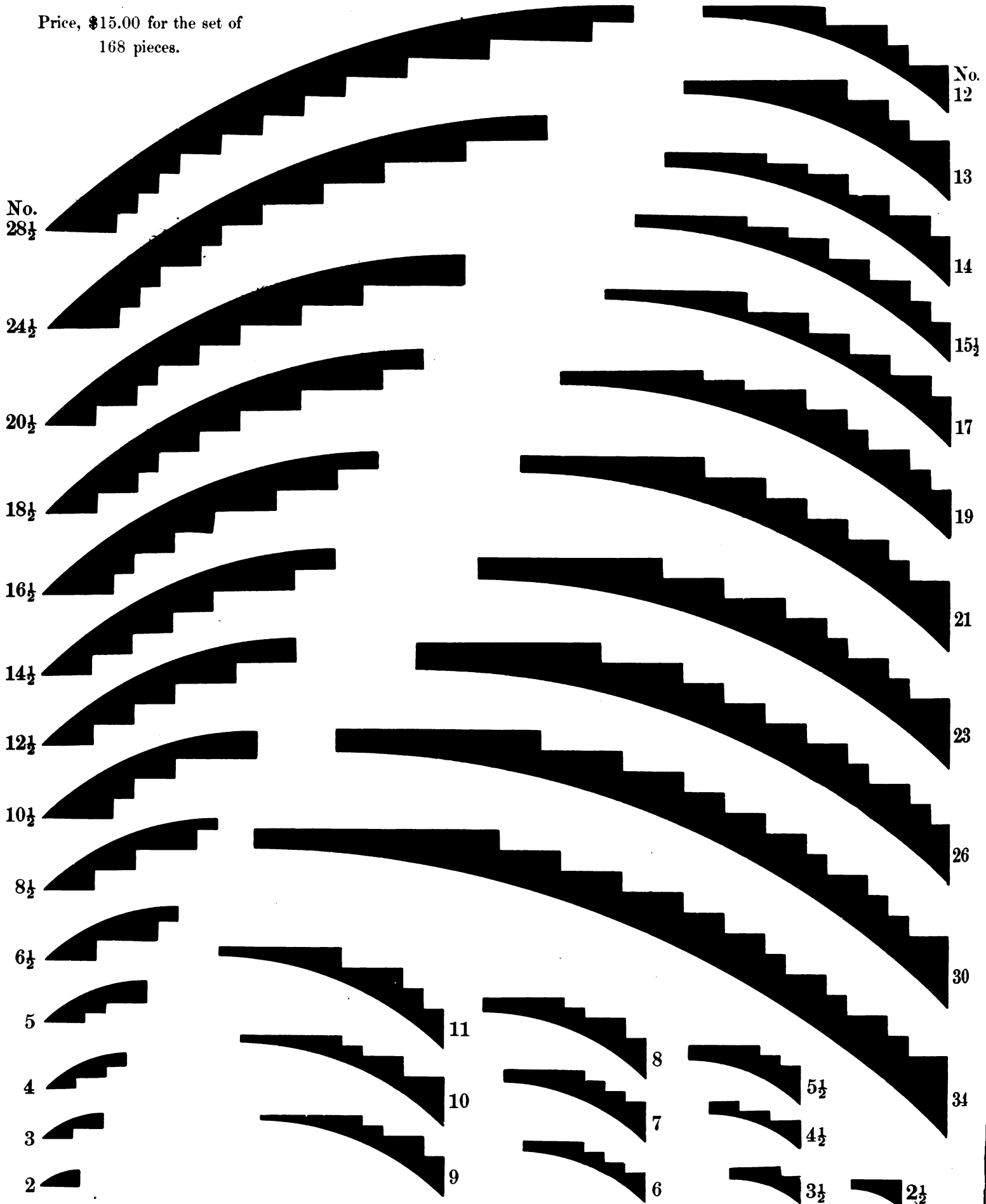
BRUCE'S CIRCULAR QUADRATS.

They justify with Pica quads, and their length in Pica ems is stamped on them. Each font contains 8 each Nos. 2 to 8,—4 each Nos. 8½ to 17,—2 each Nos. 18½ to 34.

Interior.

Exterior.

Price, \$15.00 for the set of
168 pieces.



1st SUPPLEMENT to

Bruce's Abridged Specimen Book of

1869.

NEW-YORK, March 1, 1870.

\$8.32. DOUBLE-PICA BLACK RIMMED. 20 a and 7 A
9 lb. 4 oz.

First National Bank.

**This is to Certify, This Indenture, Shipped,
Bought of**

\$5.64. PICA EXTENDED BLACK. 20 a and 10 A
4 lb. 14 oz.

**Bruce's New-York Type-foundry,
Established in 1813.**



GEO. BRUCE'S SON & CO., 13 Chambers-St., NEW-YORK.

\$8.25. GREAT-PRIMER EXTENDED BLACK. 20 a and 8 A
8 lb. 4 oz.

**Bruce's New-York Type-foundry,
Established in 1813.**

GEORGE BRUCE'S SON & CO., 13 CHAMBERS-ST.

\$11.14. DOUBLE PICA EXTENDED BLACK. 20 a and 7 A
12 lb. 6 oz.

Second National Bank.

**GEORGE BRUCE'S SON & CO.,
No. 13 Chambers-Street,**

\$16.70. DOUBLE GREAT-PRIMER EXTENDED BLACK. 15 a and 6 A
20 lb. 6 oz.

**George Bruce's Son & Co.,
NEW-YORK,
No. 13 Chambers-St.**

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PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

\$2.00. BREVIER GOTHIC CONDENSED ITALIC. ^{10 A}
_{2 1/2}
 COMBINATION BORDERS,
 ASTRONOMICAL, MATHEMATICAL AND MEDICAL SIGNS.
 BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

\$1.64. TWO-LINE PEARL GOTHIC CONDENSED ITALIC. ^{7 A}
_{2 1/2}
 BRASS MATERIAL OF ALL KINDS,
 LABOR-SAVING RULE, DASHES, CIRCLES, &C.,
 BRUCE, NEW-YORK, 1870.

TWO-LINE NONPAREIL GOTHIC CONDENSED ITALIC ^{15 A}
_{1 1/2, 3 1/2}
 \$1.85. CIRCULAR QUADS,
 CORNER QUADS, METAL FURNITURE,
 BRUCE, NEW-YORK, 1870.

TWO-LINE BREVIER GOTHIC CONDENSED ITALIC. ^{15 A}
_{2 1/2, 3 1/2}
 \$2.48. PRINTING PRESSES,
 ROLLERS & ALL KINDS OF INK,
 BRUCE, NEW-YORK, 1870.

\$3.14. TWO-LINE LONG-PRIMER GOTHIC CONDENSED ITALIC. ^{12 A}
_{4 1/2, 12 1/2}
 CASES, STANDS, WOOD RULE, MALLETS AND PLANERS,
 BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.



\$11.62.

DOUBLE PICA RAY SHADED.

^{20 A and 10 A}
_{13 1/2, 4 1/2}

Second National Bank.
GEORGE BRUCE'S SON & CO.,
Type-founders, No. 13 Chambers-Street,
NEW-YORK.



\$2.90.

PICA ORNAMENTED, No. 27.

^{20 A and 10 A}
_{2 1/2, 6 1/2}

THE PRINTERS' PRICE LIST.
 A Manual for the use of Clerks and Bookkeepers in Job Printing Offices. By THEO. L. DE VINNE.
 FRANCIS HART & CO., 63 Courtlandt-Street, NEW-YORK, 1869.

! \$4.84.

DOUBLE PICA ORNAMENTED, No. 42.

^{20 A and 10 A}
_{5 1/2, 6 1/2}

The History of the Life of Albrecht Dürer of Nürnberg. MRS. CHARLES HEATON,
 London, 1870.

\$6.56.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 31.

^{15 A and 9 A}
_{8 1/2}

Albert Durer: his life and works. WM. B. SCOTT, London: 1869.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$4.50.

BREVIER LAW ITALIC.

60 a and 30 A
4 lb. 12 oz.

THE COMPANY OF STATIONERS, or Text-Writers, who wrote and sold all sorts of books then in use, namely A, B, C, or Absies, with the Pater-noster, Ave Mary, Creed, Graces, &c. dwelt in and about Pater-noster Row. And Stow, in his Survey of London, edition 1598, says, also turners of beads, and they were called, Pater-noster makers, as may be seen in a record of one Robert Nikke, Pater-noster maker, and citizen, in the reign of Henry IV. &c.

\$4.30.

LONG-PRIMER LAW ITALIC.

60 a and 30 A
5 lb. oz.

THEY were of great antiquity, even before the Art of PRINTING was invented; and notwithstanding all the endeavours that have been made, no privilege or charter have as yet been discovered, though several of the old printers are said to be of the Stationers Company, nor can we find what authority they had granted them, with relation to printed books as an incorporated body till the following Charter was granted them, in the year 1556; wherein may be observed the names of several of the early master-printers.

\$4.07.

PICA LAW ITALIC.

30 a and 15 A
5 lb. 8 oz.

THE CHARTER granted to the Company of STATIONERS on the 4th day of May, in the year 1556, and in the Third and Fourth of Philip and Mary, being a true copy of the original record remaining in the Chapel of the Rolls. Examined, and translated from the original Latin copy, by
MR. HENRY ROOK, Clerk of the Rolls.

\$5.20.

LONG-PRIMER VENETIAN.

60 a and 30 A
4 lb.

THE KING AND QUEEN TO ALL THOSE TO WHOM THESE PRESENTS SHALL COME, GREETING. KNOW ye that we considering and manifestly perceiving that several seditious and heretical books both in verse and prose are daily published, stamped and printed by divers scandalous, schismatical and heretical persons, not only exciting our subjects and liegemen to sedition and disobedience against us, our crown and dignity, but also to the renewal and propagating very great and detestable heresies against the faith and sound catholick doctrine of holy mother, the church; and being willing to provide a proper remedy in this case,

(LONDON, 4th day of May, in the year 1556.)

\$6.75.

GREAT-PRIMER VENETIAN.

36 a and 18 A
6 lb. 12 oz.

WE of our own special favour, certain knowledge and mere motion do will, give and grant for ourselves, our heirs and successors of the above-mentioned queen, to our beloved and faithful liegemen,

THOMAS DOCKWRAY (Master)

JOHN CAWOOD, HENRY COKE (Keepers or Wardens)

(The Freemen or Commonalty)

WILLIAM BONHAM, JOHN ROGERS, ROBERT HOLDER, &c.

Freemen of the Mystery or Art of a Stationer of our city of London and suburbs

(LONDON, 4th day of MAY, in the year 1556.)

at Bruce's New-York Type-Foundry, 13 Chambers-street, NEW-YORK.

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PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

\$2.40. NONPAREIL ITALIAN CONDENSED. 60 a and 30 A
1 lb. 14 oz.
PRINTING IN COLORS.

Three colors were used by Peter Schoffer in printing the initial letter of the Menta Falter of 1457. Gold was used by a printer of Venice in 1477. Red was in common use by printers of all countries at a very early date. But in no case did any printer of the 15th, 16th or 17th centuries attempt the printing of pictures by contrasting and overlapping colors. There was no printing press in use for many centuries that could be trusted for register. All attempts at color printing were in chiaro oscuro (many tints of the same color), in which inaccurate register was not a fatal fault.

\$2.87. LONG-PRIMER ITALIAN CONDENSED 60 a and 30 A
2 lb. 8 oz.
JOHN BAPTIST JACKSON

Was the first to attempt the use of contrasting colors. His first essay was in Venice, where in 1744 he published six landscapes. He states that he was obliged to invent a new press for this work. He also attempted cameo printing, paper hangings, &c.

\$3.25. BREVIER ITALIAN CONDENSED. 60 a and 30 A
2 lb. 4 oz.
EMINENT ENGRAVERS IN CHIARO OSCURO.

Ugo da Carpi, of Italy, in 1518—Louis Granach, of Germany, in 1519—Domenico Beccafumi, of Italy—John Ulric, Albert Altdorfer and Hans Baldung, of Germany, and Lucas Jacobs Leyden, of Holland, in the early part of the 16th century, engraved wood blocks in sections, for different tones of the same color, which were printed together with good effect.

\$3.61. PICA ITALIAN CONDENSED. 30 a and 15 A
2 lb. 14 oz.
JOHN BAPTIST MICHAEL PAPILLON

Published at Paris, in 1766, a Treatise upon Engraving on Wood, in which he exhibits a few specimens in colors, executed in the roughest style.

\$3.80. GREAT-PRIMER ITALIAN CONDENSED. 70 a and 35 A
2 lb. 14 oz.

WILLIAM SAVAGE, of London, in 1819-1822, published Hints on Decorative Printing. One of his illustrations, Mercy, was produced by 29 blocks, all wood.

\$6.40. DOUBLE SMALL-PICA ITALIAN CONDENSED. 30 a and 15 A
10 lb.

GEORGE BAXTER, of London, in 1836, patented a combination of Steel, Stone, Wood, and Aquatint.

\$8.16. DOUBLE ENGLISH ITALIAN CONDENSED. 70 a and 35 A
12 lb. 12 oz.

G. C. LEIGHTON, of London, in 1849, used etched Zinc Plates and Wood with marked success.

\$11.47. DOUBLE GREAT-PRIMER ITALIAN CONDENSED. 15 a and 8 A
10 lb. 8 oz.

FIRST Colored Prints in Illustrated London News, December, 1856.

\$14.40. CANON ITALIAN CONDENSED. 15 a and 8 A
20 lb.

CHROMO-Lithography, 1859.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

2nd. Supplement

to

George Bruce's Son & Company's

Abridged

Specimen Book of 1869.

NEW-YORK, Nov. 1, 1870.

REDUCED ESTIMATES FOR VILLAGE WEEKLY NEWSPAPERS.

For a 6-column Paper, the paper for which measures 24 by 36 inches, the printed matter of each page 21¼ by 16 inches, and the leads about 2½ inches :

1 Imperial No. 3 Washington Press.....	\$320.00
1 Imp. No. 3 Distributing Frame, Roller Stocks, &c.	32.50
1 Imperial No. 3 Roller Mould, cast iron.....	21.00
1 Double Imperial No. 3 Imposing Stone and Frame	78.00
4 Imperial No. 3 Half Chases.....	\$6.20 24.80
Iron Side and Foot Sticks.....	9.12
4 Single Brass Bottom and lined Proof Galleys..	2.25 9.00
6 Common Galleys, say.....	0.75 4.50
4 Six-inch Composing Sticks.....	1.00 4.00
4 Double Stands with Racks.....	6.00 18.00
12 Pair Cases.....	2.50 30.00
3 Job Cases.....	1.75 5.25
Mallet, Planer, Shooting-stick and Quoins, about.....	5.00
1 Lye Brush.....	0.75
1 Proof Brush.....	1.12
Saw and Mitre Box.....	1.75
25 lbs. News Ink.....	0.30 7.25
100 Advertising Rules.....	0.06 6.00
100 Single Dash Rules.....	0.07 7.00
20 Brass Dashes.....	0.15 3.00
10 Double Cross Rules.....	0.08 0.80
10 Parallel Rules.....	0.08 0.80
20 Column Rules.....	0.90 18.00
Head Rules, about.....	3.00
300 lbs. Long Primer.....	0.56 168.00
300 lbs. Brevier.....	0.64 192.00
56 lbs. Nonpareil.....	0.76 42.56
Display Type for reading matter, about.....	20.00
for Advertisements, about.....	30.00
20 lbs. Leads.....	0.40 8.00
Head for Paper.....	from 2.00 to 5.00
Cuts or Ornaments, about.....	8.00
Boxing and Carting, about.....	20.00
	\$1104.20

For a 7-column Paper, the paper for which measures 24 by 38 inches, the printed matter of each page 21¼ by 17½ inches, and the leads about 2½ inches :

