Similarly, in North Wales, the Star Press at Coedpoeth, near Wrexham, is another fine example of a printing office that specialized in letterpress posters, which its proprietor is offering to the Wrexham County Borough Museum. Friends of the NPHT can help to stimulate the interest of museum managers, curators and directors by visiting those museums listed in the Trust’s Directory, and perhaps using their influence to promote a revival of interest in the history and technology of a basically simple process which was, arguably, the most important invention in the history of civilization. Any feedback or comments about printing collections are always welcome. Please contact: Dr Derek Nuttall, Langdale, Pulford Lane, Dodleston, Chester CH4 9NN.

St Bride Conference

GREAT BRITISH DESIGN?

The Sixth Annual Friends of St Bride Conference will be held at St Bride on Thursday 31 May and Friday 1 June 2007. Uncovering the ‘great’ in British design, a stellar cast of speakers will open our eyes to some of the better-hidden secrets of graphic design and print. Speakers will include Suw Charman (Open Rights Group), Susanna Edwards, Max Gadney (BBC), Ken Garland, Kerr Noble, Morag Myerscough (Studio Myerscough), Michael C. Place, Rick Poynor, Nick Robertson (Wordsalad) and Patrick Walker (Dust Collective). In addition, there will be the usual mix of graphic displays, specialist booksellers, demonstrations, social events and an auction of collectable (or disposable) books and objets d’art.

St Bride Institute, Bride Lane, Fleet Street, London EC4Y 8EQ. Admission: £100 (£50 concessions) rising to £150 (£75) after 10 May. Contact the St Bride Foundation on 020 7353 3331, lauranawport@stbridefoundation.org. For further details see the website at www.stbride.org.

Other St Bride events

Friends AGM & Jan Tschichold. Tuesday 19 June. An exhibition of the work of Tschichold and an illustrated talk by Chris Burke, based on his forthcoming book. Exhibition preview from 5:30 p.m., talk at 7:00 p.m., admission £5 (£3 concessions). The talk will be preceded by the AGM of the Friends of St Bride at 6:00 p.m.

6,000,000 Impressions. Varied in form, the books produced by Tara Publishing of Chennai, India, are united by the central vision of combining experimentation with communication, content and politics. Tara is especially known for pioneering the book made entirely by hand for the general reader. Exhibition: Wednesday 9 May—Thursday 14 June. Lecture (by Gita Woll and Rathina Ramanathan) and preview: Tuesday 8 May.

Other events

The influence of the Venetian printing house of Aldus Manutius, a lecture by Dr Martin Davies. To be held at 7:00 p.m. on Tuesday 3 April, at Bernard Quaritch Antiquarian Booksellers, 8 Lower John Street, Golden Square, London W1F 9AU. Dr Davies is former Head of Incunabula at the British Library. His lecture is one of the Globe Education Events, in the series Shakespeare and Venice. Tickets cost £15.00 (£10.00 concessions, including Friends of Shakespeare’s Globe). Tickets include a glass of wine and must be booked in advance from the Globe Box Office. Telephone: 020 7902 1470. Fax: 020 7902 1475 (Monday to Friday 10:00 a.m.–5:00 p.m.). All mailed tickets are subject to a postal charge of £1.50.

Archival sources for the lives of printing workers in the 16th century: the case of Spain, a lecture by Dr Clive Griffin (of Trinity College, Oxford). To be held on Monday 14 May 2007 at 5:15

Friends of the NPHT

Derek Nuttall

When, in 1989, along with a number of other enthusiasts, I initiated the National Printing Heritage Trust, it was with the intention (or hope) of setting up a national museum of printing. This was at a time when it was obvious that traditional letterpress printing was soon to become defunct, but whilst there were still many influential people in printing who were keen to ensure that the technology of this venerable industry should not be forgotten.

A recent visit I made to the new Gutenberg Museum at Mainz showed me what can be achieved. Although no similar national museum of printing has been established in Britain, and some of the nation’s collections have been put into storage (or even disposed of), a number ‘working museums’ – such as Amberley, Norwich’s John Jarrold Museum, Ironbridge Blits Hill, Beamish and Cockermouth – continue to carry the torch.

