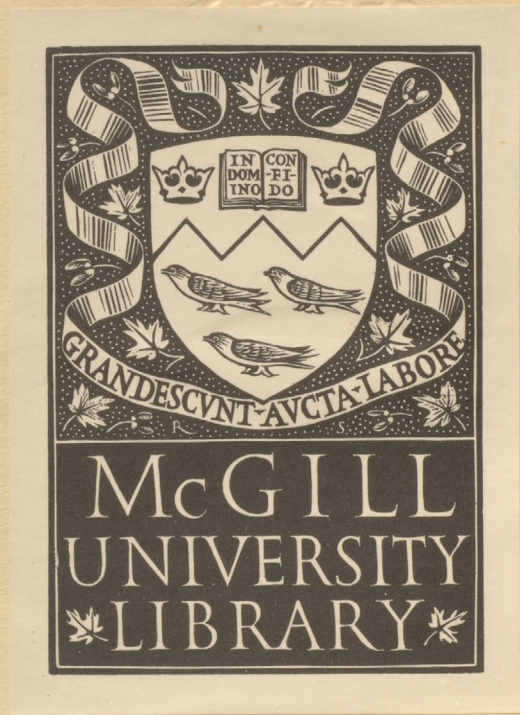
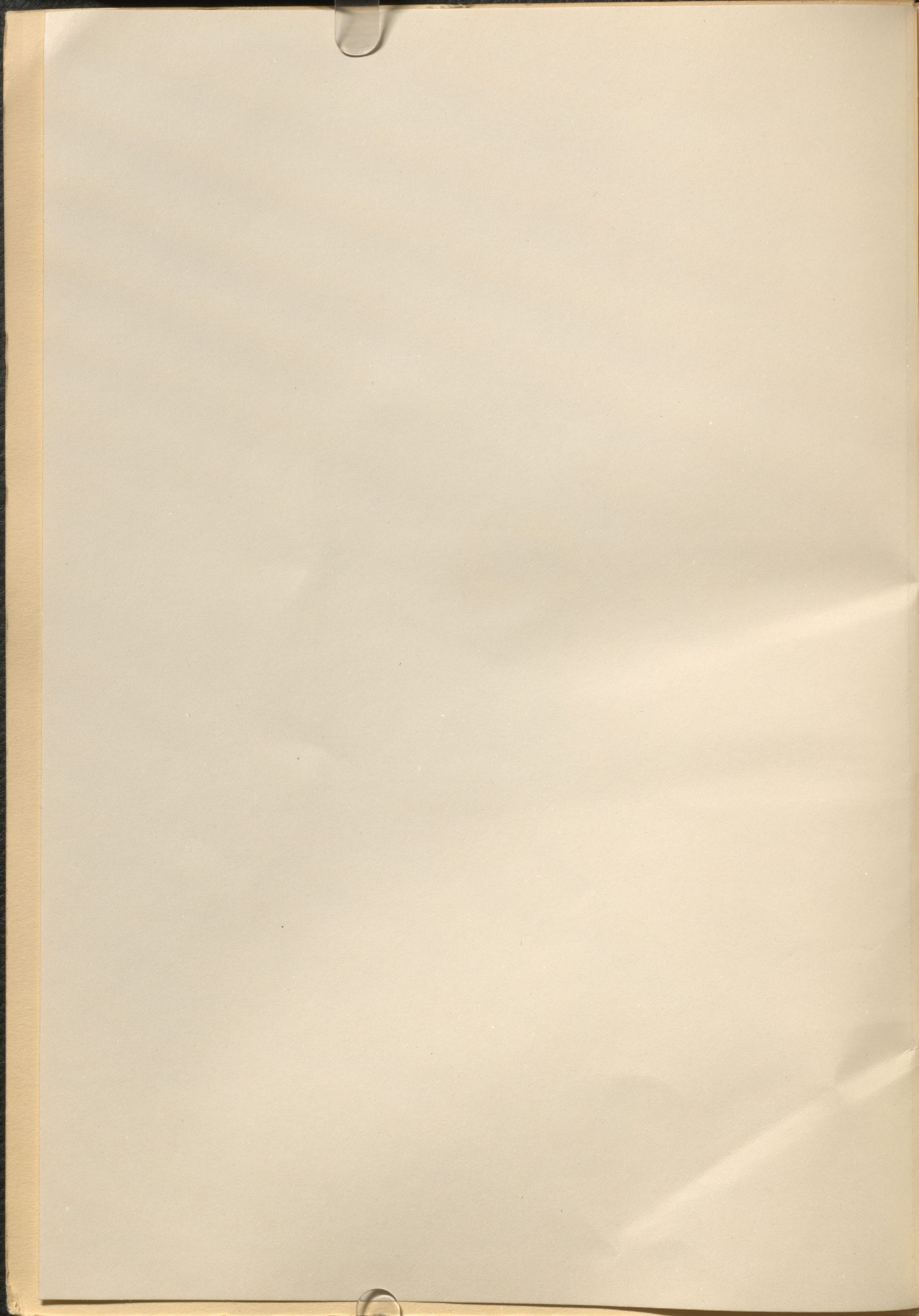




