

reproduced the Tyler print in its entirety above an advertisement for cigarettes ca. 1887–1890.<sup>7</sup>

Beginning in the 1830s Boston publishers experimented with combinations of the Binns border and the Tyler text. The earliest attempt to my knowledge is a letterpress broadside produced by the Boston Bewick Company around 1834–1836. A compositor copied Tyler’s title inasmuch as the first words *In Congress, July 4, 1776* are set in a curve at the top of the print. The facsimile signatures are part of that family as well as the text, which is printed in a script type interspersed with ornamental types imitating the “emphatical words.” The display faces include black letter, a bold Antique, and two sizes of open shaded caps. The state seals are in the style of the Binns print and its derivatives, although they are shaped like a rectangular frame rather than an oval border. But here too the seals provide a symbolic entourage for the text, each occupying a compartment inside intertwining oak-leaf and olive garlands with the national seal at the center. It easily outdoes other letterpress broadsides in design and execution but it was intended to be cheap. One version was priced 12 ½ cents in the imprint. Another version was published by Prentiss Whitney, a Boston auctioneer who had a small printmaking business on the side. The Bewick firm had it stereotyped, no doubt as a steady selling product but also as a giveaway specimen of its fancy job printing and stereotyping services. The New York print dealers Phelps & Squire obtained a stereotype copy of the state seals frame, replaced the national seal with a portrait of Washington, and reset the text in the same style for an adaptation issued around 1835–1837. Phelps in another partnership, Phelps & Ensign, used a stereotype plate of the entire print to replenish his stock of Declarations around 1838–1842. Stationers’ Hall, an office supplies store in Boston, published a letterpress imitation with the same script type, a similar title design, and a rudimentary border of state seals jumbled together with portraits, ornaments, and recycled illustrations on patriotic themes. No doubt other reprints and imitations have yet to be identified. Boston Bewick’s intermarriage of two Declaration families must have had numerous offspring through the stereotyping endeavors of the firm.<sup>8</sup>

7. These figures are based on a checklist in *The Declaration in Script and Print: A Visual History of America’s Founding Document* (2024), published while this essay was in its final stages of editing and revision. The checklist describes nearly two hundred prints and broadsides published between 1816 and 1900. I made an initial attempt to account for the nineteenth-century facsimiles in “American History in Image and Text,” *Proceedings of the American Antiquarian Society* 98 (1988), 247–302. At that time I was able to describe forty-eight typical examples, not just the facsimiles but also broadside editions of the Declaration. So far the only instance of the Stone signatures I have found before the Centennial period, besides the restrikes mentioned above, is an anastatic transfer print published in 1846. Copies are in the Library of Congress, the Boston Athenaeum, and the Independence National Historical Park.

8. A consortium of artists founded the Boston Bewick firm in March 1834 by an act of incorporation allowing them to hold assets amounting to \$120,000. Underinsured, they failed to recover from a fire in September 1835 and withdrew in favor of the senior partner Abel Bowen, who continued to practice “Fancy Job Printing” at the same address (William Henry Whitmore, “Abel Bowen,” *Bostonian Society Publications* 1 [1886–1888]: 44; *Boston Daily Advertiser and Patriot*, 25 September 1835, 2; [Boston] *Columbian Centinel*, 20 April 1836, 3). The Boston Bewick Company and Phelps & Squire prints are described in the PAAS article, items 13 and 14, and in *The Declaration in Script and Print*, items 33 and 36. A copy of the Stationers’ Hall print is at the American Antiquarian Society. A copy of the Phelps & Ensign print is in the Daniel Hamelberg collection.