

A BROADSIDE

SHOWING TYPES DESIGNED BY FREDERIC W. GOUDY, IN USE BY
THE MARCHBANKS PRESS, NEW YORK

ABCDJ
pabcdefg

[KENNERLEY 72 point]

ACMQR
gabccdefy2;

[KENNERLEY 60 point]

ADEGNTS
pabcdefghijk

[KENNERLEY 48 point]

ALTHOUGH
a variety of opin-

[KENNERLEY 36 point]

IONS EXIST AS
to the individual by

[KENNERLEY 30 point]

WHOM THE ART OF
printing was first discov-

[KENNERLEY 24 point]

ER IN ADMITTING THAT PET-
er Schoeffer was the person who
invented cast metal types, having
learned the art of cutting letters

[KENNERLEY 18 point No. 2]

FROM THE GUTTEMBERGS; HE
is also supposed to have been the first
who engraved on copper-plates. The fol-

[KENNERLEY 18 point]

LOWING TESTIMONY IS KEPT IN
the family, by Jo. FRED FAUSTUS of Asch-
effenburg: "PETER SCHOEFFER, of Gern-
sheim, perceiving his master FAUST's de-

[KENNERLEY 16 point]

SIGN, & BEING HIMSELF ARDENTLY
desirous to improve the art, found out [by
the good providence of God] the method of
cutting [incidendi] the characters in a matrix,

[KENNERLEY 14 point]

THAT THE LETTERS MIGHT EASILY BE
singly cast, instead of being cut. He privately cut
matrices for the whole alphabet. And when he
showed his master the letters cast from these ma-
trices, FAUST was so pleased with the contrivance

[KENNERLEY 12 point]

THAT HE PROMISED PETER TO GIVE TO HIM HIS
only daughter CHRISTINA in marriage, a promise which he
soon after performed. But there were as many difficulties at
first with these letters, as there had been before with wood-
en ones; the metal being too soft to support the force of the
impression; but this defect was soon remedied, by mixing the

[KENNERLEY 10 point]

· WITHIN A DECADE ·

1911—1921

THE VILLAGE TYPES displayed in
this broadside, [all designed & cut since
September, 1911] are novel & probably
unique in the annals of Typography as
they are the work of one man—a stu-
dent of the best in the older forms of
letters, both classic & typographic. Mr.
Goudy's drawings are interpretations,
not copies of earlier forms; the designs
of an artist who is a printer. He follows
the practice of the early printers, who,
aiming primarily to please themselves,
produced types of marked personality.
His highest ideal is to retain in his types
the essential root forms of the best let-
ters of the past and adapt them to the
conditions & needs of the present. His
studies in type design have "enabled
him to restore to the Roman alphabet
much of the lost humanistic character
inherited by the first Italian printers
from the scribes of the Renaissance."

We have all of these Goudy types
in large founts. As Mr. Goudy is asso-
ciated with this Press our clients may
have the benefit of a combined knowl-
edge and experience in the production
of fine printing.

THE MARCHBANKS PRESS

THIS PARAGRAPH EXHIB-
its for the first time in its final form
a departure in type design; cut in 18
pt. and not offered for sale generally.
Goudy Newstyle. Cast to order only.

THE MAZARIN BIBLE
*was so called because it was
a copy in the library of Car-*

[KENNERLEY ITALIC 24 point]

DINAL MAZARIN WHICH
first attracted attention and led bib-
liographers to inquire into its his-
tory. It illustrates a remarkable fact

[KENNERLEY ITALIC 18 point No. 2]

FOR THE INVENTION OF THE
Italic character we are indebted to Aldus
Manutius, by birth a Roman, who erected

[KENNERLEY ITALIC 18 point]

A PRINTING OFFICE IN VENICE
1496, where he introduced Roman types of
a neater cut, and gave birth to that beau-
tiful letter which is known to most of the

[KENNERLEY ITALIC 16 point]

NATIONS IN EUROPE AS 'ITALIC';
though the Germans, and their adherents, show
themselves as ungenerous in this respect as they
did with the Roman, by calling it 'Cursiv,' in

[KENNERLEY ITALIC 14 point]

ORDER TO STIFLE THE MEMORY OF ITS
original descent, and deprive the Romans of the merit
due their ingenuity. In the first instance it was termed
Venetian, from Aldus being a resident at Venice,
where he brought it to perfection; but not long after

[KENNERLEY ITALIC 12 point]

IT WAS DEDICATED TO THE STATE OF ITALY, TO
prevent any dispute that might arise from other nations claim-
ing a priority, as was the case concerning the first invention of
printing. Italic was originally designed to distinguish such parts
of a book as might be considered not strictly to belong to the body
of the work, as Prefaces, Introductions, Annotations, &c., all

[KENNERLEY ITALIC 10 point]

GOUDY

[FORUM TITLE 48 point]

DESIGNS &

[FORUM TITLE 36 point]

TYPE EXPRESS

[FORUM TITLE 30 point]

QUAINTNESS &

[FORUM TITLE 24 point]

OFFER PRINTERS WHO

[FORUM TITLE 18 point]

DESIRE NOVEL EFFECTS IN

[FORUM TITLE 14 point]

THEIR WORK A QUALITY SELDOM

[FORUM TITLE 12 point]

FOUND FORUM THE FIRST CLASSIC TYPE

[FORUM TITLE 10 point]

SENATUS POP- ULUSQUE · ROMA- NUS · DIVO · TITO DIVI · VESPASI

[HADRIANO 24 point]

NICHOLAS JENSON, A FRENCH-
man, was sent to Mainz in 1458 by Charles
VII to learn the new art of printing. He was
famous for the extraordinary beauty of his

[GOUDY ANTIQUE 14 point]

P · SCHOEFFER, ASSISTANT TO

[GOUDY OPEN 36 point]

JOH. GUTENBERG AND THE INVEN-

[GOUDY OPEN 30 point]

TOR OF TYPECASTING, also a number of important improvements in printing,

[GOUDY OPEN 24 point]

WAS BORN IN GERNESHEIM about 1430. He was a student in Paris in 1449, & was distinguished for his excellent penmanship. The

[GOUDY OPEN 18 point]

DATE THAT HE RETURNED to Mentz is not known, but, as he was married to Christina Fust in 1455, it is probable that his con-

[GOUDY MODERN 18 point]

NECTION WITH JO. FUST HAD BEGUN some years before. When Fust in 1455 took legal possession of the printing material used by Gutenberg, he at once made P. Schoeffer

[GOUDY MODERN 14 point]

HIS PARTNER AND TOGETHER PUBLISHED IN 1457 the celebrated Psalter, which is remarkable for containing the date, the names of the partners & the assertion that it was produced by the new art of print- ing. In the same year, the Durandus, a folio of 160

[GOUDY MODERN 12 point]

THE MARCHBANKS PRESS, 114 EAST 13TH STREET, NEW YORK CITY

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