

Printing History News

The Newsletter of the National Printing Heritage Trust,
Printing Historical Society and Friends of St Bride Library

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St Bride News

The St Bride Foundation has a new Director in Glyn Farrow. Glyn has been involved with the voluntary and charitable sectors since the early 1990s, and formerly worked for the National Schizophrenia Fellowship, as Chief Executive of Children Law UK and as an independent consultant.

The generous donation by Elizabeth Klaiber reported in the previous issue of *PHN* has already had an impact at St Bride. The first batch of rolling shelving has arrived at the Library and been installed, and is now being filled.

Catholic Record Society grant

Dr John Hinks, Honorary Fellow at the Centre for Urban History, University of Leicester, has been awarded a grant of £1,000 by the Catholic Record Society to support his research on the distribution of Catholic books in Jacobean England. The research, which will be carried out during the academic year 2009/2010, will investigate two recorded cases of recusant pedlars apprehended in Leicester in 1604 and 1616, and will attempt to find evidence of similar activity elsewhere, especially in the Midlands. If you know of any similar cases, or potential sources, please contact John at jh241@le.ac.uk.

EVENTS

St Bride exhibitions and lectures

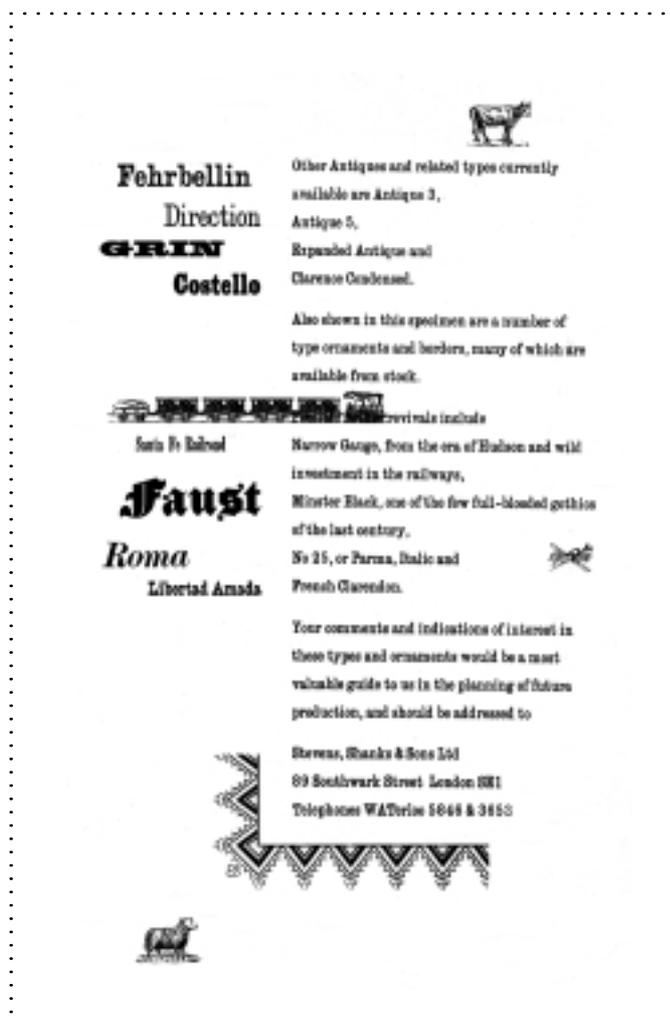
Late letterpress: the work of Desmond Jeffery. Exhibition held Monday 26 October to Friday 13 November. Lecture 27 October. As a direct and elegant means of putting words on paper, letterpress remained vigorous until the end of its useful life about forty years ago. In 1950 the power of this seemingly-direct route from original text to printed sheet caught the imagination of a young returning serviceman, Desmond Jeffery. He saw in the work of Anthony Froshaug what could be

done with hand-set type. Unlike Froshaug, for whom letterpress was a matrix upon which to develop a design programme, for Desmond the practice was the programme. He equipped himself with an Adana, an Albion and a collection of foundry types, most of them imported, and in 1956 took over a jobbing letterpress workshop in Marylebone, where he installed a Heidelberg platen. Customers ranged from the Stevens, Shanks foundry to Mayfair galleries, the Goldsmiths' Company to the Partisan coffee house. This is the first public exhibition of his work. On 27 October, Ian McLaren, James Mosley and Paul Stiff will contribute

personal views of Desmond and his work, to be followed by a discussion with other speakers.