1 Imperial No. 4 Washington Press.....	\$335.00
1 Imp. No. 4 Distributing Frame, Roller Stocks, &c.	32.50
1 Imperial No. 4 Roller Mould, cast iron.....	22.00
1 Double Imperial No. 4 Imposing Stone and Frame	84.00
4 Imperial No. 4 Half Chases.....	\$6.20 24.80
Iron Side and Foot Sticks.....	9.48
5 Single Brass Bottom and lined Proof Galleys..	2.25 11.25
6 Common Galleys.....	0.75 4.50
5 Six-inch Composing Sticks.....	1.00 5.00
4 Double Stands with Racks.....	6.00 24.00
12 Pair Cases.....	2.50 30.00
4 Job Cases.....	1.75 7.00
Mallet, Planer, Shooting-stick and Quoins, about.....	5.00
1 Lye Brush.....	0.75
1 Proof Brush.....	1.12
Saw and Mitre Box.....	1.75
50 lbs. News Ink.....	0.30 15.00
150 Advertising Rules.....	0.05 7.50
100 Single Dash Rules.....	0.06 6.00
35 Brass Dashes.....	0.15 5.25
12 Double Cross Rules.....	0.08 0.96
12 Parallel Rules.....	0.08 0.96
24 Column Rules.....	0.90 21.60
Head Rules, about.....	3.50
350 lbs. Long Primer.....	0.56 196.00
350 lbs. Brevier.....	0.64 224.00
56 lbs. Nonpareil.....	0.76 42.56
Display Type for reading matter, about.....	20.00
for Advertisements, about.....	30.00
25 lbs. Leads.....	0.40 10.00
Head for Paper.....	from 2.00 to 5.00
Cuts or Ornaments, about.....	10.00
Boxing and Carting, about.....	21.00
	\$1227.48

For an 8-column Paper, the paper for which measures 28 by 42 inches, the printed matter of each page 25½ by 19 inches, and the leads full 2¼ inches :

1 Imperial No. 6 Washington Press.....	\$365.00
1 Imp. No. 6 Distributing Frame, Roller Stocks, &c.	35.00
1 Imperial No. 6 Roller Mould, cast iron.....	24.00
1 Double Imperial No. 6 Imposing Stone and Frame	101.00
4 Imperial No. 6 Half Chases.....	\$7.10 28.40
Iron Side and Foot Sticks.....	10.80
6 Single Brass Bottom and lined Proof Galleys..	2.25 13.50
6 Common Galleys.....	0.75 4.50
6 Six-inch Composing Sticks.....	1.00 6.00
4 Double Stands with Racks.....	6.00 24.00
15 Pair Cases.....	2.50 37.50
4 Job Cases.....	1.75 7.00
Mallet, Planer, Shooting-stick and Quoins, about.....	5.00
1 Lye Brush.....	0.75
1 Proof Brush.....	1.12
Saw and Mitre Box.....	1.75
50 lbs. News Ink.....	0.30 15.00
250 Advertising Rules.....	0.05 12.50
100 Single Dash Rules.....	0.06 6.00
50 Brass Dashes.....	0.15 7.50
20 Double Cross Rules.....	0.08 1.60
20 Parallel Rules.....	0.08 1.60
28 Column Rules.....	1.00 28.00
Head Rules, about.....	5.00
425 lbs. Long Primer.....	0.56 238.00
425 lbs. Brevier.....	0.64 272.00
56 lbs. Nonpareil.....	0.76 42.56
Display Type for reading matter, about.....	25.00
for Advertisements, about.....	35.00
30 lbs. Leads.....	0.40 12.00
Head for Paper.....	from 2.00 to 5.00
Cuts or Ornaments, about.....	10.00
Boxing and Carting, about.....	22.00
	\$1404.08

Newspaper type and Book type weigh about 40 lb. to the square foot ; but, to allow for sorts, it requires 60 lb. to set that amount up with certainty. If much standing matter is required, allowance must be made for that also.

The following sizes of News-paper are always kept on hand by paper dealers : 22 by 32—24 by 36—24 by 38—28 by 42. The following are also considered "regular" sizes, though not so certainly kept on hand : 26 by 37—27 by 42—and 29 by 44.

ESTIMATES FOR JOB OFFICES,

as tastes and styles of work vary, can best be made by the customer himself, consulting the Specimen pages, and Classified Priced List on pages 3, 4, 5 and 6.

Printing Materials sold by GEORGE BRUCE'S SON & CO.,

REDUCED PRICES OF ROMAN, BRASS RULE, LEADS, &c.

ROMAN AND ITALIC, AND GERMAN.

	¢	lb.
Diamond	1.80	
Pearl	1.40	
Agate	0.90	
Nonpareil	0.76	
Minion	0.68	
Brevier	0.64	
Bourgeois	0.60	
Long-Primer	0.56	
Small-Pica	0.54	
Pica	0.52	
English	0.52	
Columbian	0.52	
Great-Primer	0.52	
Paragon	0.52	
Double Small-Pica	0.50	
Double Pica	0.50	
Double English	0.50	
Double Columbian	0.50	
Double Great-Primer	0.50	
Double Paragon	0.50	
Canon	0.48	
Four, Five and Six-line Pica	0.48	
Seven-line Pica and larger	0.44	

LEADS AND SLUGS.

	¢	lb.
Six to Pica and thicker	0.30	
Seven to Pica	0.35	
Eight to Pica	0.40	
Nine to Pica	0.60	
Ten to Pica	0.80	

LABOR-SAVING QUOTATIONS.

Assorted	0.30
----------	------

COMMON QUOTATIONS.

3 by 4 em Pica	0.30
----------------	------

METAL FURNITURE.

Two to Eight-line Pica	0.30
------------------------	------

Brass Rule in strips of two feet.

No. cts. pr ft.	No. cts. pr ft.	No. cts. pr ft.	No. cts. pr ft.	No. cts. pr ft.
271	272	273	274	275
276	277	278	279	280
281	282	283	284	285
286	287	288	289	290
291	292	293	294	295
296	297	298	299	300
301	302	303	304	305
306	307	308	309	310
311	312	313	314	315
316	317	318	319	320
321	322	323	324	325
326	327	328	329	330
331	332	333	334	335
336	337	338	339	340
341	342	343	344	345
346	347	348	349	350
351	352	353	354	355
356	357	358	359	360

REDUCED PRICES OF PRINTING PRESSES AND MATERIALS

in which we deal. For engravings and particular descriptions of some of them, see the end of the book. All other Presses and Materials not here enumerated for want of space, can be furnished at makers' prices.

Cylinder Printing Machines.

Ho's New Single large	\$1500.00
Cylinder (Hand)	1000.00
Large Cylinder	1800.00
Medium	2200.00
Small	3000.00
Double Small-Pica	3400.00
Double Pica	3500.00
Double English	3600.00
Double Columbian	3700.00
Double Great-Primer	3800.00
Double Paragon	3900.00
Canon	4000.00
Four, Five and Six-line Pica	4100.00
Seven-line Pica and larger	4200.00

Chases.

WROUGHT IRON—WITH SHIFTING BARS.	Size over all	Per pair.
Foolscap	17 1/2 X 30	61 50
Imperial	20 X 35	63 50
Medium	22 1/2 X 38 1/2	65 50
Super-royal	25 1/2 X 41 1/2	67 50
Imperial	27 1/2 X 44 1/2	69 50
Double Super-royal	31 1/2 X 44 1/2	77 50

NEWSPAPER CHASES	Size over all	Per pair.
Imperial, No. 1	24 1/2 X 33 1/2	47 50
Imperial, No. 2	25 1/2 X 35 1/2	49 50
Imperial, No. 3	26 1/2 X 37 1/2	51 50
Imperial, No. 4	27 1/2 X 39 1/2	53 50
Imperial, No. 5	28 1/2 X 41 1/2	55 50
Imperial, No. 6	29 1/2 X 43 1/2	57 50

HALF CHASES—WROUGHT IRON	Size inside	each.
Imperial, No. 1	18 X 21 1/2	64 50
Imperial, No. 2	19 X 23 1/2	66 50
Imperial, No. 3	20 X 25 1/2	68 50
Imperial, No. 4	21 X 27 1/2	70 50
Imperial, No. 5	22 X 29 1/2	72 50
Imperial, No. 6	23 X 31 1/2	74 50

CAST-IRON CHASES	Size inside	each.
Card	4 1/2 X 6 1/2	0 42
Job-head	6 X 7	0 48
Bill-head	8 X 10	0 56
Job	9 X 12	0 74
Job	10 X 14	0 96
Job	12 X 16	1 20
Programme	15 X 24	1 68
Programme	18 X 36	2 08
Programme	24 X 48	3 28

Inking Rollers, &c.	complete set.	¢
Rollers for Compo Medium	6	22 50
Super-royal	6	25 00
Imperial	6	28 00
Job	6	31 00
Bill-head	6	34 00
Card	6	37 00

Boxing and Carting	each.
Foolscap Ink-Pan	8 50
Stock and Frame for Compo Rollers, 6 inch	4 25
Medium	4 25
Small	4 25
Huckakin Rollers, Medium, complete set	21 50
Imperial	24 00
Job	27 00
Bill-head	30 00
Card	33 00
Small	36 00
Ball Skin and Lining	5 23
Roller	5 23

Roller Moulds, Foolscap Hand-Press	30 in.	15 00
Medium	34	17 00
Super-royal	38	19 00
Imperial	42	21 00
Job	46	23 00
Bill-head	50	25 00
Card	54	27 00
Small	58	29 00
Mammoth	62	31 00

Copper Kettles for boiling composition	per	16 00
Set		16 00
Glas, for composition rollers, per post		4 42

Imposing Stones and Frames.

FOOLSCAP	DOUBTS
Foolscap	22 X 18 8 50
Medium	25 X 22 9 50
Super-royal	28 X 26 10 50
Imperial	31 X 30 11 50
Job	34 X 34 12 50
Bill-head	37 X 38 13 50
Card	40 X 42 14 50
Small	43 X 46 15 50
Mammoth	46 X 50 16 50

Self-Inking Machines.

Foolscap	\$124 00
Medium	146 00
Super-Royal	168 00
Imperial, No. 1 and 2	190 00
No. 3 and 4	188 00
Boxing and Carting	84 00

Steam Inking Machines.

Folio Post	\$ 910 00
Medium	320 00
Super-Royal	330 00
Imperial, No. 1	275 00
No. 2	300 00
Medium	320 00
Super-Royal	330 00
Imperial	340 00
Counter Shaft, Hangers and Pulleys extra	30 00
Extra Fountain, Folio Post	32 50
Medium	35 00
Super-Royal	37 50
Imperial	40 00
Boxing and Carting	from 84 to 75 00

Standing Presses, &c.

Iron bars, 2 1/2 in. acr. 28 in. between rods	\$125 00
3 - 30	160 00
4 - 30	190 00
5 - 30	220 00
6 - 30	250 00
7 - 30	280 00
8 - 30	310 00
9 - 30	340 00
10 - 30	370 00
11 - 30	400 00
12 - 30	430 00
13 - 30	460 00
14 - 30	490 00
15 - 30	520 00
16 - 30	550 00
17 - 30	580 00
18 - 30	610 00
19 - 30	640 00
20 - 30	670 00
21 - 30	700 00
22 - 30	730 00
23 - 30	760 00
24 - 30	790 00
25 - 30	820 00
26 - 30	850 00
27 - 30	880 00
28 - 30	910 00
29 - 30	940 00
30 - 30	970 00
31 - 30	1000 00

HYDRAULIC PRESSES, as follows:

Diam of Ram, Size of Platen, Space	Price
6 inches - 25 X 25 inches - 4 feet	\$600 00
8 - 35 X 40 - 4 - 6	1120 00
10 - 35 X 44 - 5 - 6	1500 00
12 - 35 X 48 - 6 - 6	2000 00
For single pump on base of the Press	150 00
For double pump on separate cistern	200 00
For double pump	350 00
For double horizontal power pumps	800 00
For double vertical beam	1000 00
Other sizes made to order	
Pressing Boards, Demy	22 X 17 1 12
Medium	24 X 19 1 32
Royal	27 X 23 1 70
Super-royal	30 X 26 1 87
Imperial	33 X 27 2 02
Double Medium	40 X 38 3 00
Sheet Iron	from 2 50

Composing Sticks.

Composing Sticks, 6 and 8 inches, each	\$ 1 00
every additional inch	0 15
Job Stick, Malagasy, with iron base, 20 inches	1 75
Small Composing Rules	0 20

Small Fast Printing Presses.

Ho's Machine Card, (Chase inside 6 1/2 X 6 & \$200 00)	
Gordon's Franklin Press, as follows:	
Eight-medium, 7 X 11 in. inside of chase	\$250 00
Quarto-medium, 10 X 15 - - - - -	425 00
Half-medium, 12 X 19 - - - - -	575 00
with fountain	650 00
Goussin - - - - -	65 00
Degeer's Liberty Presses, as follows:	
Eight-medium, 6 X 10 in. inside of chase	260 00
Quarto-medium, 10 X 15 - - - - -	425 00
Half-medium, 12 X 19 in. inside of chase	575 00
with fountain	650 00
Boring above - - - - -	86, 7 80 and 10.
Three chases, one roller-mould and two sets of stocks are included with each Press	

Type Cases, &c.

Best quality seasoned, per pair	\$ 2 50
Music Case	1 75
Job Case	1 75
Triple	1 75
Half	1 75
Rule	1 75
Cabinet of 10 1/2 cases	21 00
15	28 00
20	35 00
25	42 00
30	49 00
35	56 00
40	63 00
45	70 00
50	77 00
55	84 00
60	91 00
65	98 00
70	105 00
75	112 00
80	119 00
85	126 00
90	133 00
95	140 00
100	147 00
105	154 00
110	161 00
115	168 00
120	175 00
125	182 00
130	189 00
135	196 00
140	203 00
145	210 00
150	217 00
155	224 00
160	231 00
165	238 00
170	245 00
175	252 00
180	259 00
185	266 00
190	273 00
195	280 00
200	287 00
205	294 00
210	301 00
215	308 00
220	315 00
225	322 00
230	329 00
235	336 00
240	343 00
245	350 00
250	357 00
255	364 00
260	371 00
265	378 00
270	385 00
275	392 00
280	399 00
285	406 00
290	413 00
295	420 00
300	427 00
305	434 00
310	441 00
315	448 00
320	455 00
325	462 00
330	469 00
335	476 00
340	483 00
345	490 00
350	497 00
355	504 00
360	511 00
365	518 00
370	525 00
375	532 00
380	539 00
385	546 00
390	553 00
395	560 00
400	567 00
405	574 00
410	581 00
415	588 00
420	595 00
425	602 00
430	609 00
435	616 00
440	623 00
445	630 00
450	637 00
455	644 00
460	651 00
465	658 00
470	665 00
475	672 00
480	679 00
485	686 00
490	693 00
495	700 00
500	707 00
505	714 00
510	721 00
515	728 00
520	735 00
525	742 00
530	749 00
535	756 00
540	763 00
545	770 00
550	777 00
555	784 00
560	791 00
565	798 00
570	805 00
575	812 00
580	819 00
585	826 00
590	833 00
595	840 00
600	847 00
605	854 00
610	861 00
615	868 00
620	875 00
625	882 00
630	889 00
635	896 00
640	903 00
645	910 00
650	917 00
655	924 00
660	931 00
665	938 00
670	945 00
675	952 00
680	959 00
685	966 00
690	973 00
695	

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$3.50. BREVIER EXTRA CONDENSED, No. 2. ^{60 a and 20 A}
_{3 lb. 3 oz.}

CADMUS, THE FOUNDER OF CADMEA, 1493, B.C.,
is said to have brought the 15 Phœnician letters into Greece. These letters were originally either
Hebrew, Assyrian or Phœnician characters, and were gradually changed in form
until they became the ground of all letters now used in
Europe, except the Turkish. Palamades, of Argos, added 4 letters, 1224, B.C.; Simonides added 4
more, 489, B.C. The Greek alphabet consisted of 16 letters, until 399 or 403, B.C.,
when the Ionic of 24 letters was introduced.
All these were capital letters. The small, or cursive, or lower-case letters are of much later
invention, and were used only where rapid writing was permissible.

\$5.51. PICA EXTRA CONDENSED, No. 2. ^{80 a and 15 A}
_{4 lb. 12 oz.}

WRITTEN AND PRINTED ALMANACS THAT HAVE BEEN
FAMOUS IN THEIR DAY.