21

Colgate. III. Stempel. Box.
* folio COLGATE 3 S73 S73 Q35 19302





QUALITY TYPES
for
QUALITY PRINTING



D · S T E M P E L · L I M I T E D

Type-Foundry

FRANKFORT-ON-MAIN · WITH BRANCHES
IN LEIPZIG · VIENNA · BUDAPEST AND BASEL



THE D·STEMPEL TYPE-FOUNDRY *OF FRANKFORT-ON-MAIN*

Division of labour is not only characteristic of modern industries, it is also significant of the development of such old trades as printing. For the separation of the art of Gutenberg into type-founding and printing is a very old and as one must say a very natural one. It is the type-founder — apart from the maker of composing machines in modern times — who for the last four hundred years has supplied the printer with his most essential tools with which he works and which enable him, if they have quality and in case he possesses creative genius, to become a

master and artist of his craft. Therefore it is evident that standards of printing in the highest degree depend to a great extent on those who are laying the foundation on which typography can live and flourish, and that only those among the type-founders or, as one may add nowadays, manufacturers of composing machines who are fully conscious of their responsibility and duty are able to make a contribution to the uplifting of typographic standards. As types of good design are the preliminary essential to printing as an art they must embody quality and beauty and be made with the

same fine art that makes a good sculpture or a fine painting good for all the world. Following this intuition and realising this principle by entrusting leading artists with the designing of its types or by recreating good old faces the Stempel Type-Foundry of Francfort has become one of the leading firms in its field in Europe. From the beginning, indeed, it was the aim of the late David Stempel, the founder of the firm, to meet the requirements of the printer by creating good type, and alongside the technical development of the foundry the typographic and cultural activities of type-founding received full attention.

About the time of the beginnings of the young firm, a new spirit, fostered by a number of artists, was bringing about a renaissance in book production and printing in Germany. Eminent artists raised the whole standard of type design and book making by their work. This period has come to be recognized as marking an era in the history of German type design. Type and typography received the special attention of the early workers in the field. In this revival the Stempel Type-Foundry played its part. It was David Stempel who furthered the modern artistic efforts, and from the cooperation with the artists a multiplicity of valuable and important new faces which came into vogue and are still dis-

tributed in many countries has sprang in the following years. To-day anyone who examines the more important amongst the wide range of faces which have come from the Stempel Foundry—whether original designs or new versions of classical faces—will find in them a striving towards fitness to purpose and faithful design.

Besides producing its own types the Stempel Foundry since 1900 has made the German Linotype matrices for the Mergenthaler Setzmaschinen-Fabrik of Berlin. In addition to this departments for process engraving and the making of brass rule, wood letter and wood furniture were added. Russian, arabic, and other Eastern alphabets were also cut, and to-day the Stempel Type-Foundry can supply types for practically any language of the East.

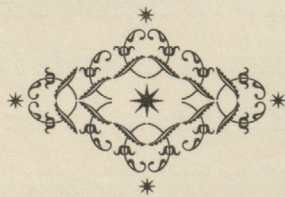
The growth of the firm necessitated a corresponding expansion of the business premises. The main building was erected in 1907-10, and to this was added in the recent years the "Mergenthaler wing" giving an imposing frontage. Over the main entrance of the older section the head of Gutenberg is carved, and over the entrance to the new wing the head of Ottmar Mergenthaler, the inventor of the Linotype Composing Machine, thus symbolizing the two important activities of the firm.

The Stempel Type-Foundry has branches in Leipzig, Budapest, Vienna and Basel, and one is entitled to say that within the relatively short space of time since its foundation it has developed into one of the leading firms of the type-founding industry of Europe, enjoying world wide reputation.