Justin Howes Memorial Lecture: advance notice

The 2010 Justin Howes Memorial Lecture will be given on Tuesday 23 February by Claire Bolton, proprietor of the Alembic Press and recent PhD graduate from Reading University. The title and subject of her talk will be announced shortly, and will relate to her studies of the practicalities of printing in the fifteenth century.



Page from a Stevens, Shanks leaflet designed by Desmond Jeffery

Designer Bookbinders lecture series

The following events will be held at the Art Workers Guild, 6 Queen Square, London WC1. Admission is £2.50 for students, £5.00 for members and £7.00 for non-members. Season tickets are also available for four Saturday lectures at £9.00 for students, £18.00 for members and £26.00 for non-members. The nearest tube stations are Holborn and Russell Square. The organizers, Rachel Ward-Sale and Julia Dummett, welcome ideas for future lectures or for improvements to the format of the series. Please telephone 01273 486718 or e-mail lectures@designerbookbinders.org.uk.

Binding to my feelings, lecture by Paul Delrue, Tuesday 6 October, 6:30 p.m. Subtitled 'A celebration of fifty years of bookbinding', Paul's talk will include a description of two of his own innovative processes, 'lacunose' and Tudor style, and much else.

Shanty Bay Press and the pochoir technique, lecture by Walter Bachinski, Monday 9 November, 6:30 p.m. Walter will describe the origins and rationale of the Shanty Bay Press, which is devoted to publishing *livres d'artistes*, followed by a detailed explanation of the pochoir technique.

The legacy of calligrapher Edward Johnston, lecture by Gerald Fleuss, Saturday 9 January, 10:30 a.m. Gerald talks about the work of the Edward Johnston Foundation in maintaining the link with Johnston's work and the significance of his legacy in the digital age.

Extreme bookbinding again, lecture by Lester Capon, Saturday 9 January, 12:00 noon. Lester will tell of his second voyage to Ethiopia, partly to repair vellum fans and, as in 2006, to work on the preservation of the sixth-century Gospels at the monastery of Abuna Garima.

The Peter Waters I knew, lecture by George Kirkpatrick, Saturday 9 January, 2:00 p.m. Kirkpatrick reminisces on his mentor and inspiration, one of the great binders of the twentieth century.

'*Everything in the world exists to end up in a book*', lecture by Sue Doggett, Saturday 9 January, 3:30 p.m. An illustrated talk on the problem of leaving

things out. Research, content, design and execution – how and why we make the things we do.

The trade in bindings, lecture by Edward Bayntun-Coward, Tuesday 2 February, 6:30 p.m. Bayntun-Coward will consider both trade binderies (past, present and future) and the fluctuating fortunes of bindings.

A bookbinder's approach to book arts, lecture by Eri Funazaki, Tuesday 2 March, 6:30 p.m. Eri will describe how she incorporates design-binding techniques into the book arts and explains her involvement in making artists' books.

The bookbinding competition exhibition will run at the John Rylands Library, Deansgate, Manchester from Saturday 5 December to Sunday 31 January 2010. Opening hours: Monday 12:00–5:00, Tuesday–Saturday 10:00–5:00 and Sunday 12:00–5:00. Closed between 25 December and 3 January 2010.

Fine Press Book Fair

The 2009 Fine Press Book Fair will be held again at Oxford Brookes University, Gypsy Lane, Oxford, on Saturday 7 (11:00 a.m. to 6:00 p.m.) and Sunday 8 November (10:00 a.m. to 5:00 p.m.). Some eighty fine and private presses, fifteen specialist booksellers, ten trade-suppliers and a range of societies will be exhibiting. There will also be a programme of lectures on the Sunday. Stalls will be held by the Friends of St Bride and the National Printing Heritage Trust. Admission is by catalogue (price £5.00), valid for both days. For further details see www.fpba.com.

Bodleian Centre for the Study of the Book

The Centre runs regular lectures, seminars, conferences, visits and events in Oxford on subjects relating to book and manuscript studies. Events are open to all, but booking is advised (and essential for conferences and symposia) as places are limited. For booking and further details see the website at bodley.ox.ac.uk/csb/ or contact Dr Alexandra Franklin at bookcentre@bodley.ox.ac.uk. The current programme includes the following:

Literary manuscript master classes (held in the Seminar Room, New Bodleian Library, at 2:15 p.m.)

