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fall of 1814. Extreme opposition was encountered, and of
the 49 college graduates then in Congress 34 voted against
accepting Jefferson's library. Fortunately the opposition
was unsuccessful. The Colby copy of the Catalogue was pre­
sented to Waterville College in 1822 by Mark L. Hill, a
Trustee of the college from 1821 to 1826.

THE BOOK ARTS COLLECTION

By Harold E. Clark

ON May 24, 1939, Dr. Edward F. Stevens, '89, wrote to
Professor Rush: "Does the Colby Library 'go in' at
all for the 'Arts of the Book'?", adding the remark that
there were items in his private collection which he would
be pleased to donate to the library. Professor Rush replied
that there was interest in a book arts collection, that only
lack of funds prevented his pressing the matter, but that
any material which Dr. Stevens might donate would be
received eagerly and cared for properly. Such was the be­
ginning of the Book Arts Collection of the Colby Library.
During the four years which have since passed, many let­
ters have been received from Dr. Stevens giving wise coun­
sel on the Book Arts Collection; and many letters have
heralded the arrival of some new gift from him, of which
the Library could be justly proud. Commencements and
college anniversaries have been occasions which have been
made notable by the gift of a memorial book from Dr.
Stevens's library.

Gradually the Colby library staff has been culling the
open stacks, the librarian's office and the locked cases, and
has removed the bulk of the material which should be con­
tained in the Collection. This included, of course, the li­
brary's only incunabulum, also examples of early English
printers and some especially interesting Dutch folios, fac­
similes of fifteenth-century printing, manuscript pages,
all D. B. Updike, Thomas Mosher, Bruce Rogers, and Fred
Anthoensen items, representative items from various fine presses and well-known designers, some books on Graphic Arts, bibliographies of famous printers, and examples of binding, illustration, and book-plates. The Library has also subscribed to various Graphic Arts periodicals.

At present the Book Arts Collection contains nearly 300 entries. The largest group is of Mosher books, though the list is incomplete. Books printed on vellum and books bound sumptuously are the scarcest in the collection, which follows D. B. Updike's dictum that a book should be designed mainly "to be read, and that the style and matter should be harmonious." Contemporary designers are fairly well represented, as are most of the contemporary private presses of this country and some of England.

To those of us who are particularly interested in fine printing and book design the steady growth of this Collection has, naturally, been a great source of satisfaction. We trust there will be many students to whom this demonstration of the Graphic Arts will prove inspiring. Certainly, students in the course in bibliography will be introduced to it, and be given an opportunity to study the history of manuscript and printed books covering a period of six centuries. To accompany this study, Dr. Stevens has donated a supply of An Outline of the History of Printing, which he prepared, by request, for the use of Library Schools.

The most recent instance of Dr. Stevens' generosity has been the enrichment of the Book Arts Collection by the gift of fifty-six book-plates. These consist of woodcuts, half-tone engravings, both black-and-white and colored, type-set and line engravings, and include examples from public, private, and university libraries. Among the most interesting are the book-plates of Richard Brinsley Sheridan, the dramatist, and George Grote, the historian. Artists whose work is represented in this collection include Bruce Rogers, Rudolph Ruzicka, E. D. French, E. B. Bird, G. W. Edwards, W. E. Fisher, and Edmund H. New, the designer of Dr. Stevens's own now-familiar book-plate.