In 2007 there is still a handful of traditional letterpress printers earning their crust, but week by week their numbers are declining. Bill Sessions of Yorkshire’s last letterpress printers, a Mr Ken McWhan of Leeds, who is 65, has now ceased trading. He is anxious to see his complete workshop – which was established in the early 1950s – preserved in its entirety. Similarly, in North Wales, the Star

Printing Historical Society AGM

The 2007 Annual General Meeting of the Printing Historical Society will be held on Tuesday 27 March 2007 at 5:00 p.m. at the St Bride Library. At 5:30 Tony Edwards, Professor of Textual Studies at DeMonfort University, will speak on ‘Directions in the history of civilization. Any interest in the history and technology of a basically simple process which was, arguably, the most important invention in the history of civilization. Any feedback or comments about printing collections are always welcome. Please contact: Dr Derek Nuttall, Langdale, Pulford Lane, Dodleston, Chester CH4 9NN.

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p.m. at the Taylor Institution, Oxford. Held by the Oxford Bibliographical Society. Members may bring guests.

The woman bookbinder of the William Morris circle, a lecture by Marianne Tidcombe. To be held on Tuesday 15 May 2007 at 6:00 p.m. at the Garwood Lecture Theatre, South Wing, University College, Gower Street, London. The Bibliographical Society’s ‘Homee and Phiroze Randheria Lecture’. Members may bring guests.

**Book Fair**

The PBFA will hold a large fair at the Novotel London West, 1 Shortlands, Hammersmith W6 8DR, on Friday 8 June (12:00–7:00 p.m.) and Saturday 9 June (10:00 a.m.–4:00 p.m.). Formerly held at the Commonwealth Institute, this annual event is both an antiquarian/second-hand and a private press book fair, and will involve more than a hundred specialist booksellers and fine printers. Admission is free.

**Emery Walker Trust Study Mornings**

These study mornings will give participants a chance to explore a specific area of interest led by an expert in the field. Numbers will be limited to eight so that those attending will be able to study objects at close quarters on an interactive basis. The sessions will start at 10:00 a.m. and run for about two hours. Coffee and refreshments will be provided. Tickets may be obtained from the Administrator on 020 8741 4704 at a cost of £20.00 per head. We anticipate a heavy demand and each applicant will be limited to two tickets.

Tuesday 22 May. Paintings and works on paper at 7 Hammersmith Terrace, led by Michael Hall, editor of Apollo. Hall has written extensively on architecture and art history. He will discuss some of the paintings and drawings in the house, including hitherto unseen mementoes of it that survive in the house, including hitherto unseen material from the Kelmscott Press.

Pen to Printer

The Edward Johnston Foundation’s Seventh Ditchling Annual International Seminar will take place over the weekend of 18–20 May 2007. The international speaker is the distinguished American artist and designer Susan Skarsgard, known for her original fine art works, site-specific installation art, graphic design and hand-lettering, and currently working as a Lead Product Designer at General Motors, where she designs lettering for automotive nameplates and vehicle emblems, and manages the brand identity for the Saturn and Opel Corporations. The other speakers are:

James Mosley, Visiting Professor in the Department of Typography and Graphic Communication at the University of Reading. Until his retirement in 2000 he was Librarian of St Bride Library, London. He writes and lectures on the history of letterforms and printing types, and teaches at the Rare Book School at the University of Virginia and at the École de l’Institut d’histoire du livre, Lyon. His essay *The nymph and the grot*, on the revival of the san serif letter in eighteenth-century England, was republished in 1999, and his account of the work of the calligrapher Giovan Francesco Cresci was published in the journal *Typography Papers* in 2005.

Humphrey Stone, son of the wood-engraver Reynolds Stone, is a distinguished typographical designer. He trained at the Oxford University Press, and spent a year sitting at the feet of Giovanni Mardersteig in Verona. He worked at Chatto and Windus and Weidenfeld and Nicolson, before being assistant designer under P. J. Conkwright at Princeton University Press. Later he became art director for Stanford University Press, California, and the Compton Press, Wilshire.

Michael Harvey, whose career began in Ditchling learning to carve inscriptions, has designed over fifteen hundred lettered dust-jackets, taught in English art colleges and in the USA, and been on the faculties of seven international calligraphic conferences. He has carved many inscriptions, including those in the National Gallery’s Sainsbury Wing in London, and has created prints, inscriptions and sundials with Scottish poet Ian Hamilton Finlay. His six books include *Creative lettering today* and he has designed typefaces for Monotype, Adobe, Dutch Type Library and Fine Fonts (his partnership with Andy Benedek).