Regiomontanus, in German and Latin,	1475-1506.
First printed in England by Richard Pynson	1497.
Tybal's Prognostications, 1533. Almanac Liegeois	1636.
Lilly's Ephemeris 1644. British Merlin	1658.
Moore's Almanac 1698. Nautical Almanac	1767.
Connaissance des Temps . 1699. Chambers Book of Days, 1862.	

\$4.22. LONG-PRIMER EXTRA CONDENSED, No. 2. ^{40 a and 20 A}
_{2 lb. 4 oz.}

THE ALPHABETS OF DIFFERENT NATIONS

Contain the following letters, exclusive of Diphthongs, Double Letters, Accents,
Ligatures and Contractions:

English, 26.	French, 25.	Italian, 20.	Spanish, 27.	German, 26.
Slavonic, 42.	Russian, 35.	Latin, 22.	Greek, 24.	Hebrew, 22.
Arabic, 28.	Persian, 32.	Turkish, 28.	Sanscrit, 44.	Armenian, 38.

The Chinese radical characters number 214.

\$3.25. GREAT-PRIMER EXTRA CONDENSED, No. 2. ^{25 a and 12 A}
_{3 lb. 4 oz.}

FRANCE SURPASSES ALL OTHER NATIONS IN ALMANACS.

One publisher announces 30 different Almanacs for 1870.
The Almanach Imperial and Almanach de France, each contain
about 1000 octavo pages.
Some are statistical; more are astrological and necromantic;
but most of them are humorous.

\$4.16. DOUBLE SMALL-PICA EXTRA CONDENSED, No. 2. ^{25 a and 12 A}
_{4 lb. 10 oz.}

THE ALMANACH DE GOTHA IS THE OLDEST OF ALL EXISTING ALMANACS,

Being in the 105th year of publication. It is a standard biographical and statistical authority on all matters connected with
European Governments.

\$5.16. DOUBLE ENGLISH EXTRA CONDENSED, No. 2. ^{20 a and 10 A}
_{6 lb.}

BENJAMIN FRANKLIN'S CELEBRATED ALMANAC,

Poor Richard's Almanac, was first printed at Philadelphia, in 1732. It was the first rational
Almanac of its class. The few existing copies when sold, command great prices.

\$5.74. DOUBLE GREAT-PRIMER EXTRA CONDENSED, No. 2. ^{15 a and 8 A}
_{7 lb.}

THE ALMANAC OF REGIOMONTANUS (1475-1506),

Containing only the eclipses and places of the planets, sold for 10 crowns of gold. It was
printed in German and Latin, under the patronage of Matthius Corvinus.

at Bruce's New-York Type-Foundry, No. 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$4.50. BREVIER ORNAMENTED, No. 2. 66 a and 30 A
2 lb. 12 oz.

PATENTS FOR INVENTIONS.

Abridgments of the Specifications relating to Printing, including therein the production of copies on all kinds of materials (excepting felted and textile fabrics),

by means of Types, Stereotype-blocks,

Plates, Stone, Dies, Stencil Plates, Paper Writings, Electro-chemicals and Light.

Printed by order of the Commissioners of Patents.

LONDON, 1859.

\$3.92. PICA ORNAMENTED, No. 29. 30 a and 16 A
2 lb. 6 oz.

PATENTS FOR INVENTIONS.

Abridgments of the Specifications relating to the

Manufacture of

Paper, Pasteboard and Papier Mâché. Printed by order of

the Commissioners of Patents.

LONDON, 1858.

\$3.48. LONG-PRIMER ORNAMENTED, No. 11. 40 a and 20 A
2 lb.

A CRITICAL AND HISTORICAL ACCOUNT

of all the Celebrated Libraries in Foreign Countries, as well ancient as modern; with general reflections upon

the choice of books, and the method of furnishing libraries.

By a gentleman of the Temple.

LONDON, 1739.

\$5.38. GREAT-PRIMER ORNAMENTED, No. 26. 26 a and 12 A
5 lb. 6 oz.

Traité élémentaire de l'imprimerie, ou le

Manuel de l'imprimeur;

avec 40 planches en taille-douce.

ANT. FRANC. MOMORO.

Paris, 1793.

\$7.42. DOUBLE PICA ORNAMENTED, No. 44. 20 a and 10 A
8 lb. 4 oz.

Essai sur la Calligraphie des manuscrits du moyen-âge, et sur les

Ornements des premiers livres d'heures imprimés :

E. H. LANGLOIS, ROUEN, 1841.

\$9.74. DOUBLE GREAT-PRIMER ORNAMENTED, No. 32. 16 a and 8 A
11 lb. 14 oz.

De prima Typographiæ Hispanicæ ætate specimen :

Romæ, 1793,

RAYMUNDO DIOSDADO-CABALLERO.

at Bruce's New-York Type-Foundry, No. 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$2.88. NONPAREIL GOTHIC CONDENSED, No. 3. 60 a and 20 A
3 lb. 4 oz.

LABOR-SAVING SLUGS,

Nonpareil and Pica thickness, and cast in lengths of 4 to 22 Pica ems. Each Slug has its exact length stamped on it.

Sold in fonts of not less than twenty-five pounds each, at forty cents a pound, at Bruce's New-York Type-Foundry, 13 Chambers-Street.

Orders promptly supplied.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, NEW-YORK, 1870.

\$3.08. LONG-PRIMER GOTHIC CONDENSED, No. 3. 40 a and 20 A
3 lb. 12 oz.

ELECTROTYPED ORNAMENTS,

Comprising Dollar, Share, Number and Pound Marks, United States, State and Foreign Coats-of-Arms,

Business and Newspaper Cuts,

Initial Letters, Numbered Slugs for Newspaper Offices,

Mortised Labels, &c., Manufactured by

GEORGE BRUCE'S SON & CO., 13 CHAMBERS-ST.

\$3.50. BREVIER GOTHIC CONDENSED, No. 3. 60 a and 20 A
3 lb. 8 oz.

LABOR-SAVING LEADS,

6 to Pica and 4 to Pica, varying in length from 4 to 22 Pica ems.

Each Lead has its length stamped on it.

Sold in fonts of not less than 25lb. each, at forty-five cents a pound.

A large stock always on hand.

GEORGE BRUCE'S SON & CO., 13 CHAMBERS-STREET.

\$2.96. PICA GOTHIC CONDENSED, No. 3. 30 a and 15 A
4 lb.

PRINTING PRESSES,

Hand, Cylinder, or for Jobbing, furnished at Manufacturers' Prices for Cash.

For List of Prices &c., see page 172 of this Supplement.

BRUCE, 13 CHAMBERS-STREET, 1870.

\$4.12.

GREAT-PRIMER GOTHIC CONDENSED, No. 3.

25 a and 12 A
6 lb. 4 oz.

Braces, Ornamental Dashes, Chess Type, Checker Type, Astronomical, Medical and Mathematical Signs, Manufactured and Sold at

BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET.

\$5.60.

DOUBLE SMALL-PICA GOTHIC CONDENSED, No. 3.

25 a and 12 A
6 lb. 12 oz.

India Rubber Tympan Cloth, Points with Springs, Roller Moulds, Rollers, Wetting Boards and Trough, sold by

GEORGE BRUCE'S SON & CO., 13 CHAMBERS-STREET, 1870.

\$6.96.

DOUBLE ENGLISH GOTHIC CONDENSED, No. 3.

20 a and 10 A
10 lb. 14 oz.

Iron Side and Foot Sticks, Iron Mitre and Saw-Box, &c.

GEORGE BRUCE'S SON & CO., NEW-YORK, 1870.

\$8.22.

DOUBLE GREAT-PRIMER GOTHIC CONDENSED, No. 3.

15 a and 8 A
12 lb. 4 oz.

Extra Fine Ink for Enameled Cards, Job Ink.
GEORGE BRUCE'S SON & CO., 1870.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

\$3.20. **NONPAREIL GOTHIC, No. 5.** 60 a and 30 A
2 lb. 8 oz.

IMPOSING STONES AND FRAMES,

Foilsap, Medium, Super-Royal, Imperial and Mammoth, Shooting-Sticks of Hickory, Iron and Brass, Lignum Vitæ Mallets, Planers, Wood Furniture, Wood Rule, Mourning Reglet, Pick Brushes, Proof Brushes, Shears, Rotary Card Cutters, &c., kept on hand and sold by
GEO. BRUCE'S SON & CO., 13 CHAMBERS-STREET, NEW-YORK, 1870

\$3.75. **BREVIER GOTHIC, No. 5.** 60 a and 30 A
2 lb. 12 oz.

COMPOSING STICKS ALL SIZES.

Mahogany Job Stick with Iron Knee, Steel Composing Rules, Bodkins, Page Cord, Candlesticks, Wood Mitre-Box for Furniture, Lead Cutters, &c.,
Sold at
13 CHAMBERS-STREET, NEW-YORK, 1870.

\$3.08. **LONG-PRIMER GOTHIC, No. 5.** 60 a and 30 A
2 lb. 12 oz.

ADVERTISING RULES,

Single Dash Rules, Brass Dashes, Double Cross Rules, Parallel Rules, Column and Head Rules
Single and Double Brass
Bottom and Lined Proof Galleys, Common Galleys, &c.,
Made to all Sizes of Newspapers at
13 CHAMBERS-STREET, NEW-YORK, 1870.

\$3.42. **PICA GOTHIC, No. 5.** 30 a and 15 A
4 lb. 10 oz.

TYPE CASES,

Music Case, Job Case, Triple, Half and Rule Cases, made of the Best Quality of Seasoned Wood, on hand, and Sold Cheap for Cash at Bruce's
13 CHAMBERS-STREET, 1870.

\$4.95. **GREAT-PRIMER GOTHIC, No. 5.** 36 a and 18 A
7 lb. 8 oz.

Steam Inking Machines, Folio Post, Medium, Super-Royal, Imperial.
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

\$6.72. **DOUBLE SMALL-PICA GOTHIC, No. 5.** 36 a and 18 A
10 lb. 8 oz.

Letter Boards, Demy, Medium, Royal, Super-Royal, &c.
13 CHAMBERS-STREET, NEW-YORK, 1870.

\$9.04. **DOUBLE ENGLISH GOTHIC, No. 5.** 16 a and 8 A
14 lb. 2 oz.

Wood-Cut Ink, Varnish, Ultramarine Ink, &c.,
GEO. BRUCE'S SON & CO., 1870.

\$11.00. **DOUBLE GREAT-PRIMER GOTHIC, No. 5.** 16 a and 8 A
17 lb. 12 oz.

Box-Wood and Hickory Quoins at
BRUCE'S NEW-YORK, 1870.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$4.50. PEARL GOTHIC, No. 6. 60 a and 20 A
5 lb. 4 oz.

COLORED PRINTING INKS.

Extra Fine Red, Lake, Purple, Ultramarine, Light Blue, Dark Blue, Light Green, Dark Green, Light and Dark Brown, Lemon and Orange Yellow, Deep Orange Yellow, Sienna, and White Ink, Brown Gold Size, Yellow Gold Size, White Size, for dry colors, Flock Varnish, &c.,
sold at

BRUCE'S, 13 CHAMBERS-STREET, NEW-YORK, 1870.

\$5.38. BREVIEW GOTHIC, No. 6. 60 a and 20 A
5 lb. 6 oz.

BRASS RULE.

Labor-Saving Brass Rule is useful to set up every description of Tables, Labels, or other Jobs requiring even or uneven lengths of Rule; and being all cut to regular measures, save cutting and waste.

BRUCE, 13 CHAMBERS-STREET, 1870.

\$4.48. NONPAREIL GOTHIC, No. 6. 60 a and 20 A
5 lb. 8 oz.

METAL FURNITURE.

Metal Furniture has long been in use, and is invaluable for the imposition of Forms.

It is cast from Two to Eight line Pica in Thickness, and about 12 inches long, sold either cut to measures or uncut at 30 cents a pound.

BRUCE, 13 CHAMBERS-STREET, NEW-YORK, 1870.

\$4.72. LONG-PRIMER GOTHIC, No. 6. 60 a and 20 A
5 lb. 10 oz.

QUOTATIONS.

Labor-Saving Quotations are Cast Two, Three and Four lines Pica in thickness, and

4, 8, 12, 16 and 20 ems Pica in length.
13 CHAMBERS-STREET, 1870.

\$4.44. PICA GOTHIC, No. 6. 25 a and 15 A
5 lb.

BRUCE'S CIRCULAR QUADRATS

Are the most Complete and Accurately Manufactured in America. Their length in Pica ems is stamped on them.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, 1870.

\$6.76. GREAT-PRIMER GOTHIC, No. 6. 25 a and 15 A
10 lb. 4 oz.

ACCENTED LETTERS.

Our Assortment of Accented Letters to suit all Languages, is unequalled.

GEORGE BRUCE'S SON & CO., 1870.

\$9.60. DOUBLE PICA GOTHIC, No. 6. 25 a and 15 A
15 lb.

HYDRAULIC PRESSES.

Single and Double, Horizontal Power Pumps, &c., sold at

13 CHAMBERS-STREET, 1870.

at Bruces New-York Type-Foundry, 13 Chambers-st., NEW-YORK.

Printing Types cast by **GEO. BRUCE'S SON & CO.**,



\$5.80.

PICA ANTIQUE SHADED.

16 a and 16 A
8 lb.

Traité Historique et Pratique de la Gravure en Bois.
JEAN B. M. PAPILLON, PARIS, 1766.

\$9.67.

COLUMBIAN (TWO-LINE BREVIER) ANTIQUE SHADED.

16 a and 16 A
9 lb. 2 oz.

Introduction to the Study of Bibliography.
T. H. HORNE, LONDON, 1814.

\$12.71.

DOUBLE SMALL-PICA ANTIQUE SHADED.

12 a and 12 A
14 lb. 2 oz.

L'Art Du Typographe, 1806.
B. VINÇARD, PARIS.

\$5.55.

PICA ANTIQUE POINTED.

20 a and 12 A
7 lb. 8 oz.

**Illuminated Ornaments selected from Manuscripts and
Early Printed Books.**
HENRY SHAW, LONDON, 1833.

\$7.42.

GREAT-PRIMER ANTIQUE POINTED.

26 a and 12 A
11 lb. 4 oz.

**Master-pieces of the early Printers and
Engravers.**
H. NOEL HUMPHREYS, London, 1870.

\$10.24.

DOUBLE SMALL-PICA ANTIQUE POINTED.

26 a and 12 A
16 lb.

**Annales Typographici Seculi XVI. in
Svecia.**
E. M. FANT, Upsaliæ, 1794.

\$12.64.

DOUBLE ENGLISH ANTIQUE POINTED.

20 a and 19 A
19 lb. 12 oz.

**Incunabula Artis Typographicae in
Svecia. J. H. SCHRÖDER, 1842.**

at Bruce's New-York Type-Foundry, 13 Chambers-Street, N-Y.

Printing Types cast by George Bruce's Son & Co.,

\$3.60. DOUBLE PICA EXTRA CONDENSED BLACK. 20 a and 7 A
5 lb. 4 oz.

George Bruce's Son & Co., Type-Founders,



No. 13 Chambers-Street,

New-York.

Office hours from 7 A.M. until 6 P.M.

\$5.12. DOUBLE GREAT-PRIMER EX. COND. BLACK. 15 a and 6 A
6 lb. 4 oz.

Geo. Bruce's Son & Co. Type-Founders,

No. 13 Chambers-Street.

Office hours from 7 A.M. until 6 P.M.

\$8.64.

CANON EXTRA CONDENSED BLACK.

15 a and 6 A
5 lb.

George Bruce's Son & Co., Type-Founders,

No. 13 Chambers-Street,

New-York.

\$4.35.

PICA ANGLO-BLACK.

20 a and 10 A
5 lb. 12 oz.

Bruce's New-York Type-Foundry was
established in 1813 by
D. & G. Bruce.

\$5.50.

GREAT-PRIMER ANGLO-BLACK.

20 a and 6 A
5 lb. 8 oz.

Bruce's New-York Type-Foundry
was established in 1813 by
D. & G. Bruce.

\$7.44.

DOUBLE SMALL-PICA ANGLO-BLACK.

20 a and 6 A
5 lb. 4 oz.

Bruce's New-York Type-Foundry was established in 1813
by David & George Bruce.

at Bruce's New-York Type-Foundry, No. 13 Chambers-st., New-York.