One of America's prominent printers, E. E. Bartlett of New York, who on his typographic journeys through Europe several times has visited the Stempel Type-Foundry, described the impressions he got by these visits in his book: "The Typographic Treasures of Europe" by the following words: "Such establishments as the Stempel Type-Foundry (Schriftgiesserei D. Stempel) of Frankfurt command admiration. The Stempel institution is one of the most important type-foundries in Continental Europe. More impressive than its magnitude is the thoroughness of its work, and the

many accomplished men who serve it with real understanding of typography and printing."

An exhibit by the D. Stempel Type-Foundry of Frankfort on the Main was accepted for the International Display of Craftsmanship in Printing comprising the Graphic Arts Gallery at the Fourth Educational Graphic Arts Exposition by the Jury of the American Institute of Graphic Arts. According to the opinion of American typographic experts the exhibition of the D. Stempel Type-Foundry was a sensation of the 1927 Graphic Arts Exposition in New York. "German Printing Praised At Exhibit—Experts call Display one of the features at the Graphic Arts Exposition" were the head-lines of an article in No. 25428 of "The New York Times" of September 7, 1927 describing the Exhibition of the D. Stempel Type-Foundry.

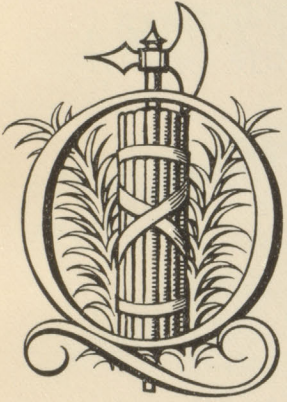


IN THE BEGINNING



God created the heaven and the earth. And the earth was without form and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. And God made the firmament and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day. And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening and the morning were the third day. And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth. And to rule over the day and over the night,

M. TULLI CICERONIS
DE IMPERIO CN. POMPEI AD QUIRITES
ORATIO



uamquam mihi semper frequens conspectus vester multo iucundissimus, hic autem locus ad agendum amplissimus, ad dicendum ornatissimus est visus, Quirites, tamen hoc aditu laudis, qui semper optimo cuique maxime patuit, non mea me voluntas adhuc, sed vitae meae rationes ab ineunte aetate susceptae prohibuerunt. Nam, cum antea per aetatem nondum huius auctoritatem loci attingere aude-rem statueremque nihil huc nisi perfectum ingenio, elaboratum industria afferri oportere, omne meum tempus amicorum temporibus transmittendum putavi. Ita neque hic locus vacuus umquam fuit ab iis, qui vestram causam defenderent, et meus labor in privatorum periculis caste integreque versatus ex vestro iudicio fructum est amplissimum consecutus. Nam, cum propter dilationem comitorum ter praetor primus centuriis cunctis renuntiatus sum, facile intellexi, Quirites, et quid de me iudicaretis et quid aliis praescriberetis. Nunc cum et auctoritatis in me tantum sit, quantum vos honoribus mandandis esse voluistis, et ad agendum facultatis tantum, quantum homini vigilantanti ex forensi usu prope cotidiana dicendi exercitatio potuit afferre, certe et, si quid auctoritatis in me est, apud eos utar, qui eam mihi dederunt, et, si quid in dicendo consequi possum, iis ostendam potissimum, qui ei quoque rei fructum suo iudicio tribuendum esse duxerunt. Atque illud in primis mihi laetandum iure esse video, quod in hac insolita ex hoc loco ratione dicendi causa talis oblata est, in qua oratio deesse nemini possit. Dicendum est enim de Cn. Pompei singulari eximiaque virtute; huius autem orationis difficilius est exitum quam principium invenire. Ita mihi non tam copia quam modus in dicendo quaerendus est. Atque ut inde oratio mea proficiscatur, unde haec omnis causa ducitur, bellum grave et periculosum vestris vectigalibus ac sociis a duobus potentissimis regibus infertur, Mithridate et Tigrane, quorum alter relictus, alter lacessitus occasionem sibi ad occupandam Asiam oblatam esse arbitrat. Equitibus Romanis, honestissimis viris, afferuntur ex Asia cotidie litterae, quorum mag- nae res aguntur in vestris vectigalibus exercendis occupatae; qui ad me pro necessitudine,

DIODOR



ÜBER
DIE SCHRIFT

NUR DURCH DIE SCHRIFT ERHALTEN SICH
DIE TOTEN IM ANDENKEN DER LEBEN-
DEN / VERKEHREN DIE ENTFERNTEN MIT-
EINANDER / ALS STÜNDEN SIE SICH ZUR
SEITE / NUR DIE SCHRIFT ALLEIN BEWAHRT
DIE KÖSTLICHEN GEDANKEN DER WEISEN
MÄNNER UND DIE AUSSPRÜCHE DER GÖT-
TER / JA SELBST ALLE PHILOSOPHIE UND
WISSENSCHAFT / UND ÜBERGIEBT SIE IM-
MER VON JAHRHUNDERT ZU JAHRHUN-
DERT DEN KOMMENDEN GESCHLECHTERN