John Nash is a lettering craftsman working with brush, pen and chisel. Born in the United States, he came to England in 1968 and, after working briefly with Donald Jackson, studied with Ann Camp, Gerald Flens and Gaynor Goffe at Digby Stuart College, Roehampton Institute. Since 1985 he has been involved mainly with inscriptional letter-carving, having worked with Tom Perkins in England, Pieter Bendeus in Belgium and Thomas Brownson in the USA. He is co-author with Gerald Flens of *Practical calligraphy* (Hamlyn, 1992).

John Sherman is in his twenty-first year at the University of Notre Dame. Previous to this, he began his teaching career at the University of Illinois at Urbana-Champaign and Louisiana State University, earning his MFA in graphic design from Indiana University in 1981. John’s research interests are split between several areas. First, he has had a long interest in Eric Gill which has led him to write the first catalogue of the massive University of Notre Dame Eric Gill Collection and host an international conference on Eric Gill and the Guild of Saint Dominic in November 2000. He has recently designed the font Felicita (inspired by Gill’s Perpetua), is now working on a...
The Robinson Frieze

Bernard J. Seward

These images (above and below) are taken from the complete set of sixteen carved stone reliefs, probably made in the 1870s, which decorated a curved lintel above the tower entrance to the factory of E. S. and A. Robinson in Bristol’s Redcliffe Street. They are to be preserved in storage for future integration with other exhibits making up the Museum of Bristol, due to open in 2009.

With the huge volume of space left at the former Industrial Museum by the departure of the aviation and maritime galleries, there has been a one-off opportunity to present the entire collection of reliefs, arranged approximately in the arc they would have held on the original building, which was severely damaged by fire in the Blitz. At this time all records of the stones were destroyed, so nothing is now known about the sculptor or his fee for the job. Had the building remained undamaged and in use to the present day, it is doubtful that the extraordinary detail we see here would have survived traffic fumes and acid rain.

The frieze illustrates the variety of occupations involved in the production of printing and stationery, and incidentally shows something of the conditions of employment offered to men, women and children in the nineteenth century. As such, it is a valuable and probably unique visual testimony of what some would call ‘the good old days’. For further details see the article in the latest issue of Small printer.

Emery Walker Trust News

During 2007 Walker’s house will be open every Thursday and Friday between 12 April and 27 July, and between 6 and 28 September. It will also be open on the following Saturdays: 28 April, 19 May, 16 June and 7 July. There will be three one-hour tours each day (at 10:30 a.m., 12:00 noon and 2:00 p.m.) for which tickets must be booked in advance. The admission fee is £10 per person (£5 for full-time students). If you add a voluntary donation equal to at least ten percent of the admission fee and sign a simple Gift Aid form, the Trust (as a registered charity) will be able to recover the tax you have paid, enhancing the value of your payment by about twenty-eight percent.

Tickets may be booked on the internet or by telephone. For the former see www.emerywalker.org.uk and click on the ‘Book a Visit’ button. Follow the instructions to complete the booking form and return it by post, together with a cheque and SAE. The Trust anticipates that once again there will be a strong demand for tickets. To give those who do not have internet access an equal opportunity to book tickets, applications are not accepted by e-mail or via the website contact form. To book by telephone, please call 020 8741 4704 and leave a message on the answering machine giving your name, a contact number and a choice of dates. You will be called back to complete the booking process. Applications will be treated on a strictly first-come, first-served basis. To avoid disappointment, it is recommended that, when booking, you have ready a second choice of date and time. For group bookings, please contact Sue Bright (see below) without delay as there is heavy demand for these.

Emery Walker’s study

During Walker’s lifetime, he used the room adjoining the drawing room on the first floor as a study. During the 1960s it was converted into a bathroom. The redundant fittings have now been removed and the room now forms part of the tour. In due course (when funds permit), it will be restored to its 1930s condition – which is known from a contemporary photograph.
Appeal for volunteer Guides and Trustees

The Trust is looking for volunteer guides to help show visitors the house and collection on one or two days each month. There is a training day before the house opens (usually in March) and an information pack is provided. The Trust is also seeking new Trustees. Knowledge of finance and investment, fund-raising or local conservation and history would be of use, but are not essential; enthusiasm and commitment to the Trust’s key aim of keeping the house and collection together are the most important qualities required.

If you can help with the above, or know someone who might be prepared to help, please write to Sue Bright or e-mail to admin@emerywalker.org.uk for a brief description of the roles. The Emery Walker Trust, 7 Hammersmith Terrace, London W6. For forthcoming study mornings see page 2.