Printing Types cast by George Bruce's Son & Co.,



\$7.20. BREVIER EXTENDED BLACK. 60 and 20 A
4 lb. 8 oz.
Bruce's New-York Type-Foundry,
Established in 1813.
GEORGE BRUCE'S SON & CO.,
No. 13 Chambers-Street,
New-York.

\$5.20. LONG-PRIMER EXTENDED BLACK. 40 and 14 A
4 lb.
Bruce's New-York Type-Foundry,
Established in 1813.
GEO. BRUCE'S SON & CO.,
No. 13 Chambers-Street, New-York.

\$4.72. DOUBLE SMALL-PICA BLACK ORNATE. 20 and 8 A
5 lb. 4 oz.
A very Magnificent Assortment of Blacks
shown in
our Specimen pages.

\$4.72. DOUBLE SMALL-PICA BLACK ORNATE SHADED. 20 and 8 A
5 lb. 4 oz.
A very Magnificent Assortment of Blacks
shown in
our Specimen pages.

\$5.92. DOUBLE ENGLISH BLACK ORNATE. 20 and 7 A
6 lb. 14 oz.
Splendid Assortment of Blacks
shown in
our Specimen pages.

\$5.92. DOUBLE ENGLISH BLACK ORNATE SHADED. 20 and 7 A
6 lb. 14 oz.
Splendid Assortment of Blacks
shown in
our Specimen pages.

\$2.61. PICA BORUSSIAN. 20 and 10 A
2 lb. 4 oz.
New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the many New Styles of Patented Type exhibited in this Pamphlet. By selecting from our numerous Fancy Fonts, the enterprising Printer can supply the increasing demand for Novelties in Typographia.

\$3.25. GREAT-PRIMER BORUSSIAN. 20 and 8 A
2 lb. 4 oz.
New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the many New Styles of Patented Type exhibited in this Pamphlet.

\$4.72. DOUBLE PICA BORUSSIAN. 20 and 7 A
5 lb. 4 oz.

New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the many New Styles of Patented Type exhibited in this Pamphlet.

at Bruce's New-York Type-Foundry, Chambers-street, New-York.

\$8.50.

GREAT-PRIMER RAY SHADED.

25 a and 12 A
8 lb. 8 oz.



**Lectures on the Art of Engraving, delivered at the
Royal Institution of Great Britain:
JOHN LANDSEER, 1807.**

\$5.80. PICA ORNAMENTED, No. 28. 20 a and 10 A
7 lb.

*The life of mayster Willyam Caxton
of the weald of Kent,
the first printer in England.
JOHN BAWTS, London, 1737.*



\$8.50. GREAT-PRIMER ORNAMENTED, No. 25. 25 a and 12 A
8 lb. 8 oz.

*Facts and speculations on the
history of playing-cards.
Wm. A. CHAPPEL, 1838.*

\$11.70.

DOUBLE PICA ORNAMENTED, No. 43.

25 a and 10 A
10 lb. 4 oz.

*Mémoire sur la Litho-typographie, présenté par
PAUL DUPONT, Paris, 1839.*

\$11.68.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 30.

16 a and 8 A
14 lb. 4 oz.



The Printer's Companion, 1846.

S. GRATTAN, PHILAD'A.

\$10.26.

CANON ORNAMENTED, No. 20.

5 a and 6 A
14 lb. 4 oz.

Principia Typographia,

S. L. SOTHEBY, 1839.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, New-York.

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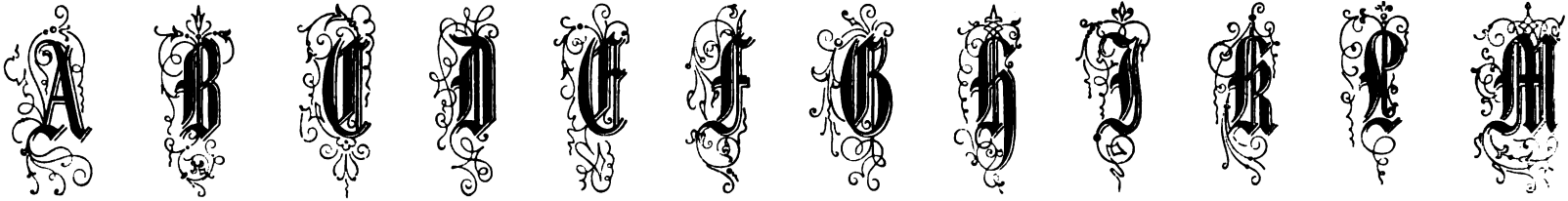
Initial Letters

MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

SIXTH SERIES—40 CENTS EACH.—\$8.00. PER SET.



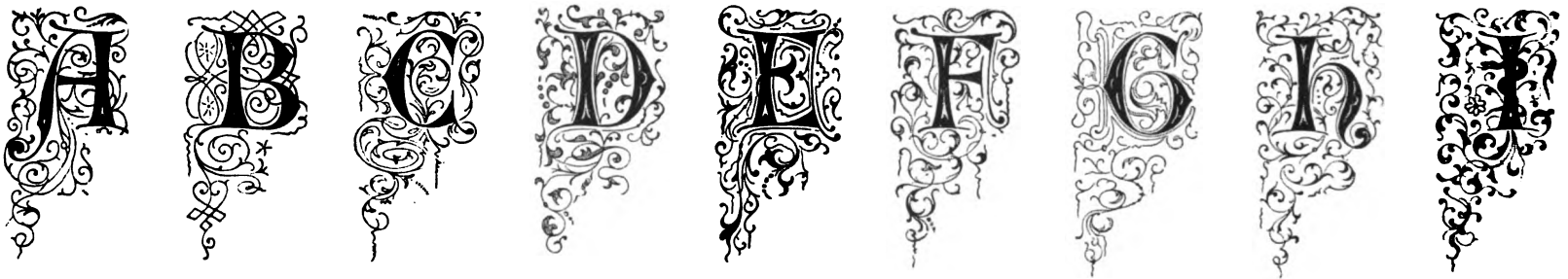
SEVENTH SERIES—40 CENTS EACH.—\$8.00. PER SET.



EIGHTH SERIES—50 CENTS EACH.—\$10.00. PER SET.



NINTH SERIES—60 CENTS EACH.—\$12.00. PER SET.





TWENTY-THIRD SERIES—50 CENTS EACH.—\$10.00. PER SET.



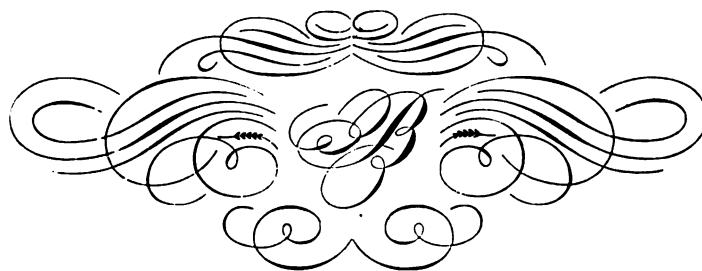
AN ILLUSTRATED
AND DESCRIPTIVE PRICED LIST

of

rinting resses, &c.

made by

DEGENER & WEILER	<i>Page</i> II.
GEORGE P. GORDON	“ III.
R. HOE & Co.	“ IV to XIV.

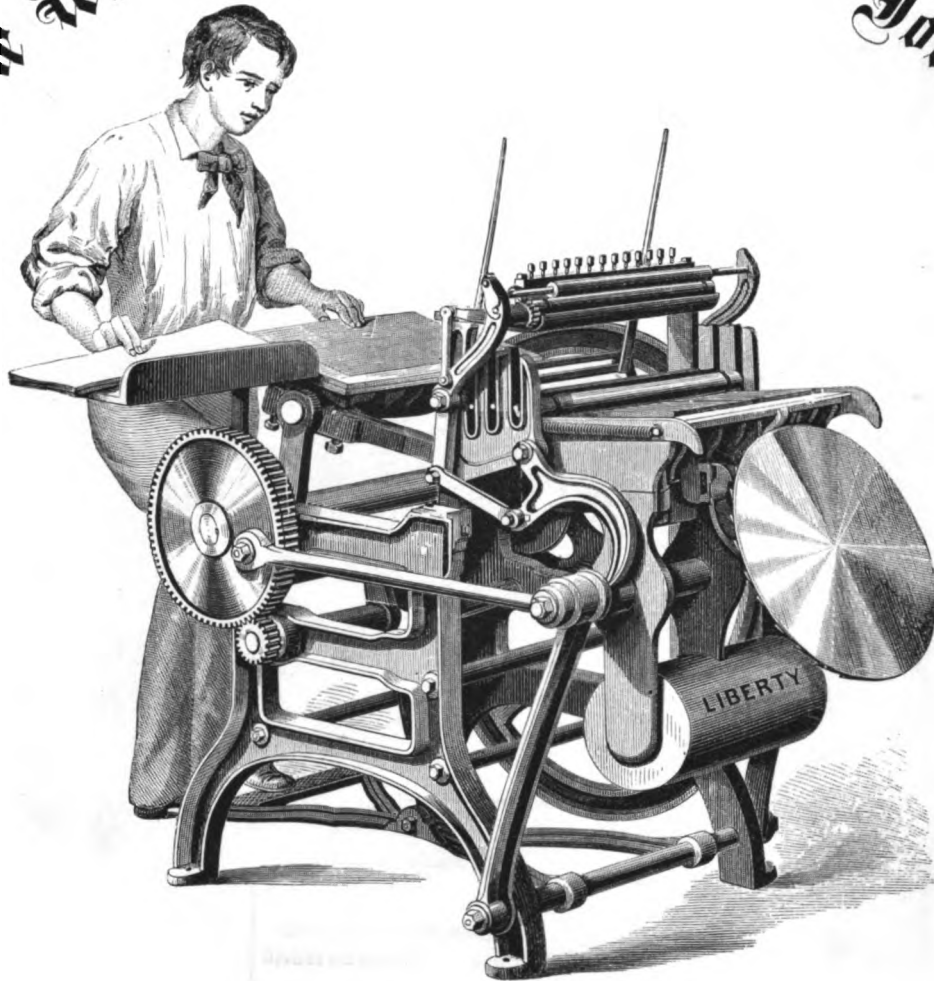


EW-ORK,

OCTOBER, 1868.

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DeGENER & Weiler's "Liberty" Card and Job Presses.



First Premium,
World's Fair, London,
1862.

First Premium,
Paris Exposition,
1867.

THE SUBSCRIBERS respectfully solicit the attention of Proprietors and Superintendents of Printing Establishments to a brief description of their **JOB and CARD PRINTING MACHINE**, invented and patented by **FRED. OTTO DEGENER**.

The **COMBINATION OF PRINCIPLES** in this popular Press are the result of over sixteen years experience in constructing and building many different kinds of Printing Machines in general use.

The **CLEARNESS AND DISTINCTNESS OF IMPRESSION** on Visiting and Business Cards, Circulars, Letter or Bill Heads, etc.; the **PERFECT DISTRIBUTION OF THE INK**; the **ACCURACY OF REGISTER** of every description of **PRINTING IN COLORS**; and the **FACILITY and SPEED** with which they can be propelled by treadle, without wearying

or distracting the attention of the operator from feeding or piling his sheets, cannot be excelled.

Their **SIMPLICITY AND STRENGTH OF CONSTRUCTION** are proof against any ordinary accident, and nothing but the grossest carelessness can put them out of order. A boy of but little experience can run them with ease, and produce the **FINEST CLASS OF WORK**; and where steam is used, it can readily be attached at a nominal cost.

The extensive sale of these Presses, and the continually increasing orders for them, made it necessary to extend our Manufactory, as well as to increase our facilities by the construction of **SPECIAL MACHINERY** to expedite the building of the same—which enables us to duplicate any part of our Presses in case of accidental breakage.

THE FOLLOWING ARE THE ADVANTAGES OF THIS PRESS OVER ALL OTHERS.

SIMPLICITY OF CONSTRUCTION, DURABILITY, AND STRENGTH OF BUILD—in which the **BEST MATERIALS** are used; **EASE IN RUNNING**; the **ABILITY TO PRINT A FORM AS LARGE AS CAN BE LOCKED UP IN THE CHASE**; **CONVENIENCE OF "MAKING READY," ADJUSTING, OR CLEANING**; facility of **CORRECTING A FORM WITHOUT REMOVING IT FROM THE BED**, as it can be brought into nearly a horizontal position.

Three Rollers may be used for Inking a Form. These are held in **STATIONARY FIXTURES, WITHOUT SPRINGS**, and are readily removed by the operator without soiling his fingers.

Size No. 2 has a **SPECIAL ARRANGEMENT** for Printing Cards, by means of which Cards are dropped into a box below, or may, at will, be retained on the Platen for examination.

While the impression is being taken, the **Form, the Platen, and the Ink Distributing Table** are brought before the eye of the operator; and the **Inking Rollers** are always in sight.

The face of the **Bed** never moves beyond the vertical line, therefore no type can drop out.

The fly-wheel may run either way without altering the working of the Press.

THE SPEED IS ACCORDING TO THE ABILITY OF THE OPERATOR—FROM 1,000 TO 2,500 PER HOUR.

SIZES AND PRICES OF THE "LIBERTY" PRESSES.

No. 2.—Card and Circular Press, 7×11 inches inside Chase,	\$250.00	Boxing, \$6.00
No. 3.—Quarto Medium, 10×15 inches inside Chase, with Fountain,	425.00	" 7.50
No. 4.—Half Medium, 13×19 inches inside Chase, with Fountain,	550.00	" 10.00

Fountain and Fountain Fixtures for No. 2 Press, extra, \$25. Steam Fixtures for either size, \$20.

Three Chases, two sets of Roller Stocks, one Roller Mould, one Hand Roller, and two Wrenches go with each Press.

DEGENER & WEILER,

23 Chambers Street, corner Centre, New-York.

MANUFACTORY—Delancy, Tompkins and Mangin Streets.

GORDON'S FRANKLIN JOB AND CARD PRESSES,

Depot,
96 Fulton Street,
New-York.



DESCRIPTION OF THE FRANKLIN JOB AND CARD PRESSES.

THE Franklin Presses have been greatly improved in strength, simplicity and beauty, and are not inferior in any respect to any job presses manufactured.
The bed faces the operator, and vibrates from its point of receiving the inking rollers to the impression. PATENTED.
The sheet is relieved from the type by grippers, gripping upon the rocking platen. PATENTED.

The face of the platen stands at an angle from a horizontal position when the impression is given, and rocks to and from such impression. PATENTED.
The platen is brought into a horizontal position, with its face upward, and has a period of rest given to it while receiving the sheet to be printed. PATENTED.

THE GREAT FEATURE OF THE FRANKLIN JOB AND CARD PRESSES

Is, that the pressman may stand directly in front of the rocking platen and the press to drive and feed the press, and be enabled, without changing his position, to see the face of the rocking platen, the face of the type or form, the ink distributing surface, and the inking rollers, thereby enabling the said pressman to detect any imperfection in the working of the press. PATENTED.
The platen, when receiving the impression, is securely locked or bolted in its stationary position. This allows the form to be printed "out of the centre," if desired. PATENTED.
Four screws, to which the platen is attached, regulate the impression.

The register is perfect.
The operator cannot be injured, however careless he may be.
The press is admirably adapted for steam, and may be driven by the foot.
The Franklins will run with ease 1,000 impressions per hour, but may be driven more rapidly, if desired.
In the Quarto and Half Medium, in combination with the ink distributing tables above the form, are used a cylinder, a vibrating feed roller, and a fountain, below the form.

THE NET CASH PRICES ARE:

IMPROVED HALF MEDIUM FRANKLIN, 13x19 inches inside of chase,	\$550.00.	Boxing, \$10.00.	With fountain, &c., \$25 extra.
QUARTO MEDIUM FRANKLIN, improved, 10x15 inches inside of chase,	425.00.	" 7.00.	" " " " " "
EIGHTH MEDIUM FRANKLIN, enlarged and improved, 7x11 inches inside of chase,	250.00.	" 6.00.	" " " " " "

Extra charge for steam fixtures, \$15.
One roller mould, two sets of roller stocks, three chases, are included with each press.

JUST FINISHED,

A NEW THREE-ROLLER JOB CYLINDER,

14x20 INCHES INSIDE OF CHASE. NOW READY FOR SALE.