Monday 19 October. Anthony Thwaite on Philip Larkin

Monday 26 October. Katherine Duncan-Jones on Shakespeare

Monday 2 November. Michael Suarez on Gerard Manley Hopkins

Italian scribal culture workshop, Friday 30 October. Run in conjunction with Birkbeck College. For further details and booking please see the website at bodley.ox.ac.uk/csb/ and follow the link to Birkbeck's pages.

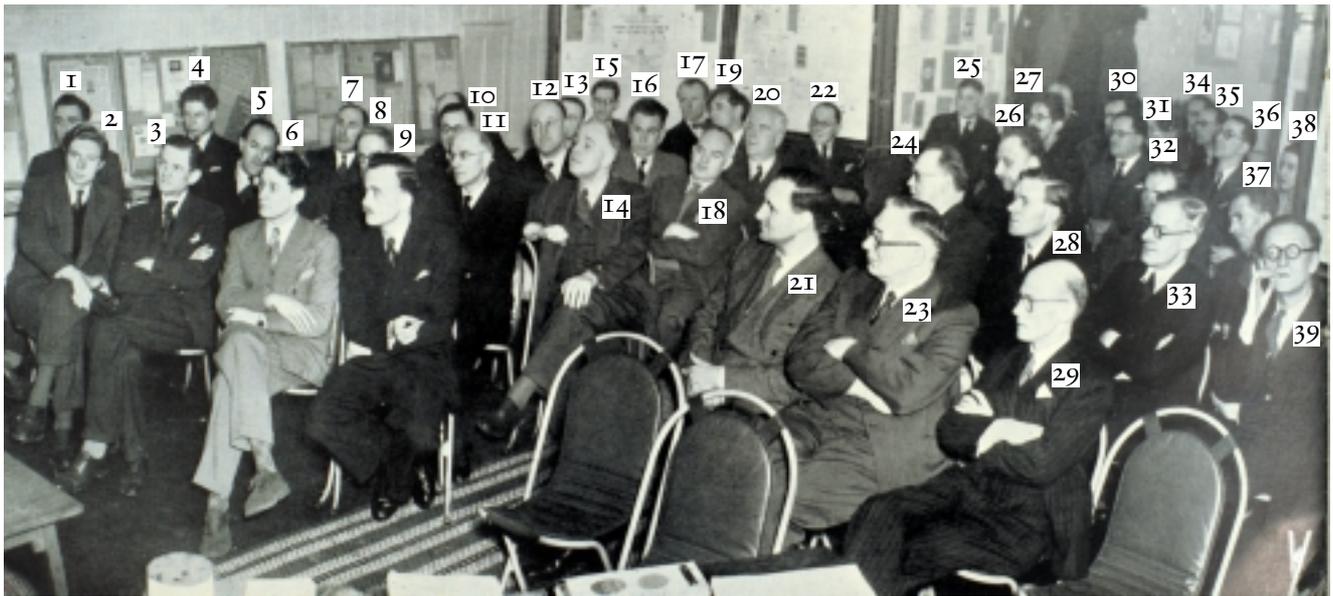
The book as a work of art, lecture by Peter Koch, Friday 6 November (held in the Seminar Room, New Bodleian Library, time to be announced). Koch will talk about his work as a letterpress printer and teacher, and the CODEX foundation at Berkeley, California.

Taking sides: the printed broadside 1450–1830, one-day symposium, Saturday 14 November (held at Merton College, Oxford). Printed for display purposes (typically on one side of a single sheet), the broadside arguably addressed a wider audience than any other publication of the hand-press period. Broadside were advertisements, religious indulgences, political addresses, civic discourses, aids to pedagogy, ballads and other forms of entertainment. This symposium will explore how the broadside demarcated or connected both public and private worlds and popular and learned cultures. Conference organizers: Giles Bergel (Merton College) and Alexandra Franklin (Centre for the Study of the Book, Bodleian Library). Further details are on the Centre's web-pages.

Bath Columbian

Richard Lawrence

The Columbian press that once occupied the foyer at the Bath Press and now graces the entrance to Bath University Library is printing once again. It may well be one of those that Isaac Pitman used to start the Pitman Press (later Bath Press). A little adjustment of the way the platen hung, and it worked a treat. The Librarian is open to suggestions for demonstrating its use to a wider audience. If you have any, please e-mail Library@bath.ac.uk.