PHS Journal

The next issue of the Printing Historical Society Journal (number 10) is due to be published next month. It will contain the following articles:

Patricia Thomas, ‘Bob Lowry: printer to the University?’ Thomas discusses and illustrates the work of Bob Lowry during the 1940s and 1950s, working in Auckland, New Zealand, and yet excited by modernist developments in England. He never achieved his ambition to work officially for the University of Auckland.

Robert Oldham and Erik Desmyter, ‘The Liberty press: a platen job press invented by Frederick Otto Degener’. Oldham and Desmyter have inventoried the surviving examples of the Liberty press, and here they introduce their census with an account of Degener’s invention and the history of his firms in the USA and Europe.

Margaret M. Smith, ‘Printing red underlines in the incunable period: Sensenschmidt and Frisner’s 1475 edition of Justinian’s Codex’. Smith examines the one example of redprinted underlining that she has found to date, in the contexts of the uses of hand-rubricated underlines in the period, and of the printers’ other work.

In addition there are numerous reviews, including of John A. Lane’s Early type specimens in the Plantin-Moretus Museum, Mariaum Tidcombe’s The Doves Press and Maureen Watry’s The Yale Press: Charles Ricketts, a publisher in earnest.

For membership or other details please contact the Chair (see below) or consult the Society’s website: www.printinghistoricalsociety.org.uk.

NPHT ‘Honorary Correspondent’

Paul W. Nash

I will only be able to continue as Honorary Correspondent to the NPHT until the end of 2007. The Trust is therefore seeking a new Trustee who would be willing to take on the position from 2008. If you might be interested in the job, please contact me or Michael Twyman at the address given below.

ULTRABOLD

The second issue of the St Bride Library journal, Ultradold, is now in proof and is due to appear next month. Copies will be sent to all paid-up Friends of the Library.

SMALL ADS

Oxford type ornaments

The Old School Press has been unravelling the connections between the surviving type ornaments from Oxford University Press, the displays of them in their seventeenth- and eighteenth-century type specimens, the extant matrices (many dating from Fell’s time), and several catalogues by Hart and Morison. It is more complicated than might be thought. The results of the work will be published in a small subscription edition, together with showings of the extant ornaments singly and in arrangements. For details and/or to subscribe, please visit www.theoldschoolpress.com or write to The Old School Press, The Old School, The Green, Hinton Charterhouse, Bath BA2 7TJ.

Vicobold, type and sundries

For sale (or free to a suitable museum or collection), a Vicobold platen press (motorised), 10 x 15 inch platen, with safety-guard. Plus some 100 cases of type (including Albertus, Baskerville italic, Bodoni (a range), Broadway Cheltenham, Clearface, Colonna, Dorchester Script, Figaro, Flash, Gill Sans (a range), Imprint Shadow, Kino, Kling, Madona, Mercury, Old English, Palace Script, Perpetua bold titling, Rockwell, Rockwell Shadow, Spartan, Swing Bold, Temple Script, Times (a range) and Univers). Also a 12 inch hand-lever guillotine, plus stand and spare blade; leads and rules; numbering boxes; furniture; and a large stock of round-corner and other fancy cards, boxed stationery, etc.

Offers for individual items, or for the lot (in the region of £500), please to Mrs Judy Farr, 24 Victoria Gardens, Trowbridge, Wilts BA14 7LJ. Tel: 01225 755 605.

Impressions

A few copies remain of Impressions, a series of title-pages and other specimens printed (in imitation of certain well-known private presses) to mark the fiftieth anniversary of the Private Libraries Association. Eight specimens, plus title-leaf and contents list, in a portfolio. Forty copies, price £20.00. Printed letterpress by Paul W. Nash at the Strawberry Press, and available from him (see below).

St Bride Library opening hours

exhibitions are open at the same times

Tuesday 12:00–5:30 p.m.
Wednesday 12:00–9:00 p.m.
Thursday 12:00–5:30 p.m.

USEFUL CONTACTS

National Printing Heritage Trust
www.nph.org.uk
Chair: Michael Twyman
lithomn@totalise.co.uk

Printing Historical Society
www.printinghistoricalsociety.org.uk
Chair: Peggy Smith
m.m.smith@reading.ac.uk

Friends of St Bride Library
www.stbride.org
Chair: Rob Banham
rob@stbride.org

St Bride Library, Bride Lane, Fлет Street, London EC4Y 8EE
www.stbride.org
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Please pass spare copies of Printing History News on to an interested friend.