TAKE NOTICE.—These presses will all be thoroughly tested and boxed in the most substantial manner, and delivered in the City of New-York to order of the purchaser. It must be explicitly understood, that after such delivery, all presses must be at the sole risk of the party ordering, as the undersigned will be in no way responsible for their safe delivery at their destination.

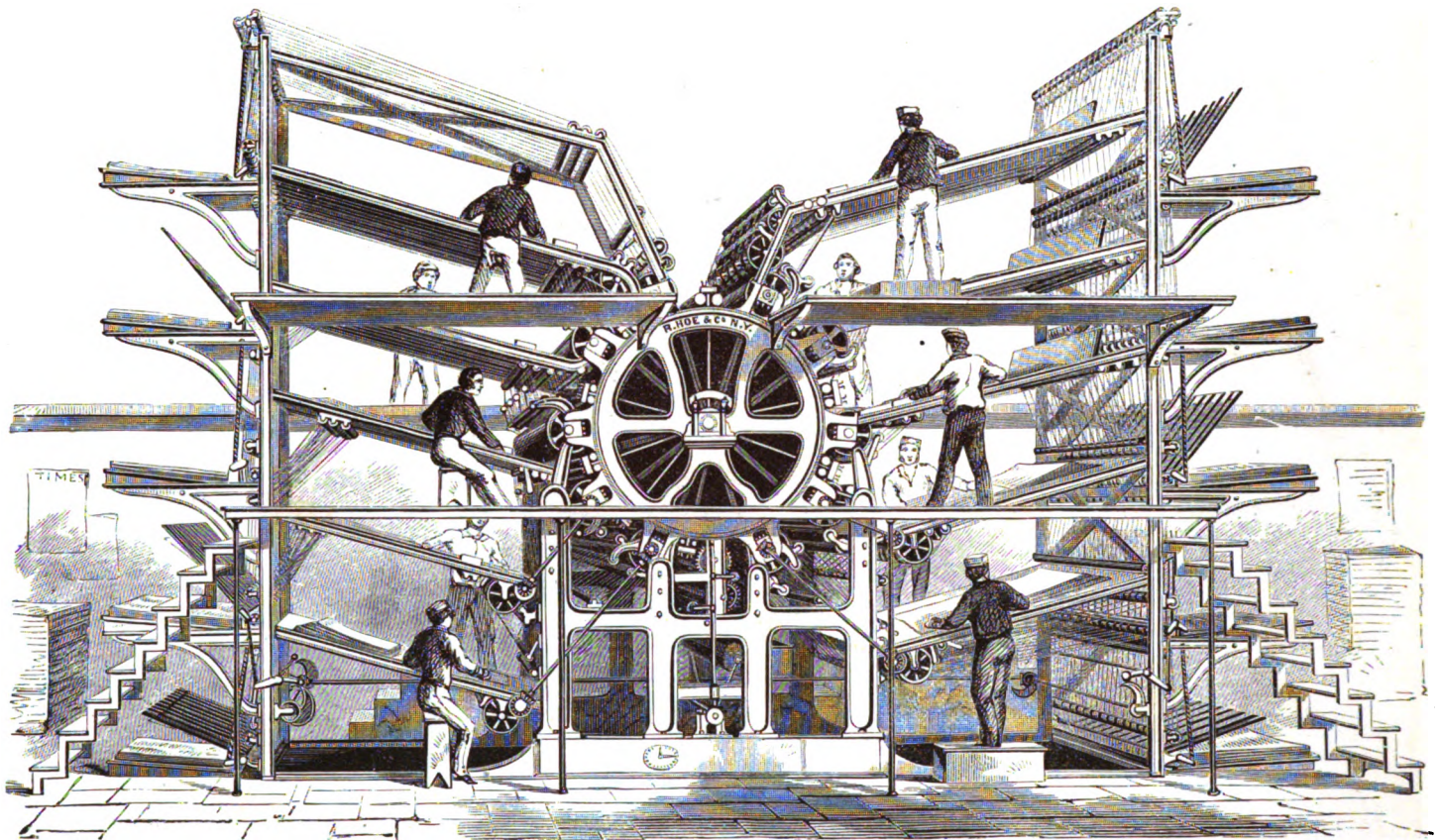
GEO. P. GORDON.

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R. HOE & CO'S

TEN-CYLINDER TYPE-REVOLVING PRINTING MACHINE.



DESCRIPTION OF THE TYPE-REVOLVING PRINTING MACHINE.

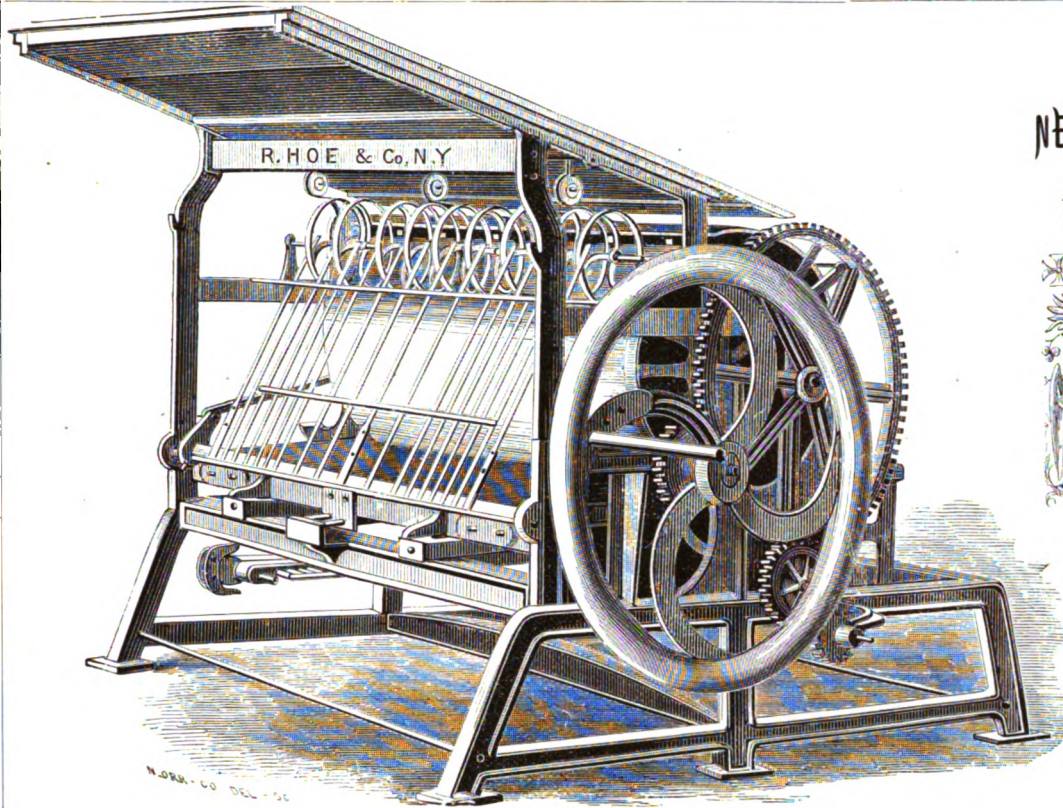
THE Type-Revolving Printing Machine manufactured by our firm was invented by Col. RICHARD M. HOE. It is, as its name indicates, on the rotary principle; that is, the form of type is placed on the surface of a horizontal revolving cylinder of about four and a half feet in diameter. The form occupies a segment of only about one-fourth of the surface of the cylinder, the remainder being used as an ink-distributing surface. Around this main cylinder, and parallel with it, are placed smaller impression cylinders, varying in number from two to ten, according to the size of the machine. The large cylinder being put in motion, the form of types is carried successively to all the impression cylinders, at each of which a sheet is introduced and receives the impression of the types as the form passes. Thus as many sheets are printed at each revolution of the main cylinder as there are impression cylinders around it. One person is required at each impression cylinder to supply the sheets of paper, which are taken at the proper moment by fingers or grippers, and after being printed are conveyed out by tapes and laid in heaps by self-acting flyers, thereby dispensing with the hands required in ordinary machines to receive and pile the sheets. The grippers hold the sheet securely, so that the thinnest newspaper may be printed without waste.

The ink is contained in a fountain placed beneath the main cylinder, and is conveyed by means of distributing rollers to the distributing surface on the main cylinder. This surface being lower, or less in diameter than the form of types, passes by the impression cylinder without touching. For each impression cylinder there are two inking

rollers, receiving their supply of ink from the distributing surface of the main cylinder, which rise and ink the form as it passes under them, then again fall to the distributing surface.

Each page of the paper is locked up on a detached segment of the large cylinder, which segment constitutes its bed and chase. The column rules run parallel with the shaft of the cylinder, and are consequently straight, while the head, advertising and dash rules have the form of segments of a circle. The column rules are in the shape of a wedge, with the thin part directed toward the axis of the cylinder, so as to bind the types securely. These wedge-shaped column rules are held in their place by tongues projecting at intervals along their length, and sliding in rebated grooves cut crosswise in the face of the bed. The spaces in the grooves between the column rules are accurately fitted with sliding blocks of metal, even with the surface of the bed; the ends of these blocks being cut away underneath to receive a projection on the sides of the tongues of the column rules. The locking-up is effected by means of screws at the foot of each page, by which the type is held as securely as in the ordinary manner upon a flat bed and is much less liable to accident.

The speed of these machines is limited only by the ability of the feeders to supply the sheets. The Four-cylinder machine is run at a rate of over ten thousand per hour, the Six-cylinder machine fifteen thousand an hour, the Eight-cylinder machine twenty thousand, and Ten-cylinder machine twenty-five thousand. This system combines the greatest speed in printing, durability of machinery, and economy of labor.



R. HOE & CO'S NEW SINGLE LARGE CYLINDER HAND PRINTING MACHINE.



THE machine represented in the cut is similar to our Single Large Cylinder press. It is intended to supply Newspapers of moderate circulation with a plain, serviceable printing machine, on which also the general job work of a country office can be done. The press is designed to run exclusively by hand, and will work off, with ease, with one man at wheel, 800 impressions per hour. Steam power may be added and speed increased twenty-five per cent. without injury to the press. Size of bed, inside bearers, 31x43 inches. Price, \$1,750. The above includes Roller Moulds, Blankets, Boxing and Shipping, or Carting and Putting-up. Driving Pulley, Fast and Loose Pulleys, Counter-shaft, Hangers, and two Cone Pulleys for Steam Power, extra, \$75.00. TERMS OF PAYMENT—Cash at manufactory in Boston.

R. HOE & CO'S SINGLE LARGE CYLINDER PRINTING MACHINE.

THIS machine is particularly adapted to fine Job and Newspaper work. It has a registering apparatus and sheet flyer; also adjustable iron bearers, so that stereotype may be worked with the same facility as type forms. One boy is required to lay on the sheets. It will print from 1,000 to 2,000 impressions per hour, according to the size of the press and the quality of the work.

SIZES, PRICES AND CAPACITIES.

No.	Size, in inches, inside bearers.	Size, in inches, of matter inked with two rollers.	Size, in inches, of matter inked with three rollers.	Size, in inches, of matter inked with four rollers.	Height, in inches, from floor to highest point in feed board.	Weight, in pounds, boxed.	* Price of Press (including sundries below enumerated).
0	16 X 23	12	—	—	51	2,000	\$1,125.00
1	19 X 23½	14	—	—	54	3,300	1,675.00
2	23 X 28½	18	—	—	63	5,750	2,175.00
3	25 X 33	21	—	—	65	6,775	2,550.00
4	28½ X 41	24	—	—	73	9,000	3,225.00
5	31 X 46	27	25	23	84	10,400	3,550.00
6	31 X 50	27	25	23	84	10,800	3,800.00
7	34 X 52	31	30	29	90	13,400	4,000.00
8	40 X 54	32	30½	29	90	14,775	4,325.00
9	40 X 57	32	30½	29	90	15,650	4,500.00

* The above "Price of Press" includes Counter-Shaft, Hangers, Driving Pulley, two Cone Pulleys, two Roller Moulds, Blankets, two sets Roller Stocks, and Boxing and Shipping, or Carting and Putting-up.

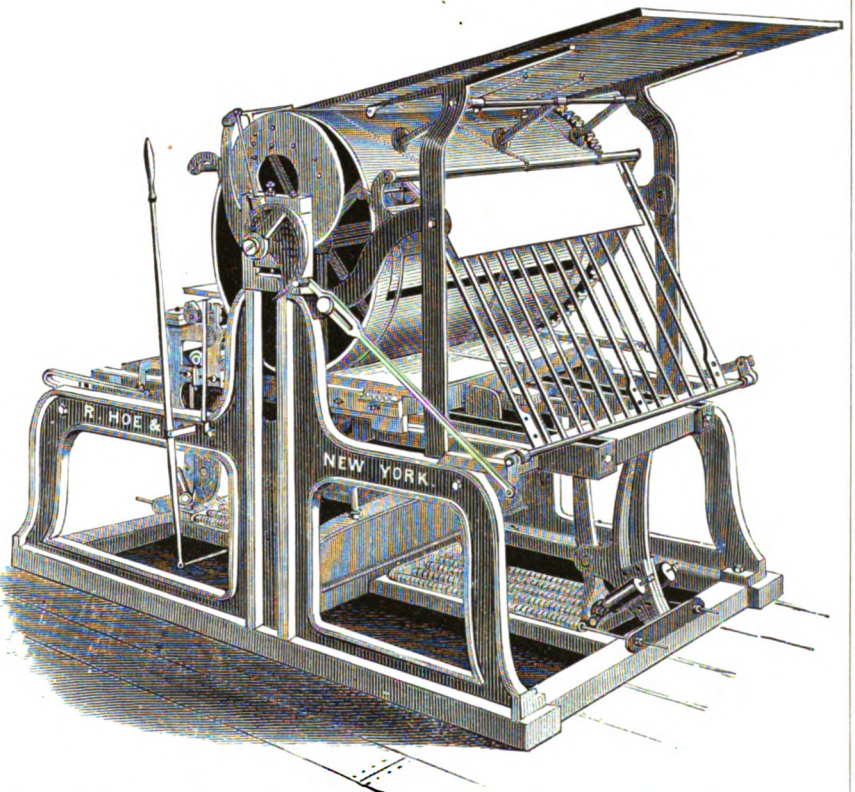
A reduction will be made for any of the above-named articles not wanted.

If ordered with Inking Apparatus to work four rollers, extra, \$240.

Fly Wheel and Stand, small size..... 50.

large size..... 115.

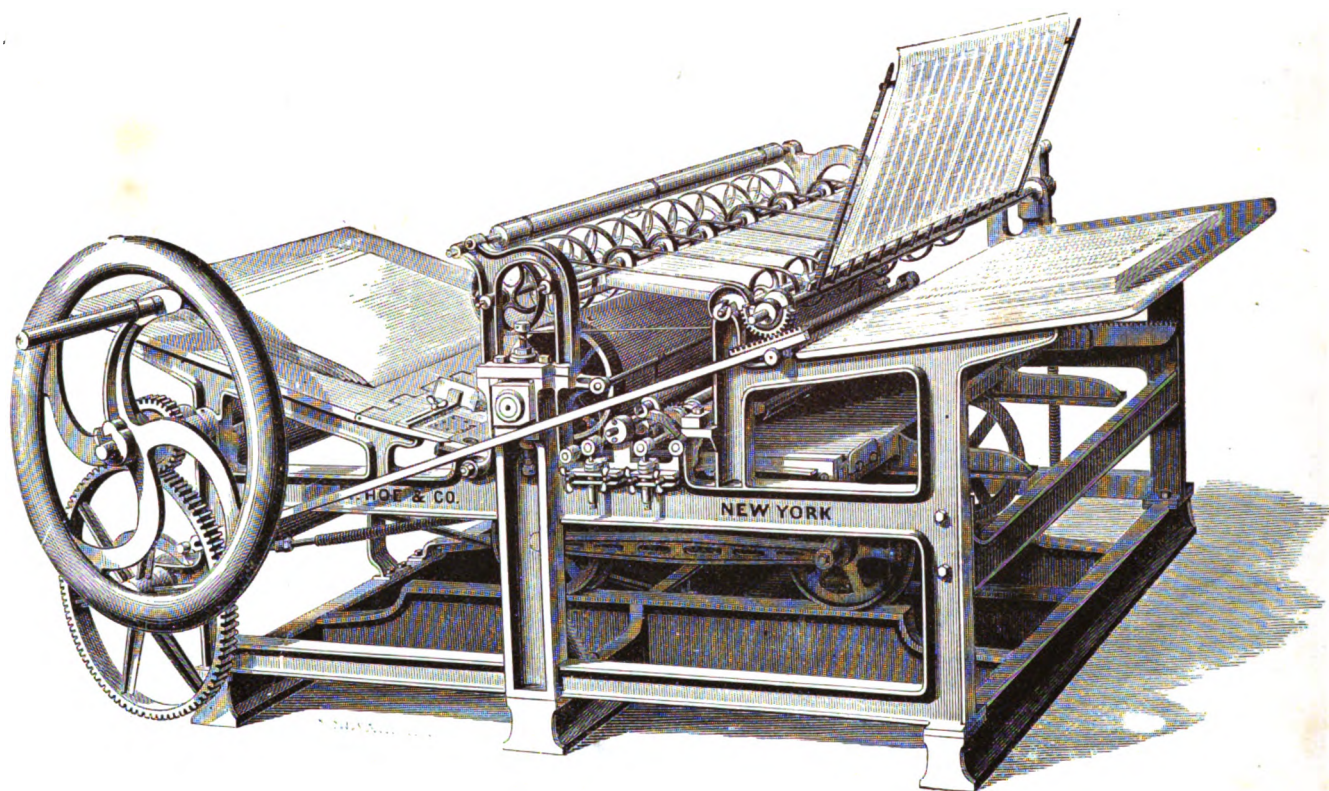
TERMS OF PAYMENT—Cash at manufactory in New-York.