TYPOGRAPHERS IN 1950

This photograph appeared in a special issue of *Monotype recorder* called 'Typographic transformations' (vol. 39, no. 4, Summer 1952). The caption beneath it is probably Beatrice Warde's: 'Nearly all of the leading typographic designers of Great Britain attended the opening of the exhibition, as well as a number of younger designers of great promise.' That exhibition was 'Typographic restyling', held in February 1950 at Monotype House.

Can you identify any of these typographers? If so, please contact Paul Stiff at the Department of Typography and Graphic Communication, University of Reading, P. O. Box 239, Reading RG6 6AU. E-mail p.stiff@reading.ac.uk. It is hoped to reprint the photograph, with a healthy list of the sitters, in a future issue of *Printing History News*.

Amalgamated Press

The following letter and short essay were sent in response to the third part of Peter Milham's account of his father, Donald's, printing career in PHN 23.

Letter to the Editor

Dear Mr Nash

I was interested in the piece about Amalgamated News. I felt that one bit was omitted. When IPC Media was formed from the acquisitions made by the Daily Mirror Group, the chairman and architect behind it all was Cecil H. King. He was the nephew of Lords Northcliffe and Rothermere. As Amalgamated Press had been owned by his uncles, he wanted to include it in his company. I feel that this snippet should have been included, although I do understand that space is a premium.

Yours truly,

William Gore (one of Cecil King's grandchildren)

Amalgamated Press, Sun Printers and Tiger Tim

Julius Stafford Baker (IV)

In the 1950s the Amalgamated Press (known to one and all as the 'AP') operated a long-forgotten process called 'Ben Day tint laying' for the comics *Chicks own*, *Rainbow*, *Playbox* and others. The artists provided same-size pen and indian ink line drawings in black and white, drawn on 'Joynsons Pasteless Ivory Board'. At the London works a negative was made and printed down onto zinc; patches of dot tints were added by hand in acid-resistant ink to make four-colour sets of line blocks. The tint-laying craftsmen were so skilled that from a dot in the blue plate and a dot of yellow a sort of greyish-green was obtained. Subsequent stereotyping produced curved plates for rotary printing, with the colour register problems you might expect. Those tints could also be laid on the negative films and sometimes were. A range of tint patterns and dot strengths were available, in the form of hard gelatine sheets with the patterns in relief. This relief image was hand inked and pressed down from the back. There was a special hinged holder for the films

to achieve a sort of tint laying register. I believe the Ordnance Survey had some uses for this system. All this was done with no reference to the original line artist (responsible for the black plate image). The Ben Day tint layer was of course a union card holder, and not any old union, but the most militant of all – SLADE. The gang of artists on the other hand were still living in the Edwardian era. They were 'outside contributors', and had no salary as such, were not AP employees, and were paid only by the delivered drawing. The front page of *Rainbow* in the 1950s paid seven guineas, and on the back of the cheque was a printed stipulation that copyright was transferred to the AP.

Regarding Sun Printers, at one intermediate stage in the development of photo-gravure, Sun had a neat way of providing images of text for printing down onto the cylinders. The typesetting, when complete, imposed and corrected, was locked in a chase, then sprayed all over with an ultra fine form of 'black-lead'. When dry, this layer was very lightly polished to reveal just the tops of the letters, showing silvery against a black background. This forme, locked in a chase, when photographed onto sheet film in a gallery camera,

produced a remarkably sharp image, sharper than any film produced from a printed proof; and sharpness was what they were after. I believe this was used in the production of their long-run women's magazine jobs.

The front page of *Rainbow*, featured 'Tiger Tim and the Bruin Boys'. It started as a colour supplement to *The world and his wife* magazine in 1890 or so. The publishers were James Henderson and Sons of Red Lion Court, Fleet Street (exactly opposite Yendall's London office). At that time they published *The garland* with 'Hooligan' and his antics on the front cover and *Funny folks*. By 1903 they were producing the *Weekly budget*, *Scraps*, *Snap shots*, *Nuggets*, *Comic life* and *Wild West library*, all in direct competition with very similar AP titles. By 1912 Henderson's had *Lot-o-fun*, *Nugget library*, *The Gibson post-cards* etc. By 2 April of that year Richard Quittendon ('Quiz'), their editor, was 79 and in poor health. So young Nelson Henderson sold out to the AP and turned Henderson's into a paper merchant.

