

# THE PRINTING ANNIVERSARY CELEBRATION

By LESLIE A. MARCHAND

*As its contribution to the celebration of the five hundredth anniversary of printing from movable type, the Library has displayed, in four separate exhibits, some of its most treasured and beautiful books. The selection of books to be shown in the glass cases was made by Miss Alice G. Higgins and Mr. Alan E. James of the Library staff. The whole program of lectures and printing displays has been directed by Mr. Leslie A. Marchand of the Department of English.*

THE FIVE hundredth anniversary of the invention of printing from movable type, and the four hundredth anniversary of the introduction of printing in America, were celebrated during March and April by the Associated Friends of the Rutgers Library with a series of lectures and exhibits of outstanding interest.

The lecture series started auspiciously on March 19 with the address on Type Design by Frederic W. Goudy, which is printed as the leading article in this issue of *The Journal*. Mr. Goudy illustrated his lecture with the Paramount film showing the whole process of type manufacture, from the original design to the finished type face, as he performed it in his unique workshop in the old mill at Deepdene, his home near Marlborough, New York, before the disastrous fire of 1939 destroyed the work of years.

The other lectures of the series included "The History of Printing," April 2, by Carl Purington Rollins, well known designer of books of distinction and printer to Yale University and adviser on printing to Rutgers University; "Printing in the History of America," April 9, by Will Ransom, secretary of the Printing Anniversary Committee of the American Institute of Graphic Arts; and "The Reader's Interest in Good Printing," April 25, by Frederic G. Melcher, editor of *The Publishers' Weekly* and former president of the American Institute of Graphic Arts.

The Frederic W. Goudy exhibit (a preliminary to the general history of printing displays), which lasted from Monday, March 18, through Friday, March 22, and which attracted a great deal of favorable attention, consisted of a display of Mr. Goudy's notable work in type design and his other contributions to the art of printing. Among the

items loaned for the exhibit by Mr. Goudy was "The Record of Goudy Types," a list of the types he has designed from "Camelot," his first, to "Californian Italic," his 107th. (Mr. Goudy is now working on his 112th type design.) Noteworthy also were the first three books published by The Village Press, which he founded with Will Ransom in Chicago in 1903: "Printing," an essay by William Morris; Rossetti's "The Blessed Damozel"; and "A Dissertation upon Roast Pig" by Charles Lamb. All of these were printed by hand in the "Village" type, Mr. Goudy's first distinctive book type. Another item of interest was "The Door in the Wall" by H. G. Wells, published in 1911 by Mitchell Kennerley. It was for this book that Mr. Goudy designed his well known "Kennerley" type, an original design inspired by the work of the first Italian artist craftsmen and by Caslon. Other books on display were "The Alphabet," first published by Mitchell Kennerley in 1918, a unique history of type design in a series of plates drawn by Mr. Goudy representing each letter of the alphabet in fifteen forms, from that of the letters on the Trajan Column at Rome through the Gothic of Gutenberg and Fust and the rounded Caslon old-face to the distinctive Kennerley Italic; "The Bible designed to be Read as Living Literature," set in 14-point "Deepdene" and "Deepdene Italic," one of Mr. Goudy's most beautiful book faces;\* and "The Trajan Capitals," containing plates made from designs drawn by Mr. Goudy to show the ideal forms of the capital letters in the inscription on the column erected in Rome by the Emperor Trajan about 113 A. D.

During the month of April a series of three exhibits illustrating the history of printing were maintained simultaneously at the Rutgers University Library, the Library of New Jersey College for Women, and the New Brunswick Free Public Library. From April 1 to April 13 the exhibit at the Rutgers Library illustrated the "History of the Printed Book," showing the development of books from German printing of the fifteenth century to English printing of the nineteenth. In the first case were several incunabula belonging to the Rutgers Library including a leaf from the *Catholicon*, printed in Mainz, probably by Gutenberg, in 1460, "not by means of reed, stylus or quill, but with the miraculous

\*This book had an additional interest in that the composition, printing, and binding were done by the Haddon Craftsmen of Camden, N. J., printers of the *Library Journal* (this issue of the *Journal* is printed in the same type), and that the general format was designed by Philip Van Doren Stern, Rutgers '24, who was given an honorary degree this year by his alma mater.

and harmonious concurrence of punches and types cast in moulds." The printing of Caxton was represented by a leaf from his *Polycronicon*, 1482. There was also on display a copy of the famous *Nuremberg Chronicle*. Further developments in printing were shown in the work of Froben, Froschauer, Aldus, Elzevir, Plantin, Baskerville, Didot, Bodoni, Bulmer, and Whittingham (the Chiswick Press).