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R. HOE & CO'S Railway Newspaper Printing Machine.



THIS press is especially designed to supply Newspapers of moderate circulation with a cheap and plain, but serviceable Printing Machine, capable of doing also the ordinary Job Work of a country office. It is designed to run exclusively by hand, at a speed of 700 or 800 impressions per hour, and at this rate will work without noise or jar. The bed is carried by a truck having large friction rollers running on a Railway (whence the name of the press), and is driven backward and forward by a crank motion which stops and starts it so gently that the bed-springs, usually employed, are not needed. The paper is fed through adjustable guides to the under side of the impression cylinder, and the feed-board lifts the sheet up over the guides and against the cylinder as the fingers of the latter clasp it. After an impression is given, the impression cylinder remains stationary while the bed returns; a fresh sheet is in the meantime laid on the feed-board, and the fingers close on it before the cylinder starts again. As the cylinder wheel gears directly into a rack on the side of the bed, excellent register is obtained without a pointing apparatus, which, however, is furnished without charge. The bed is provided with iron bearers to equalize the impression on the form. The impression cylinder is never shifted to suit forms of different sizes, but the forward edge of the type is always placed to the same line on the bed, and the fingers and fly tapes are as easily adjusted as on our ordinary job presses. The ink fountain has the adjustable knife so necessary to job work. The bed is 31x46 inches; a form 27½x42 inches is inked by one roller, and a form 23x42 inches by two rollers. The press has our self-acting sheet-flyer, and can be run easily and safely by one man or strong boy at the speed mentioned above. It occupies a space 5½x10 feet, and can be worked in a room 7 feet high. Weight, boxed, 5,600 lbs.

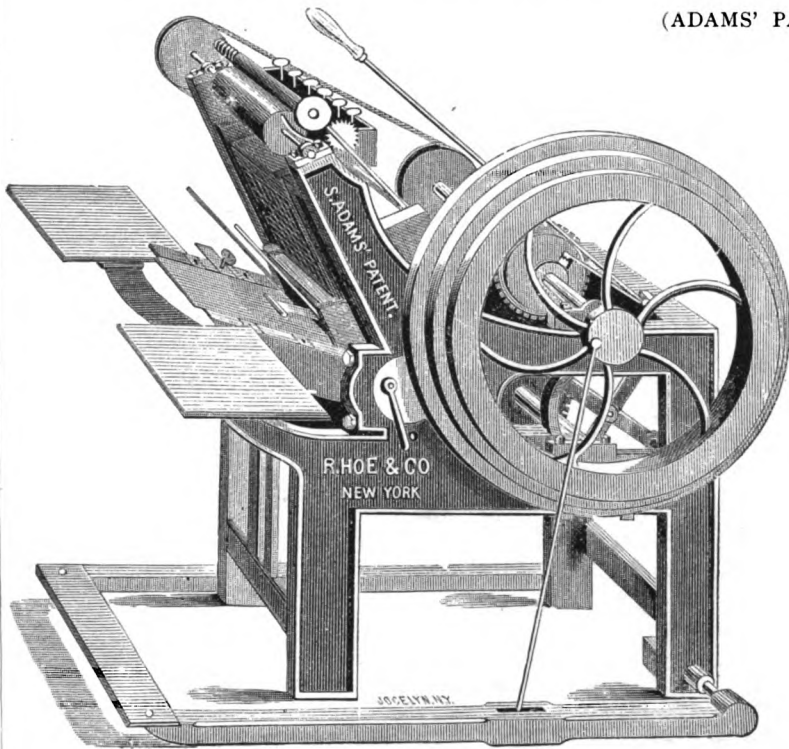
Price, \$1,350.

The above price includes Roller Moulds, Blanket, Boxing, Carting and Putting-up.

TERMS OF PAYMENT—Cash at manufactory in Boston.

R. Hoe & Co's Bed and Platen Job Printing Press.

(ADAMS' PATENT.)



THIS press is worked by a treadle, but steam power may be employed, if desired. It is so arranged that the impression can be thrown off in an instant by a hand lever, without stopping the press. The work is placed to the adjustable guides on the platen, which lies conveniently inclined, and is lifted up to the bed by means of a cam on the main shaft. The distribution is excellent. A roller mould, two sets of roller stocks, and three chases are furnished with the press.

SIZES AND PRICES.

No. 1..	Size of Bed.	Size of Platen.	Space occupied on floor.	Weight Boxed.	Price.
	8 × 10½	5 × 8	3 ft. 9 in. × 4 ft.	1,400 lbs.	\$400.00
"	2.. 11¼ × 14	.. 9 × 12	4 ft. 3 in. × 4 ft. 8 in.	2,180 "	650.00

Driving Pulley, Tight and Loose Pulleys, Counter-shaft, Hangers, and two Cone Pulleys, for Steam Power, extra, \$65.

Additional Fountain, \$35.

Additional Chases, each \$160.

Boxing and Carting, \$15.

TERMS OF PAYMENT—Cash at manufactory in Boston.

R. HOE & CO'S PATENT WASHINGTON PRINTING PRESS.



THE celebrity which our Patent Washington and Smith Hand Presses have obtained during the last forty years, renders any remarks upon their superiority unnecessary. They are elegant in appearance, simple, quick and powerful in operation, and combine every facility for the production of superior printing. Each press is tried at the manufactory, and warranted for one year.

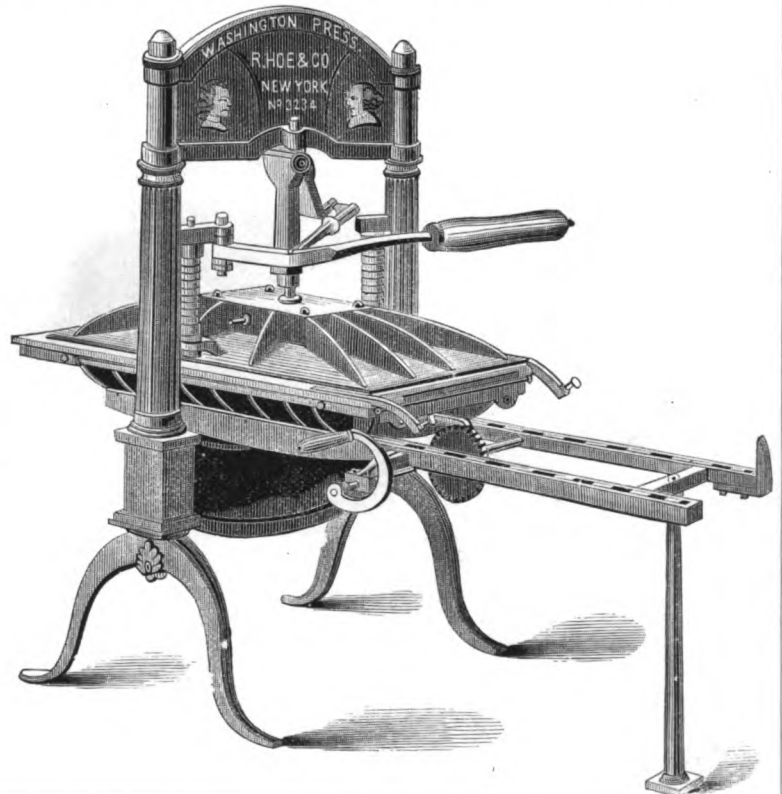
SIZES AND PRICES.

Press.	Platen.	Bed.	Weight, bxd	Price.
Foolscap	14½ × 19½ in.	18 × 24 in.	710 lbs.	\$250.00
Medium	19 × 25 "	22½ × 29½ "	1,310 "	300.00
Super Royal	22½ × 28 "	26 × 32½ "	1,475 "	330.00
No. 1.....	21 × 30 "	24½ × 34½ "	1,510 "	345.00
" 2.....	22 × 32½ "	25½ × 37 "	1,540 "	360.00
" 3.....	23 × 35 "	26½ × 39½ "	1,870 "	375.00
" 4.....	24 × 37 "	27½ × 41½ "	1,980 "	390.00
" 5.....	25 × 39 "	28½ × 43½ "	2,150 "	415.00
" 6.....	26 × 41½ "	29½ × 46 "	2,270 "	435.00
Mammoth...	34½ × 43½ "	38½ × 48 "	" "	575.00

Above price includes two pairs of Points, 1 Screw Wrench, 1 Brayer, 1 Slice and 1 extra Frisket.

Boxing and Carting or Carting and Putting-up, \$7.50. If the frame is made to be taken to pieces, \$15 extra.

TERMS OF PAYMENT—Cash at manufactory in New-York.

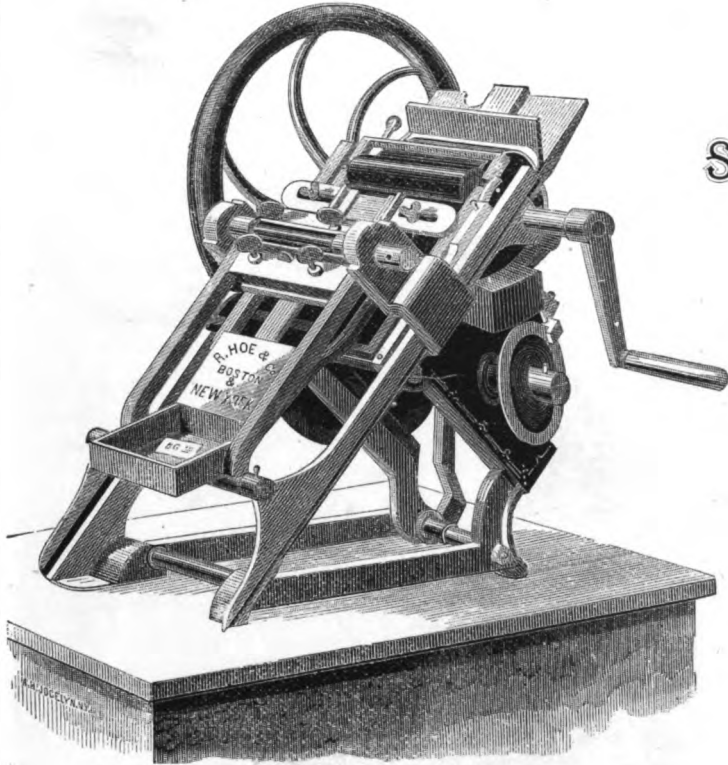


29 & 31 GOLD STREET, NEW-YORK, AND FOUNDRY STREET, BOSTON.

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R. HOE & CO'S SMALL CARD PRESS.



IN this press the form is placed on an inclined bed, and receives ink from two rollers. The impression is given by a cam, and may be regulated by platen screws. It has adjustable feed-guides, a large distributing cylinder, card rack and receiver, and is well adapted for long service. The removal of a bar, easily effected, allows the platen and guides to be thrown back, and thus exposes, at one glance, bed, platen, guides and rollers, greatly assisting correction, making ready or cleaning-up. The movements are simple, and the motion easy, enabling the operator to print from 1,000 to 2,000 impressions per hour. Platen 4x5 inches. A roller mould, two sets of roller stocks and three chases are furnished with the press.

Price, \$125.

Boxing and Carting, \$3.50.

Driving Pulley, Fast and Loose Pulleys, Counter-shaft, Hangers and two Cone Pulleys, for steam power, extra, \$50.

TERMS OF PAYMENT—Cash at manufactories.

R. HOE & CO'S PATENT NUMBERING CARD PRESS.

THIS press is designed for printing and numbering, at one operation, railway tickets, theatre tickets, checks, and all cards of a similar character. Its general arrangement is the same as the Card Press above, with the additional mechanism for numbering the tickets consecutively, and depositing them in a trough in numerical order. It will number up to 10,000, and the wheels can be set at 0, or at any required figures with great facility. The machine is set on a hard wood table, furnished with drawers for roller stocks and other implements. A roller mould, two sets of roller stocks and three chases are furnished with the press. Platen, 4½x6 inches.

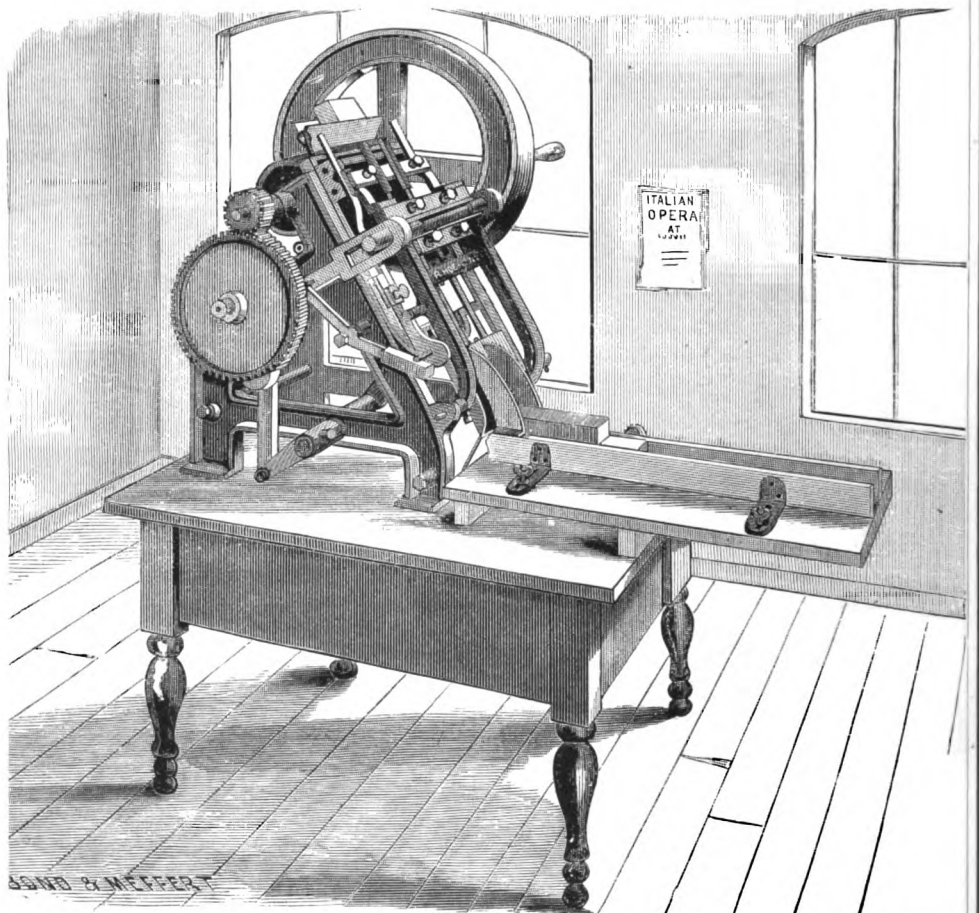
Price, \$400.