My Grandfather, Julius Stafford Baker II was a, if not the, principal artist of many of the titles listed above. He started 'Tiger Tim and Co', and 'Caseys Court' in *Chips* (though admitting an American artist's influence in that one). He drew vast numbers of cartoons, mostly for adults in the *Funny folks* days, before 1890, and in that period also for an American equivalent to *Punch* called *Judge*. But gradually he did more and more work for children's papers, until he was, in terms of volume, the leading AP 'outside contributing artist'. He fixed for his brother-in-law Will Lewis to handle the accounts of Imperial Paper Mills at Gravesend, part of the AP empire. Will eventually became Managing Director of Imperial. It was grandfather's view that he founded the Northcliffe fortune, and maybe there was a grain of truth in that.

With regard to 'Tiger Tim and Co', after other artists, notably Foxwell, took over in the 1930s, Tim came to look rather different. By 1950 a new artist was required and my Father Julius Stafford-Baker III took it over and drew the series and much else besides for the AP for many years. It was a far cry from the work he had done as an RAF War Artist, and from his Royal Academy works of 1935-1958.

When queueing up to get his 'outside contributors' payment (sovereigns, of course, in a little bag), the queue had to be in alphabetical order. The man behind was always coughing. He was

Robert Louis Stevenson, one of many famous names in the queue, often writing for the AP under pen names.

Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland: call for Associate Editor for printers and printing

A new *Dictionary of nineteenth-century journalism* is intent on augmenting its inclusion of regular printers of newspapers or periodicals during this period. The *DNCJ* was published in January in print (by Academia Press, Ghent, and the British Library) and on-line (by ProQuest). Its editors are Laurel Brake (Birkbeck College) and Marysa Demoor (University of Ghent). *DNCJ* consists of a single alphabetical sequence of over 1,600 entries on journalists, journal titles, illustrators, publishers, printers and topics associated with the press, supported by a chronology, indices and illustrations. It was compiled by a team of thirteen Associate Editors and over 200 contributors. While the original Associate Editors had diverse areas of expertise, printing history was not among them and printing and printers are under-represented in the text.

The electronic edition of *DNCJ* is to be regularly updated, and the editors are looking for an expert on the printing history of the period to act as an Associate Editor overseeing this neglected area. The Editor would identify printers of relevant titles beyond the thirty-six names already included (appended below), as well as the names of journals associated with printers and printing. In addition, she or he would identify the names of potential authors of entries on printing, and commission and edit short entries, normally of no more than 500 words. While there is no fee for editing or entries, Editors and Contributors receive a complimentary CD of the *Dictionary*. Those interested should contact one of the editors of the *DNCJ* on l.brake@bbk.ac.uk or marysa.demoor@ugent.be.

(Printing-related entries already in *DNCJ*: Applegath & Cowper; Ballantyne, James; Baxter, John; Bradbury and Evans; Chalmers family; Clowes family; Dorrington, William; Dunkin, Alfred John; Evans, Edmund; Evans, Frederick Mould; Evans, Frederick Muller; Evans, John; Finlay, Francis; Fields, John S.; Garnett, Jeremiah; Gill, Michael Henry; Grosvenor, John; Hardy, Philip Dixon; Harney, George; Hazell, Watson & Viney; Heywood, Abel; Hobson, Joshua; Holyoake, Austin; Johnson, Thomas Burgeland;

Jones, Stephen; Last, Joseph William; Leno, John Bedford; Nichols family; Philp, Robert Kemp; Spottiswoode, William; Taylor, Richard; Thom, Alexander; Timperly, Charles Henry; Waterlow, Sidney Hedley; Watson, James; Way, Thomas /T. R.)

SMALL AD

Type cabinet etc. wanted. I am looking for a double-height type cabinet (to hold around 40 cases), with openings of 1.75 or 2 inches (40 or 50 mm), to accommodate my existing cases. I am also seeking some spacing bins or drawers and an imposing stone on a stand, around 2 x 3 feet (600 x 900 mm) in size, or larger. I am happy to travel to collect, and to pay the going rate for good furniture; or to swap for any of the following: a triple galley rack; a single galley rack; a double-height type cabinet with 1.25 inch (30 mm) openings. Please contact Ben Brundell at 6 Heathfield Rise, Rishworth, Sowerby Bridge HX6 4RS, e-mail: ben@britishletterpress.co.uk, tel: 07768 558404 (mobile) or 01422 824759 (landline).

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