

Printing History News

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

Number 30 ★ Spring 2011

Printing Historical Society AGM

Notice is hereby given that the 2011 Annual General Meeting of the Printing Historical Society will be held on Tuesday 12 April 2011 at 5:30 p.m. at the St Bride Institute, London. Following the formal business, at or soon after 6:00 p.m., Professor Ian Rogerson of the John Rylands Institute, University of Manchester, will speak on *Book illustration: the search for affordable colour*. Professor Rogerson is well-known as a writer on the arts of the book, especially illustrative media and processes, and has written on the graphic work of Dicky Doyle, Barnett Freedman, Agnes Miller Parker, Sir Francis Meynell, and on the Cloister, Pelican, Fleece, Gregynog and Nonesuch Presses, among many other monographs and exhibition catalogues.

ST BRIDE NEWS AND EVENTS

Graphic design: history in the making

A one-day conference, to be held at St Bride Library, London, on Friday 6 May 2011, 9:30 a.m.–6:30 p.m. This conference will investigate the status of graphic design history today, with an emphasis on the creation and application of graphic design. It will review the state of affairs, looking at where we are, and questioning where we could go next, and why we might go there.

Speakers include Christopher Burke, David Crowley, Rick Poynor, Sonia de Puineuf, Alston W. Purvis, David Reinfurt, Catherine de Smet and Teal Triggs. It has been organized by Sara De Bondt and Catherine de Smet. Prices are £70.00 (£60.00 for Friends); concessions £30.00 (£25.00 for Friends).

The conference is the first in a two-part series with the second taking place on 24–25 November 2011 at the École

des Beaux-Arts de Rennes. It is supported by the Royal College of Art, École des Beaux-Arts de Rennes and the Design History Society. For further details see www.stbride.org.

Editorial footnote: I wonder when the English term ‘graphic design’ was first used. The earliest example I can find is the title of Walter George Raffe’s book (*Graphic design*, London: Chapman and Hall) first published in 1927. But there must be an earlier usage. The editor of PHN would be most interested to receive your opinions (and the definitive answer may well be given, of course, at the abovementioned conference).



Richard Lawrence in action, overseeing the operation of an Albion press at St Bride

Print workshops

St Bride Foundation is bringing letterpress printing back to Fleet Street. The exhibition room, which has long housed presses and artefacts from the craft, is being transformed into a print workshop, where practical teaching and hands-on experience can take place. The opening of the workshop last November was in response to the many requests for demonstrations and classes. As a result, a series of courses and workshops

is now on offer. Throughout 2011 the range of classes will be developed and expanded to include kindred trades and techniques, in response to the ideas which this new venture will inspire.

Bookings are currently being taken for a ‘letterpress short course’ (three hours a week for six weeks), two day ‘letterpress intensives’, one day workshops for linocut and type posters and make-your-own-greeting-card classes. Group bookings are available and these are tailored to meet the needs and interests of each specific group. Open access bookings for use of the space can be made for four-hour and eight-hour sessions, following an induction to ensure best use of the facilities. For further information see the website at printworkshop.stbridefoundation.org or contact the Foundation on 020 7353 3331.

PRINT NETWORKS CONFERENCES

Religion and the book trade

This, the twenty-ninth Print Networks Conference on the history of the British book trade will take place at the National Library of Wales at Aberystwyth on 19–21 July 2011. Speakers will include Professor Cathy Shrank, University of Sheffield, and Dr Eryn White, Aberystwyth University.

En-suite accommodation will be provided on the attractive campus of Aberystwyth University, overlooking Cardigan Bay. In addition to a full programme of papers, there will be a conference dinner and a visit to the Roderic Bowen Library in Lampeter. 2011 marks the four-hundredth anniversary of the ‘Authorized Version’ of the Bible, and so *Religion and the book trade* has been chosen as the theme for the conference. A booking form and provisional programme will shortly be available on Birmingham University’s British Book Trade Index website at www.bbti.bham.ac.uk.

Cheap print and the book trade

You might care to note the date and details of next-year's Print Networks Conference, which will be on *Cheap print and the book trade*. It will be held at the University of Leicester on 10–12 July 2012 and is being organized jointly with the University of Leicester Chapbooks Project. Speakers will include Adam Fox, University of Edinburgh and Sheila O'Connell, British Museum. For further information contact John Hinks at jh241@le.ac.uk. The call for papers will be issued in November 2011 on the British Book Trade Index website (see above).

Bibliographical Society Lectures

The following lectures are open to members of the Bibliographical Society and guests, and are held at University College, Gower Street, London WC1, beginning at 6:00 p.m.

Graham Pollard Memorial Lecture

Hugh Blair (1718–1800) the J. K. Rowling of 18th-century Scotland? by William Zachs. 19 April in the Gustave Tuck Lecture Theatre. This paper examines the correspondence between Blair and his publishers (Strahan, Cadell and Creech) and the publication history of the works of Blair's two popular works – the *Sermons*, published in five volumes between 1777 and 1801, and the *Lectures on rhetoric and belles lettres*, published in 1783.