Boxing and Carting, \$5.50.

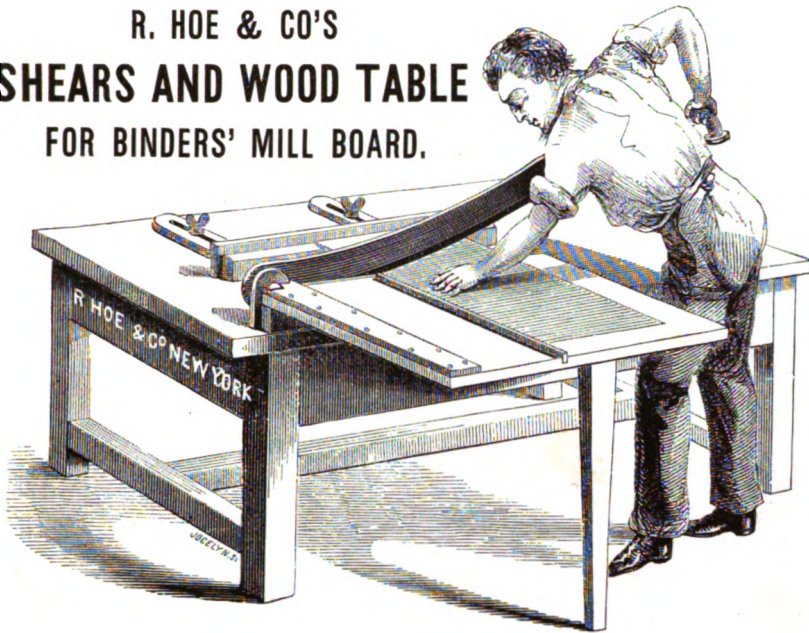
For printing higher numbers, extra.

Driving Pulley, Fast and Loose Pulleys, Counter-shaft, Hangers and two Cone Pulleys, for steam power, extra, \$50.

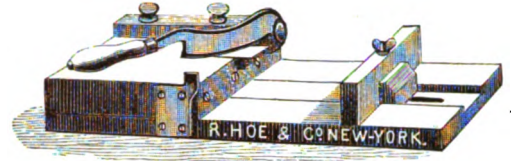
TERMS OF PAYMENT—Cash at manufactories.



R. HOE & CO'S
SHEARS AND WOOD TABLE
 FOR BINDERS' MILL BOARD.



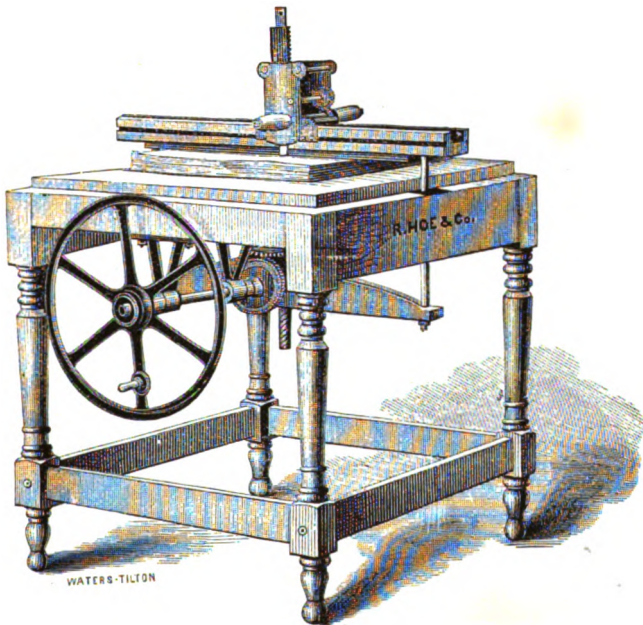
R. Hoe & Co's
CARD CUTTER.



THE frame is of hard wood, well seasoned, with a sliding gauge and adjustable back-piece; the shears are accurately fitted, and the whole machine simply and substantially made.

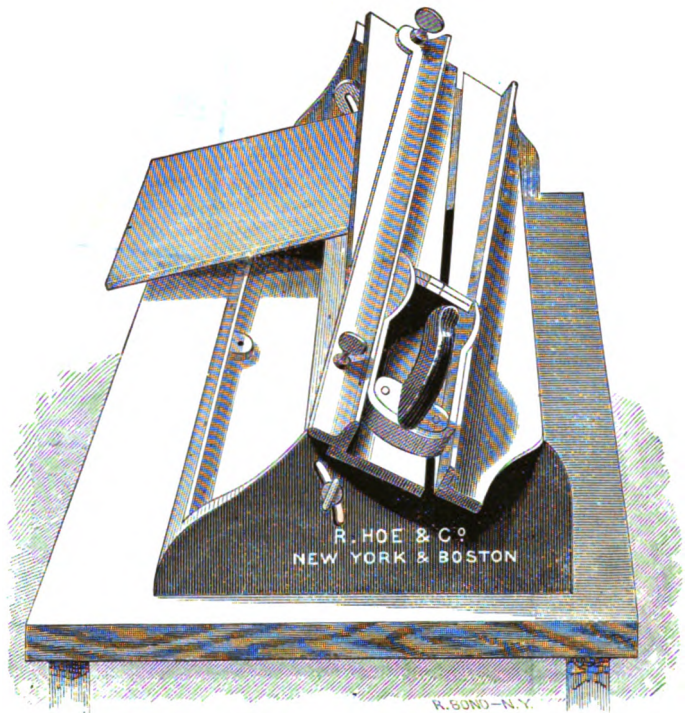
- With 6-inch Shears \$16.00
- With 7-inch Shears 17.50
- With 8-inch Shears 19.00
- With 10-inch Shears 22.50
- With 12-inch Shears 25.50
- With 14-inch Shears 30.00

THE table is strongly made. The length of cutting edge of shears, 26 inches. Larger or smaller sizes made to order. Price, \$60. Boxing and Carting, \$4.50.



R. Hoe & Co's
Plough Knife Paper Cutter, with Wooden Stand.

THE knife slides back and forth on the cross-head, and is moved up or down by turning the handles. The cross-head is brought down to hold the paper in place by means of the hand-wheel. The stand is of hard wood, well put together. Width of paper cut, 27 inches. Price, \$75. Boxing and Carting, \$4.



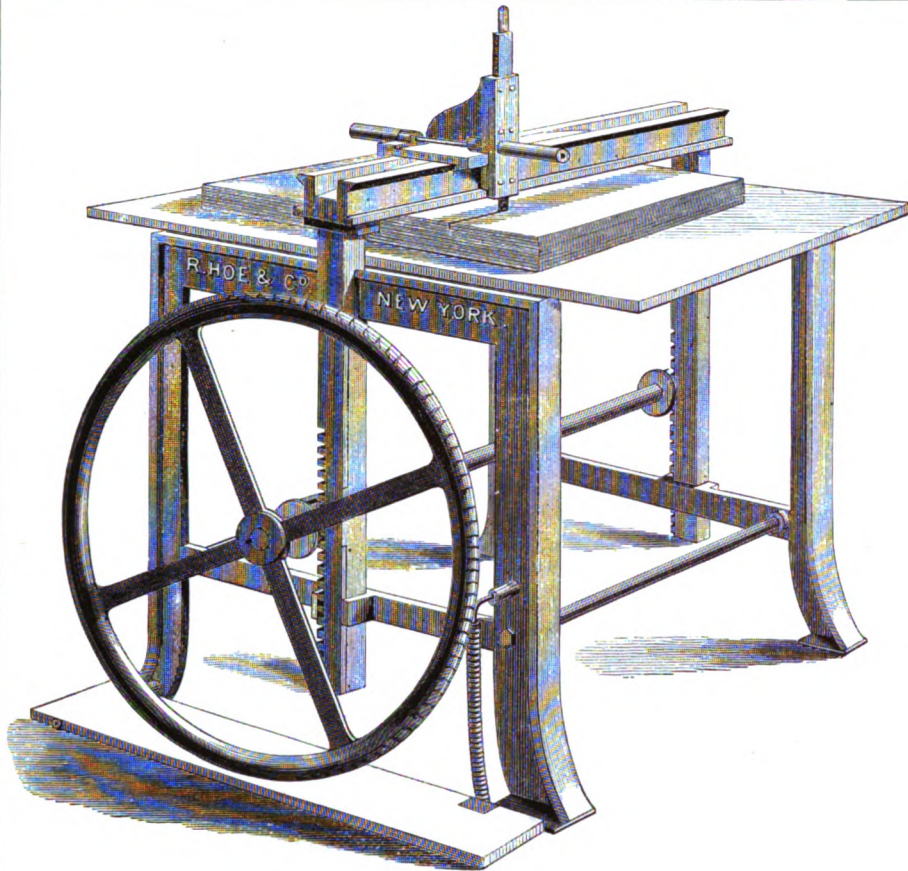
R. Hoe & Co's
Patent Machine for Beveling Binders' Boards.

THIS machine is entirely of iron, except the knife, which is of the best double refined steel. The plane runs in an oblique channel, so as to use the whole edge of the knife and to give a shearing cut down the grain of the board. The groove should be set to just the thickness of the work. The table is adjustable to give any required bevel. The front gauge or stop is formed by the farther edge of the groove; the end gauge is movable on the table. Price, boxed, with 12 knives, \$50.

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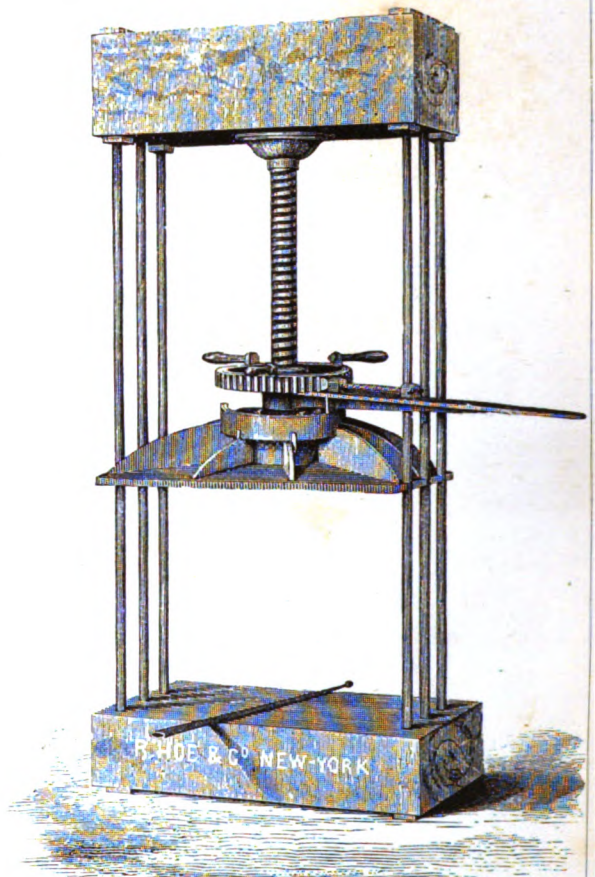
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R. Hoe & Co's
Plough Knife Paper Cutter,
With Iron Frame.



THIS is the simplest form of the Plough-Knife machine, and is made entirely of iron, excepting the table. The plough slides on the cross head, being worked back and forth over the paper by hand, and any wear of the parts can be taken up by adjusting screws. The knife is fed down by double gearing. A small wheel, not shown in the cut, moves the table backward and forward, while the spring-treadle locks the cross head fast in any position. Width of paper cut, 27 inches.

Price, \$100.
Boxing and Carting, \$4.
TERMS OF PAYMENT—Cash at manufactory in New-York.



R. Hoe & Co's
Screw Standing Press.

WITH WHITE OAK BED AND HEAD.

THE box is of composition; the platen planed true. The timber used is of the best quality, well seasoned, and secured by iron plates, bolts and nuts.

SIZES AND PRICES.

No.	Diameter of Screw.	Size of Platen.	Price.
1	2½ in.	17 × 28	\$160
2	3 "	18 × 30	200
3	3½ "	20 × 32½	240
4	4 "	21½ × 33	280
6	5 "	32 × 47½	675
7	5½ "	36 × 54	750

TERMS OF PAYMENT—Cash at manufactory in New-York.

R. HOE & CO'S
Double Geared
Iron Standing Press.



THIS is a simple, yet powerful press. When filled, it is first run up by the fly-wheel crank; next, as the pressure increases, by the handles in the rim of the wheel; and, finally, by a lever operating the pawls which work into the large tooth-wheel, and which are so arranged as to work the wheel with the backward as well as the forward motion of the lever.

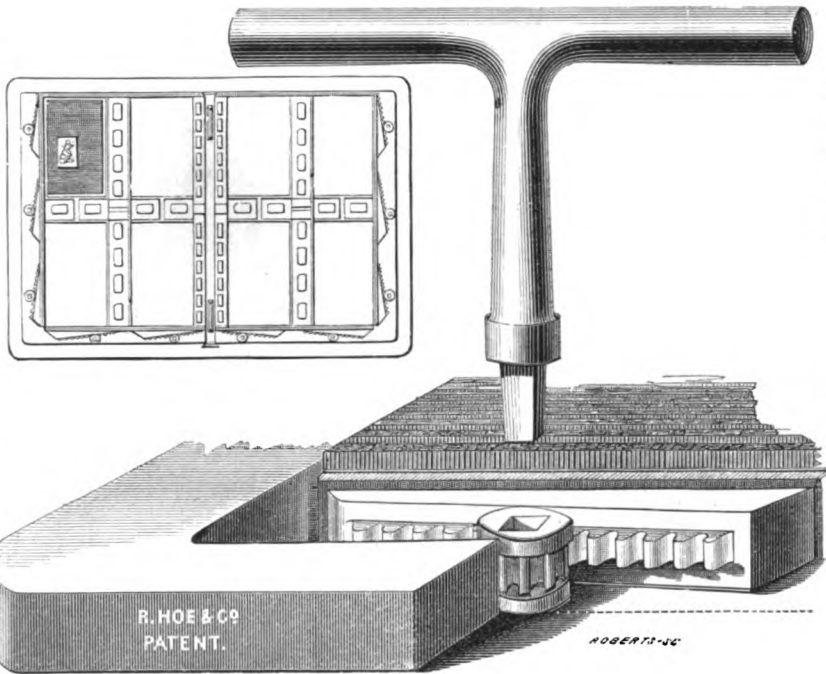
Boxing and Carting, extra.

TERMS OF PAYMENT—Cash at manufactory in Boston.

SIZES AND PRICES.

No.	Diameter of Screw.	Size of Platen.	Greatest Space between Head & Platen.	Space occupied on floor.	Price.
1	5¼ in.	32 × 43½ in.	53 in.	42 × 54 in.	\$775
2	5½ "	32 × 43½ "	53 "	42 × 54 "	825

R. HOE & CO'S PATENT MECHANICAL QUOINS.



THIS invention is intended to dispense entirely with the usual method of locking up type forms. The Quoins or pinions are operated by a key, which in turn operate on the geared side and foot stick. The power thus gained is sufficient to enable the operator to lock up a form complete: in which condition it is secure, and will remain any length of time.

The operation is so clearly described in the engraving that any further description is hardly necessary.

PRICE LIST OF QUOINS FOR THE FOOT OF PAGE.

The Quoin complete, 4 inches long,	\$.25
“ “ 4¾ “ “28
“ “ 5½ “ “30

PRICE LIST OF QUOINS WITH DOUBLE MECHANICAL ARRANGEMENT FOR SIDES OF PAGE.

From 6½ inches to 10½ inches,	\$.45 each.
“ 10½ “ 14¼ “45 “
“ 14½ “ 18¼ “	1.75 “
“ 18½ “ 19¾ “	2.00 “
“ 20 “ 21¾ “	2.50 “
“ 22 “ 23½ “	2.75 “
“ 24 “ 25½ “	3.10 “
“ 26 “ 31½ “	3.50 “

Pinions, 12 cents each. Keys, 75 cents each.

