



TRIBUTE TO THE PIONEERS AND MASTERS OF PRINTING

WHO THROUGH 500 YEARS HAVE PERPETUATED AND ADORNED THE WRITTEN WORD
SPREADING FAR AND WIDE
THE RICH CURRENCY OF
IDEAS, KNOWLEDGE AND
UNDERSTANDING

PI SHENG, 11th Century Chinese inventor of printing from earthenware characters; WILLIAM CAXTON, first printer in the English language, publisher of 30 books including the "Canterbury Tales", in 1478; COLARD MANSION, colleague of Caxton, first printer to include illustrations with his works; JOHANN GUTENBERG, inventor of modern printing, publisher of the first Bible; JOHN MENTELIN, painstaking craftsman of Strassburg, Germany, with ideas far ahead of his time; NICHOLAS JENSEN, 15th Century Venetian printer, who devised type faces that have had an important influence on later typography;

ERHARD RATDOLT, whose 15th Century books were beautifully illuminated; ALDUS MANUTIUS, designer of the first italic type face, in 15th Century; CLAUDE GARAMOND, 16th Century designer and type founder whose type faces have been widely imitated; LOUIS ELZEVIR, 16th Century French printer, responsible for introducing a distinction between "i" and "j" and between "u" and "v" in lower case type; CHRISTOPHER PLANTIN, French born 16th Century publisher and printer, responsible for many fine type faces; WILLIAM CASLON, 18th Century Briton who became the most significant figure in the typographical history of his century through his design of a type face that is still in general use; JOHN BASKERVILLE, 18th Century British innovator of methods in the manufacture of ink and paper; JOHN WALTER II, Briton who

built the London Times, which his father had founded, to its present position of eminence and the man who introduced the first power press, in 1814; GIAMBATTISTA BODONI, 18th Century Italian who is responsible for one of today's most popular type faces—especially in newspapers, for eye-catching headlines and captions; WILLIAM MORRIS, founder, in 1891, of Britain's Kelmscott Press, most celebrated publishing firm of modern times; EMERY WALKER, colleague of Morris and one of the most outstanding modern typographers; LORD NORTHCLIFFE, a pioneer of present-day popular journalism, founder of the largest periodical publishing firm in the world; C. P. SCOTT, famed editor of Britain's Manchester Guardian until his death in 1932, and ERIC GILL, originator of some fine examples of type in this century, notably Gill Sans and Perpetua.



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11th CENTURY 1422-1491 c. 1400-1468 c. 1420-1480 1450-1515 c. 1480-1561 1514-1589 1706-1775 1740-1813 1851-1933 1865-1922 1882-1940
COLARD MANSION JOHN MENTELIN ERHARD RATDOLT LOUIS ELZEVIR WILLIAM CASLON JOHN WALTER II WILLIAM MORRIS C. P. SCOTT
c. 1420-1490 c. 1416-1476 c. 1450-1527 c. 1543-1617 1692-1766 1776-1847 1834-1896 1846-1932

A Recognition of the "Art Preservative" and National Newspaper Week, October 15-21

Mergenthaler's Magic Machine

WHAT THE MOVIE projector did for the cinema, the Linotype machine can be credited with having done for the newspaper industry. Prior to 1886 when Whitelaw Reid, resourceful editor of the New York Tribune, installed the first Lino, printing was a time consuming, tedious—usually inadequate—occupation. With the Fourth of July issue of the Trib, 75-years-ago, printing came of age and the fourth estate had gained its most important and functional tool.

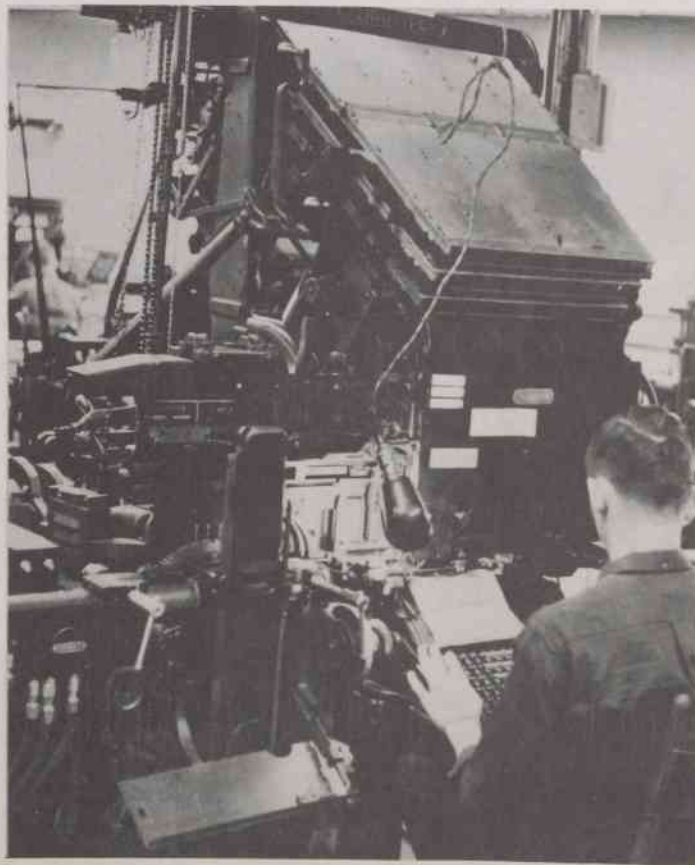
From the front page news flashes to football programs, the Linotype has made the most significant contribution to every phase of printed media. Department store ads, best selling novels, obituaries, theatre bills, sheet music, health journals—name any important printing requirement and it has been advanced—or made possible—by the invention of an intricate, fantastic collection of gears and screws, bolts and cogs, conceived by the genius of a German schoolteacher's son, Ottmar Mergenthaler.

The diamond jubilee of the Lino is a striking reminder of the youth of the modern day newspaper and today's printing meth-

ods. One cannot conceive of so important a change within the next 75 years—yet progress has in the past proven that conceivability is far short of possibility. It must be considered, however, that without Mergenthaler's Linotype the powerful and dominant and influential newspapers of today might very likely have never reached their present stature and importance—might not have been on the threshold of new and greater eras, as they now are.

Newspapers owe a great debt to Mergenthaler and the Linotype, but in a way, the debt has been at least, partially paid. It has been paid with the millions of words written with creative interpretation and set with able, skilled fingers, that have influenced the world. Words that have built dams and paved highways and saved children and reunited lovers. The greatness of a free press, the honor of truth, and the compassion of humanity have all been payments in a debt to the most familiar of all machines to the newspaper.

"It is not enough to be dizzy; so are the ants. The question is: What are we dizzy about?"



Mergenthaler Linotype at The School of Graphic Arts

19 Different Denominations Represented

The 686 regular students registered at Chowan College belong to 19 different denominations of Christianity. The majority, 412 students, belong to Baptist Churches. Next comes the Methodist Church with 140 students. The Episcopalians, Christians, and Presbyterians come further behind with 34, 32, and 24 respectively.

The Roman Catholic Church has 8 members in the Chowan student body, and the Lutheran Church has five. The Reformed, Free Will Baptist, and Greek Orthodox each have three, and the Church of the Nazarene, Congregational, and Congregational Christian each have two.

One student each is a member of the Disciples of Christ, the Church of the Advent, the Church of the Brethren, the United Church of Christ, and the Assembly of God. Chowan also has a representative of the Protestant Church of Holland in the person of the student attending on a Rotary Scholarship.