C O N F U C I U S

T H E P H I L O S O P H E R

H I S L I F E A N D G R E A T W I S D O M



HUNDREDS of years before the beginning of European literature, books had been written in China. But CONFUCIUS, the much admired philosopher, laid the foundation of literature and ethics. He flourished five hundred years before the birth of Christ. Sometimes tablets were scratched with a sharp stylus, and often the words were painted with Indian ink, the tablets being made from bamboo fibre. Their books were also written on silk, paper being manufactured about 100 B. C. They commenced to print from solid blocks soon after the birth of Christ, and were also printing from movable type three hundred years before the invention of printing in Europe. Their earliest literature was ethical—the collection of traditional wisdom concerning conduct, written in order that men might live happily in this world and be prepared for a better and more satisfactory life in the world to come. The ancient Chinese writer was generally an honoured citizen, and was regarded as an important national asset. At the beginning of the second century B. C. the Emperor CHE-HWANG-TI ordered that all books should be burned except those dealing with medicine and husbandry. This is undoubtedly the most drastic and comprehensive policy for the suppression of a literature that the world has ever seen. Fortunately several of the ancient songs had been learned by heart and repeated by public reciters. After the vandal emperor's death the text was again committed to writing, and though the Chinese author could not look for any income from the circulation of his books, he was sure of receiving a stipend from the State, and in no other country has the government held writers in higher honour. One of these famous writers was a woman named PAN CHAO, said to have been writing history at the beginning of the Christian era. The ancient literature

ALEXANDER POPE
THE RAPE OF THE LOCK
AN HEROI-COMICAL POEM

CANTO I

WHAT dire offence from amorous causes springs,
What mighty contests rise from trivial things,
I sing; — this verse to Caryl, Muse! is due:

This e'en Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,
If she inspire, and he approve my lays.
Say what strange motive, goddess! could compel
A well-bred lord to assault a gentle belle?
O say what stranger cause, yet unexplored,
Could make a gentle belle reject a lord?
In tasks so bold, can little men engage?
And in soft bosoms dwells such mighty rage?
Sol through white curtains shot a timorous ray,
And oped those eyes that must eclipse the day:
Now lap-dogs give themselves the rousing shake,
And sleepless lovers, just at twelve, awake:
Thrice rung the bell, the slipper knock'd the ground,
And the press'd watch return'd a silver sound.
Belinda still her downy pillow press'd
Her guardian Sylph prolong'd the balmy rest:
'T was he had summon'd to her silent bed
The morning dream that hover'd o'er her head.
A youth more glittering than a birth-night beau
(That e'en in slumber caused her cheek to glow)

WILLIAM SHAKESPEARE

THE PASSIONATE PILGRIM

I.

*S*weet Cytherea, sitting by a brook,
With young Adonis, lovely, fresh and green,
Did court the lad with many a lovely look,
Such looks as none could look but beauty's queen.
She told him stories to delight his ear;
She shew'd him favours to allure his eye;
To win his heart, she touch'd him here and there:
Touches so soft still conquer chastity.
But whether unripe years did want conceit,
Or he refused to take her figured proffer,
The tender nibbler would not touch the bait,
But smile and jest at every gentle offer:
Then fell she on her back, fair queen, and toward;
He rose and ran away; ah, fool too froward!

II.

Scarce had the sun dried up the dewy morn,
And scarce the herd gone to the hedge for shade,
When Cytherea all in love forlorn,
A longing tarriance for Adonis made,
Under an osier growing by a brook,
A brook, where Adon used to cool his spleen;
Hot was the day; she hotter that did look
For his approach, that often there had been.
Anon he comes, and throws his mantle by,
And stood stark naked on the brook's green brim;
The sun look'd on the world with glorious eye,
Yet not so wistly, as this queen on him;
He spying her, bounced in, whereas he stood;
"O Jove," quoth she, "why was not I a flood?"