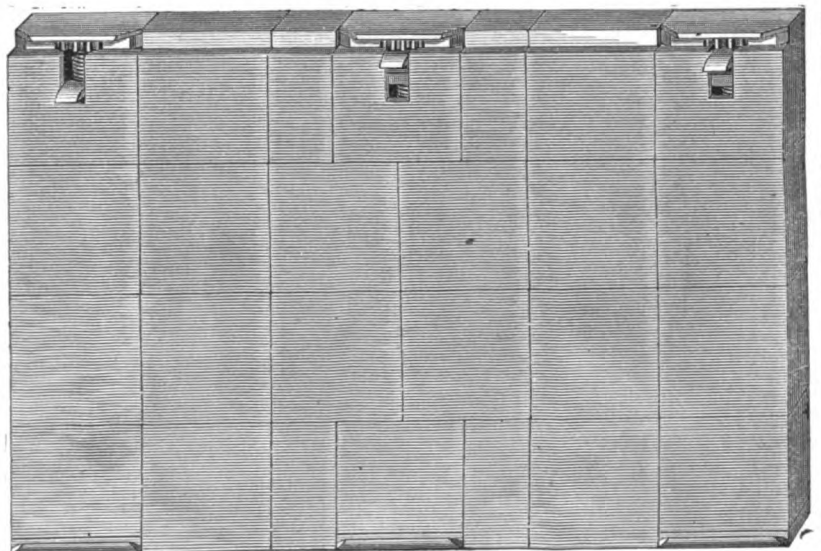
R. Hoe & Co's Patent Sectional Blocks.

THIS engraving represents our Patent Sectional Stereotype Block. The invention consists of metal blocks made up from pica ems. They are of several sizes, the smaller being one by four ems, and the larger eight ems square. Hooks are inserted in block of the larger size, which may be arranged on any part of the block, and can be adapted for bed and platen or cylinder presswork. With a suitable quantity of the blocks or furniture, the printer may at pleasure, by a proper combination, prepare a set of blocks to take on a page of any size.

For jobbing, the necessity of blocking cuts is almost entirely dispensed with, as a block to suit any size cut may be inserted in any type form.

PRICES.

Hooks and Catches,	\$2.00 per pair.
Furniture,50 per lb.

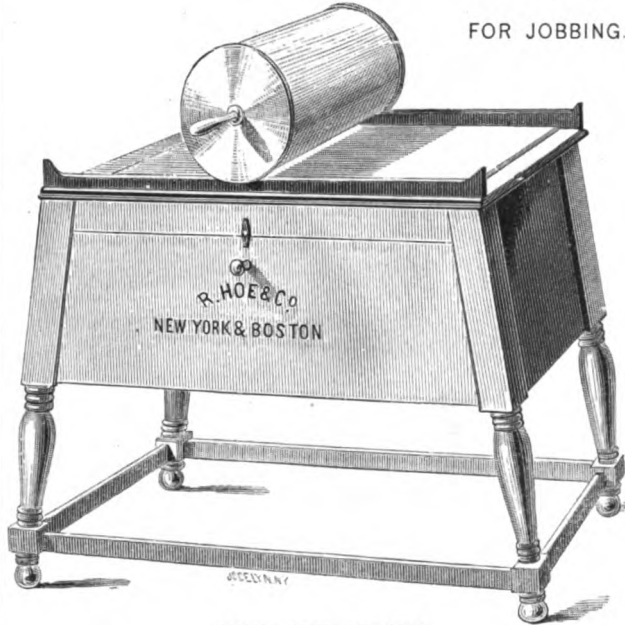


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R. HOE & CO'S
READY PROOF PRESS

FOR JOBBING.



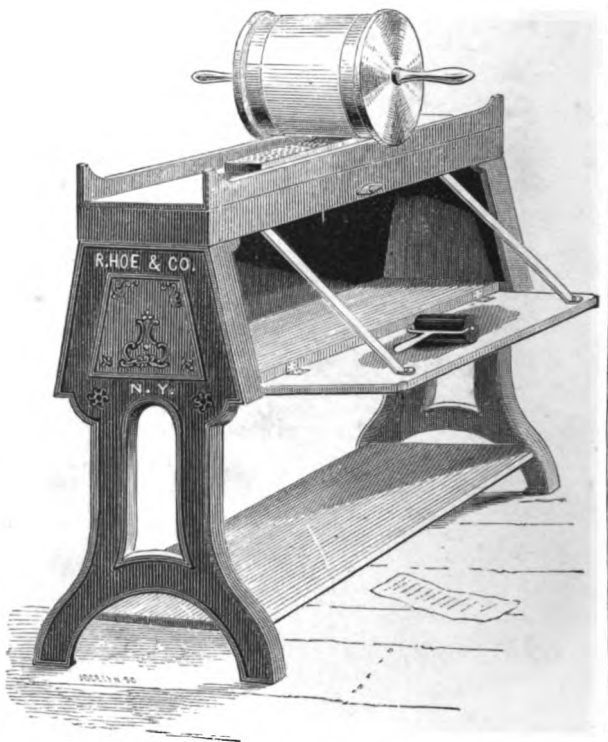
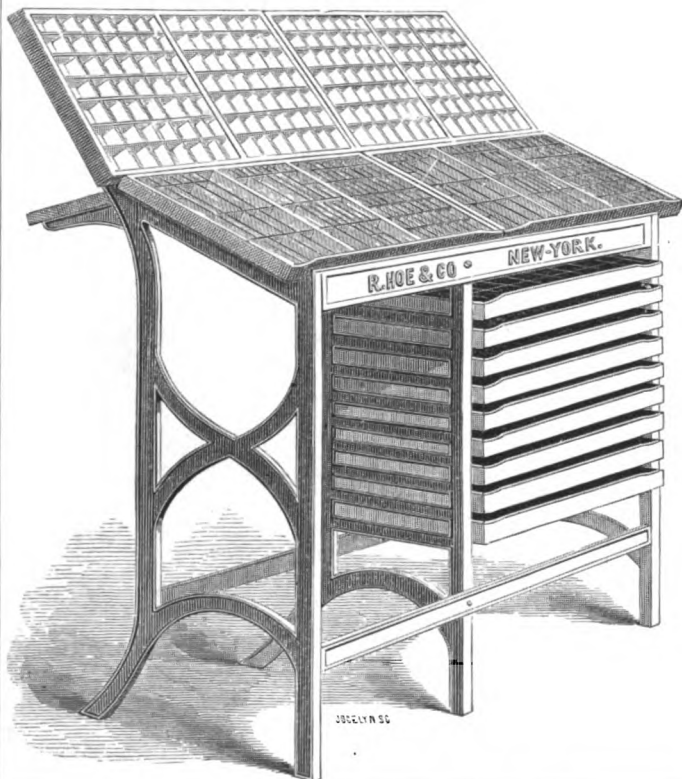
THIS machine is on the same principle as the one opposite. The bed is separate from the frame, so that it can be moved about with facility; if desired, the frame may be entirely dispensed with, and the bed laid on any ordinary counter. The frame is of hard wood, well seasoned, handsomely finished and varnished, and very strong; it is furnished with a closet, the door of which, when let down, can be used as an ink table. This size is especially intended for job offices.

SIZES AND PRICES.

With bed 16x28 inches inside, with table,	. . .	\$80.00
" " 16x28 " " without "	. . .	65.00
" " 9x27 " " with "	. . .	65.00
" " 9x27 " " without "	. . .	47.50

The above price includes Proof-roller, Boxing and Carting.

TERMS OF PAYMENT—Cash at manufactories.



R. HOE & CO'S
Ready Proof Press

FOR NEWSPAPER WORK.

THIS machine consists of a cast-iron bed and railway, supported by a cast iron frame. The solid iron cylinder is of weight sufficient to give the requisite impression; its surface is turned true and is covered with a blanket. The railway raises it above the level of the bed as much as the height of the type and the thickness of the galley bottom. The frame is furnished with a closet to hold the ink-roller and damp paper; the door, when let down, can be used as a distributing table. The machine should stand level, so that the cylinder will rest at either end. When a proof is wanted, place the galley on the bed, ink the matter, lay on the slip of paper, and roll the cylinder to the other end of the railway. Size of bed, 9½x49 inches.

Price, \$110.

The above includes Proof-roller, Boxing and Carting.

TERMS OF PAYMENT—Cash at manufactory in New-York.

R. HOE & CO'S
Cast Iron Case Stands.

THESE stands are light, handsome and strong; they can be taken to pieces as readily as wooden ones, and are more durable.

SIZES AND PRICES.

Double, with racks,	\$25.00
Double, without racks,	18.00
Single,	12.00

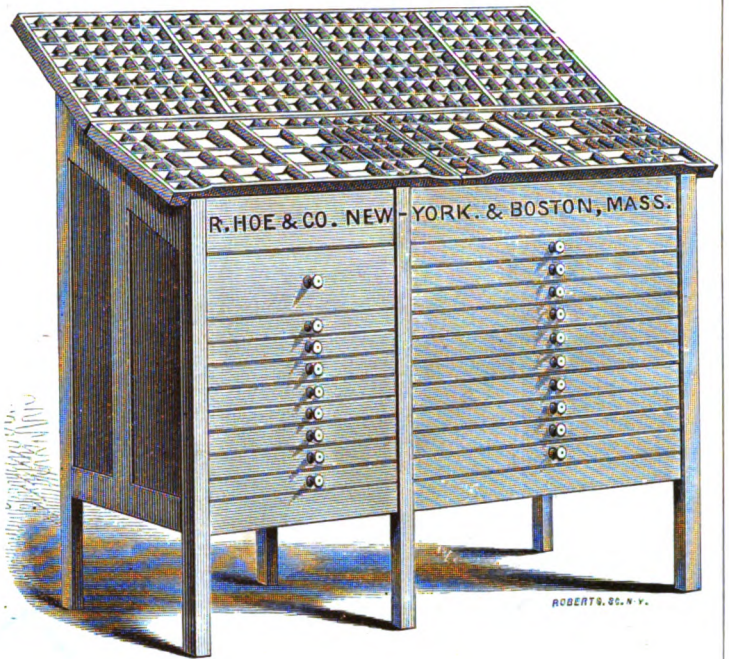
TERMS OF PAYMENT—Cash at manufactory in New-York.



**R. Hoe & Co's
Forty Case Cabinet.**

THIS Cabinet is of two kinds; the first holds two pairs of cases, sixteen combination cases (which are the regular lower case with two additional rows of boxes for capitals at the back) and twenty three-quarter job cases. The second holds five full size pairs, six job and four blank cases for wood type, and twenty three-quarter job cases.

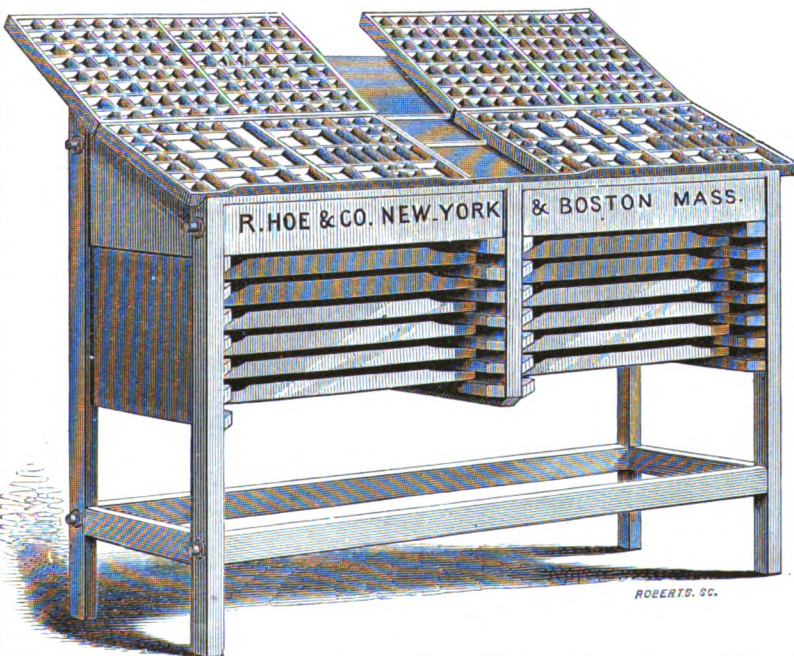
Price, in Black Walnut, \$116.00
Price, stained to imitate Black Walnut, 100.00



**R. Hoe & Co's
Twenty-two Case Cabinet,
With Drawer.**

THIS Cabinet holds two pairs, six job, and four triple cases, full size, and four pair two-third size.

Price, in Black Walnut, \$95.00
Price, neatly stained and varnished to imitate Black Walnut, 85.00



**R. Hoe & Co's
Printers' Stand with Racks.**

THIS Cabinet or new Stand is intended for newspaper offices. It is exceedingly neat and compact, and will accommodate a greater number of cases than the ordinary kind.

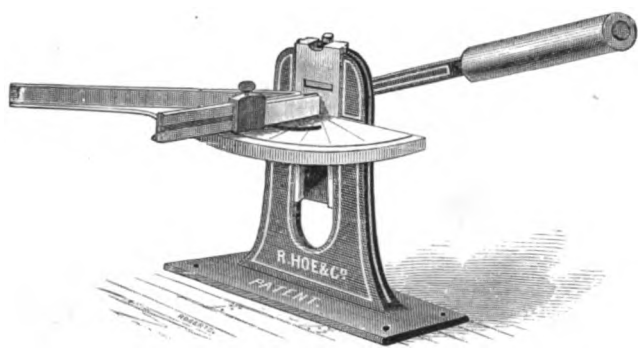
Price, with cases, \$41.50
Price, without cases, 17.50

It is made also to hold twenty-six full size cases, and is then more convenient for job-work.

29 & 31 GOLD STREET, NEW-YORK, AND FOUNDRY STREET, BOSTON.

ASTOR, LENOX AND
TILDEN FOUNDATIONS
R L

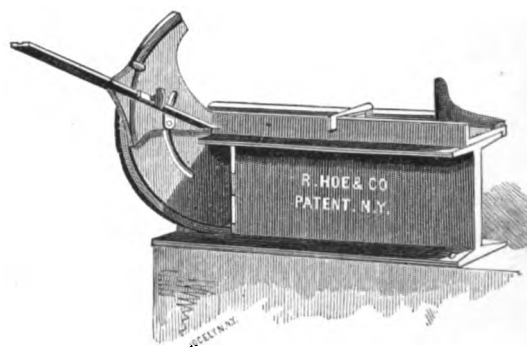
THE
PUBLIC
ASTOR, LENOX AND
TILDEN FOUNDATIONS



**R. Hoe & Co's
Patent Upright Mitering Machine.**

THIS Machine will miter brass or metal rule of any thickness to any desired angle. It is simple in its construction, easily adjusted, and will do the work with the greatest facility and neatness. The miter is made by a sharp knife, which leaves the cut edge smooth and accurate.

Price, \$20.00



**R. Hoe & Co's
Patent Horizontal Mitering Machine.**

THIS Machine is the same in principle as the upright. It is also simple and easily adjusted, and will do its work with the same facility and neatness.

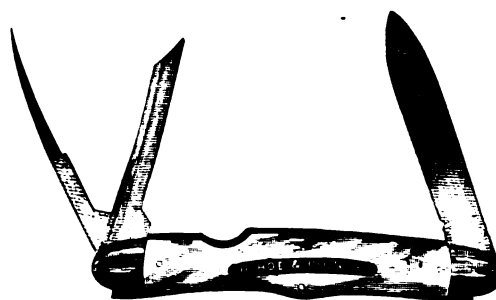
Price, \$15.00



R. Hoe & Co's Patent Bodkin.

THE above engraving represents our Patent Combined Knife, Bodkin and Spring Bodkin.

Price, \$2.25



R. Hoe & Co's Printer's Knife.

THIS is exclusively a printer's knife, designed specially for their use and convenience. It is beautifully proportioned, substantial, and made from the best material.

Price, \$2.25



R. Hoe & Co's Spring Bodkin.

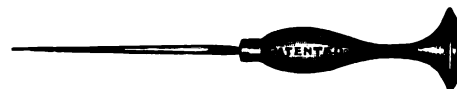
Price, 50c.



**R. Hoe & Co's
Bodkin and Spring Bodkin.**

THIS bodkin shuts into the spring bodkin like an ordinary knife, and can be safely carried in the pocket.

Price, 75c.



**R. Hoe & Co's
Ordinary Bodkin, Wood Handle.**

Price, 18c.

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