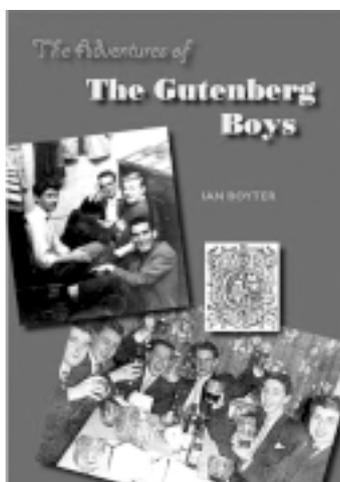
Homee and Phiroze Randeria Lecture

Binder, faker, and artist by Dr Mirjam Foot. 17 May in the Gustave Tuck Lecture Theatre. Théodore Hagué was a notorious forger of bookbindings, yet aspects of his work have not been fully investigated. This paper answers some of the unresolved questions that were left at the end of a previous Randeria lecture and focuses on the 'remarkably beautiful caskets' that have so far remained obscure.

Bristol Museum opening

M SHED, the new Museum at Bristol, is due to open on Friday 17 June 2011. The museum has substantial holdings of printing machines and materials, and it is hoped that these will be used both

for display and for practical workshops, similar to the 'print and pack' gallery at the museum's ancestor, the Bristol Industrial Museum. As yet, the nature of the printing displays, and the commitment of M Shed's management to this aspect of Bristol history, remain uncertain. Further information can be found on the M Shed website at www.mshed.org. Please do not be deterred by the use of English and of pseudo-English on this site, but judge the new museum on its merits after opening-day. We hope to run a report or review of M Shed and its printing related activities and displays in a future issue of *PHN*, and would welcome the opinions of our readers.

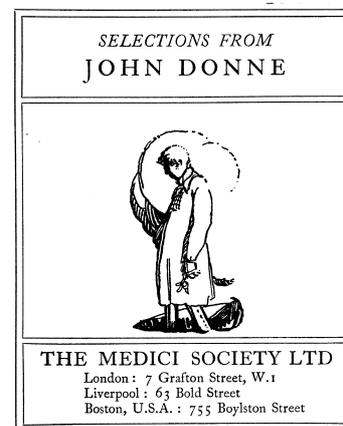


NEW BOOK

The adventures of the Gutenberg boys by Ian Boyter (see above). Set in the 1960s, this is a comic novel concerning the work, play and youthful shenanigans of a group of printing apprentices as they learn to use the 500-year-old technology of letterpress, at the venerable Edinburgh book-printer R. and R. Clark. In the busy printing factory, in glitzy but grimy dance halls where rock-n-roll was the latest craze, and in the streets of old Edinburgh, Blackie, the youngest apprentice, and his cronies relieve the daily grind by harassing the gaffer, betting on the outcome of the Cuban missile crisis, flirting with forgery, fire-raising and engaging with the fair sex as they approach maturity and become printers of books.

The book is now available as an e-book (not yet in traditional printed form) for Amazon Kindle, iPad, iPhone, Android or on your computer. The e-book download from Amazon costs

£2.23 (see <https://www.amazon.co.uk/dp/B004HB22OK>). See also the author's website at www.ianboyter.co.uk. It is hoped that a full review will appear in the *Journal* of the Printing Historical Society soon.



Title-page of a miniature edition of Donne, printed by the Curwen Press in 1922 (slightly reduced)

CURWEN PRESS BIBLIOGRAPHY

Readers may be interested to know that an historical and descriptive bibliography of the books printed by the Curwen Press under Oliver Simon is currently being mounted on the internet. The bibliography was originally compiled by Robin Phillips in 1963 as part of his Diploma in Librarianship from University College, London, and is based on the Curwen Press Board Room library. It was compiled under the supervision of the late Howard M. Nixon. The library has since been dispersed in sales after the closure of the Press in 1989. Mr Phillips hopes what he calls his 'handlist' will be of use to booksellers, printing historians and special collection librarians. When completed, there will be detailed indexes of authors, titles, editors and other names, typefaces, paper and methods of illustration. In addition 'powerful search facilities' will be provided. Researchers are invited to contact Mr Phillips with suggestions and enquiries. The text is being revised and mounted in sections. Further details, including a contact e-mail address for the compiler and the first part of the bibliography are at www.sinenomine.co.uk/curwen/.



The Linotype 78sm (or part of it) arrives at Amberley

LINOTYPE MODEL 78SM AT AMBERLEY

John Spurgin

In the autumn of 2008 we read in *Printing History News* that regrettably the Printing House Museum in Cockermouth had closed. Its owner Jeremy Winkworth was offering some of its effects to interested parties. After talking to Jeremy it was agreed that our Linotype Engineer David Young and myself would go up in March 2009 to see what might be of interest to Amberley Museum's Print-shop.