NOTABLE PRINTERS
OF ITALY

DURING THE FIFTEENTH CENTURY

ILLUSTRATED

WITH

FACSIMILES FROM EARLY EDITIONS

AND WITH

REMARKS ON EARLY AND RECENT PRINTING

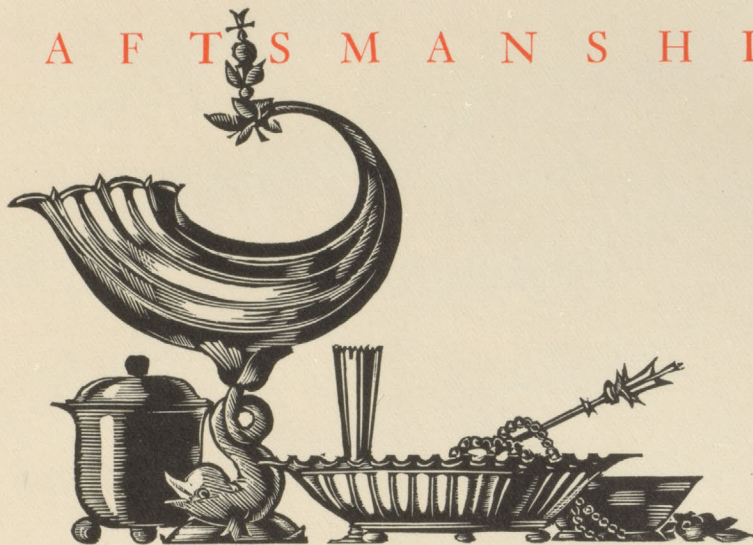
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THEODORE LOW DEVINNE



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beautiful clothes and hundreds of
servants, on condition that I would
not read books, I would not be a king.
I would rather be a poor man in a
garret with plenty of books than a
king who did not love reading.*

MACAULEY IN A CHARMING
LETTER TO HIS LITTLE NIECE

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And, withal, they meet in this twentieth-century Inn the Hearty and Thorough-going Hospitality of more gentle and indulgent days—a cherish'd Heritage of Philadelphia for many generations.

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Chestnut at Ninth Street



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When Mr. Smethurst came to stay with his sisters at the Acacias, he made a very different house of it—made the kitchen grate draw, so that there was hot water at last; got Christina— or said it was— on the wireless, and installed Cosmos lamps all through the house, saying to Mrs. Smethurst— for whom he is trustee— that the Cosmos lamps would make the most of the light and not adding a penny to their bills

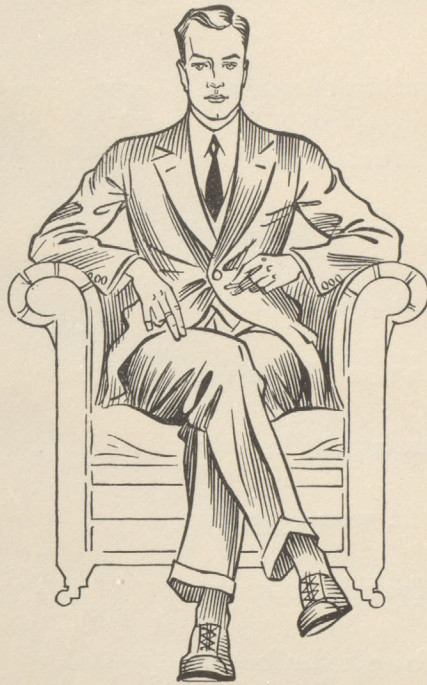
a man



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FOR YOUNG MEN AND MEN WHO STAY YOUNG

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that it is a beautiful face, possess-
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yet adapted to modern use, and
that it is infinitely to be pre-
ferred to other recently
cut Baskerville
types

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OF FRANKFORT ON THE MAIN

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IN LEIPZIG · VIENNA · BUDAPEST AND BASEL



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beauty and character in high degree. We are sup-
plying to the printing industry classic types for
the production of fine book matter as well as
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FOR QUALITY PRINTING

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<i>Title-page</i>	
<i>and pages 3-5</i>	Garamond
<i>Page 6</i>	Janson Roman and Caslon Black Letter
» 7	Ratio Roman
» 8	Garamond
» 9	Janson Roman
» 10	Baskerville
» 11	Janson Italic
» 12	Ehmcke-Rustika
» 13	Janson Roman
» 14	Garamond Italic
» 15	Helga Roman
» 16	Ehmcke-Mediaeval
» 17	Kleukens-Scriptura / Hiawatha and Ratio Roman
» 18	Metropolis
» 19	Success
» 20	Kleukens-Scriptura and Ratio Roman Bold Face
» 21	Ratio Roman Bold Face
» 22	Adastra and Baskerville
» 23	Baskerville
» 24	Ehmcke-Mediaeval

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