Considerable local interest attached to the American exhibit because of the items from early New Jersey and New Brunswick printers and the rare books from the Rutgers Library's Americana shelves. The earliest original example of American printing in the exhibit was *An Answer to George Keith's Libel against a Catechism Published by Francis Makemie . . . Boston, Printed, by Benjamin Harris, at the Sign of the Bible, over-against the Blew-Anchor, 1694*. The next item of special interest was the work of William Bradford, who set up the first printing press in Philadelphia in 1685 and the first in New York in 1693. His temporary press in Perth Amboy in 1723 was the first in New Jersey. The title page of the book on display reads: *The Laws, and Acts of the General Assembly of His Majesties Province of Nova Caesarea or New-Jersey . . . Printed and Sold by William Bradford, Printer to the King's most Excellent Majesty for the Province of New Jersey, 1717*.

Another item of more than passing interest was *The New-York Weekly Journal*. Number XXIX. Monday May 20th, 1734. New York: Printed and Sold by John Peter Zenger. This newspaper and Zenger (1680–1746) were two of the principals in the most celebrated "Freedom of the Press" trial in this country. The acquittal of Zenger marked a milestone in the history of journalistic freedom.

Several interesting specimens from the press of Benjamin Franklin were included in the exhibit: *The Apology of the Presbytery of New-Brunswick, 1741, M. T. Cicero. Cato Major or His Discourses of Old-Age, 1744*, and two pieces of paper money, "Twenty Shillings. To Counterfeit is Death. Printed by B. Franklin and D. Hall, 1759" and "Two Pounds . . . 1760." Other Colonial printers represented included Christopher Sower (1693–1758), James Parker, Hugh Gainé, John Holt, and Isaiah Thomas. Some noteworthy specimens from New Jersey presses were *The New American Magazine* No. V, for May, 1758, printed at Woodbridge by James Parker. (One of the early American magazines—the first was printed in Philadelphia in 1741. This is also a product

of the first permanent press in New Jersey.) *The History of the Colony of Nova-Caesarea, or New-Jersey* . . . By Samuel Smith, Burlington, in New-Jersey: Printed and Sold by James Parker, 1765; *The History of the Rise, Increase and Progress of the Christian People Called Quakers*, 1774, printed at Burlington by Isaac Collins, successor to James Parker; and the *Princeton Packet, and General Advertiser*. Thursday, December 14, 1786. Vol. I, No. 26. Printed by James Tod. Tod, the first printer in Princeton, was active for only two years (1785–87), and consequently specimens from his press are scarce.

Of New Brunswick printers, the most interesting represented in the exhibit were Abraham Blauvelt and Shepard Kollock. A whole case was devoted to Blauvelt, a graduate of Queen's College in 1789 and Trustee of the College (1800–?). Among the specimens of his work shown were Paterson's *Compilation of New Jersey Laws* (1800), and a copy of the *Brunswic Gazette* for March 20, 1792 (begun in 1789). An advertisement on the front page recalls the times he lived in: "For Sale, a fine, healthy, stout, Negro Wench . . . very handy at spinning, sewing, and knitting . . ." Another point of view was reflected in the leading article of a paper printed by Kollock, the first printer in New Brunswick. His *Political Intelligencer and New-Jersey Advertiser* (September 21, 1784, No. 50—Printed by Shepard Kollock at Queen's College) displayed on the front page an article entitled: "The Case of our Fellow-Creatures, the oppressed Africans, respectfully recommended to the serious consideration of the Legislature of Great-Britain, by the people called Quakers."

The modern fine printing exhibit included work from American presses such as the Carteret Book Club (printing done by Carl Rollins at the Dyke Mill, Montague, Mass.), DeVinne, Grolier Club, Haddon Craftsmen, Roycroft, William Edwin Rudge, John Henry Nash, Plimpton, Random House, Merrymount (D. B. Updike), and the Village Press (Frederic W. Goudy). Modern English press work was represented in books put out by Chiswick, Kelmscott, Shakespeare Head, Nonesuch, Oxford University Press, and others.

If the students and other friends and users of the Library who paused before the cases gained a better appreciation of the significance of the great craft and art of printing, the Associated Friends of the Library of Rutgers University will feel well repaid for their efforts.