We chose a number of Ludlow and Linotype fonts as well as a stapler, paper drill and other bits and pieces, but the star prize would be the Linotype 78sm machine. Jeremy agreed to all of our requests, so the next step was to raise the money to dismantle and transport the machine from Cockermouth to West Sussex. We managed this with cash from various sources including a generous donation from the National Printing Heritage Trust. It was by now late summer and in view of the shortage of space at Amberley we decided to delay the transfer until November when

the Museum is closed and we could utilize the visitor area. Viewed with hindsight, this was the wrong decision.

In early November Mike Kirby of Linecasting Machinery started to dismantle the machine. Unfortunately, however, the building then started to flood and the police insisted that Mike leave the building. The partially dismantled machine was subsequently under several feet of water.

The whole process was then delayed whilst the insurance assessors did their work. Eventually in the spring of 2010 that matter was resolved. Fortunately our sponsors were in favour of our continuing the project so in March the machine arrived at Amberley. We had already moved our existing Linotype 78 to a position at the rear of our building so that we had space to re-assemble the 78sm. This commenced under the guidance of Dave Young. Our hope was that we could have it working for our printing weekend in the middle of July to display to the public. Having spent many hundreds of hours cleaning everything down to the smallest parts, the machine was completely re-assembled. Despite the many problems it appeared we were going to meet this deadline, but

whilst checking settings on the day before our weekend there was suddenly smoke and an acrid burning smell.

We were able to do a very brief display on the day without actually casting a line as we could not leave the 78sm switched on long enough to melt the pot out. There were no wiring diagrams available so despite frantic phone calls and searches of the internet we had to seek help from an electrician. This all took time but eventually the problem was solved last September. All that remained was to make those adjustments necessary to solve the outstanding little glitches.

So the whole process started nearly two years ago and we have been working on it for ten months. But this summer the Linotype 78sm will be up and running, casting slugs for the first time in many years. We intend to unveil it officially at our Wayzgoose Weekend on Saturday 11 and Sunday 12 June.

Finally, thanks Dave Young and all our volunteers who helped with this project. Further details of the Amberley Museum and Heritage Centre, West Sussex, its programme and events, can be found on the Museum's website at www.amberleymuseum.co.uk.

Linotype: the film

A group of young American film-makers is attempting to produce a 'feature-length documentary' about the Mergenthaler Linotype, its use, history and gradual disappearance from the world. Production began in August 2010, and it is hoped to release the movie before the end of 2011. A trailer, some clips and further information on the film (which nicely underlines the importance of the preservation of Amberley's Linotype machine, noted on page 3) can be found at www.linotypefilm.com.

Letter to the editor

Derek Nuttall

Another case of the loss of printing artifacts has just been reported to me. Last year, the Atkinson Art Gallery and Museum, Southport, decided to dispose of the fine Columbian press, which had been restored at the expense of the NPHT. Now, I have heard that Peel Park Museum, Salford, has not only closed but has been demolished. No doubt the Lowry paintings have gone to the Lowry Centre, but what has happened to the 'Victorian Printing Office' that featured in its famous street? Even more worrying is what has happened to the 1804 Stanhope press? Many years ago, I was assured that it was still at Peel Park, although the person who informed me was not aware that I had bought and donated this to the museum in the mid 1950s. Regrettably, there seems to be a lack of interest in anything to do with printing amongst museum curators/directors. In the absence of a national centre for printing and the graphic arts, this must be a matter of concern to readers of this newsletter.

SMALL ADS

Albion and paper for sale. A crown (15 x 20 inch platen) Albion press made by Harrild and Sons (pictured above). It is well-maintained and in excellent condition, complete with a tympan, frisket, two book-chases and a two-handled roller. Offers in the region of £2,500 to Derek Nuttall on 01244 660501 or nuttall.r.d.n@btinternet.com. The press is in Chester, and the buyer will need to organize transport. Also available: a range of papers, hand- and mould-made, offered at modest prices. Please contact Dr Nuttall for further details.



Free to a museum, the following items: a Varsity, as used in the Newspaper Strike, in full working order and complete with a range of type segments; an Apricot FT computer, bought in 1985 (for well over £1,000) with 'Star' dot-matrix printer and all manuals, disks, etc. The items are located in Chester, and are free to any museum which can arrange collection. If interested, please contact Derek Nuttall (see above).

The following items are offered free to a museum or other historical body: type 16 typewriter with extra long carriage made in the U.S.A. by Remington Rand; typewriter made by Smith Premier; two typewriters made in Wilhelms-haven, West Germany, by Olympia Werke AG; Burroughs adding machine no. 5-14525, made in the Nottingham factory of Burroughs Adding Machine Ltd (with four glass sides, showing the internal workings, pictured below). If interested, please contact Kelly Mitchell at Enham Alamein Community Heritage Project, Enham Place, Enham Alamein, Andover, Hampshire SP11 6JS. Tel: 01264 345800 (ext. 4209) or 07796 268890. Kelly.Mitchell@enham.org.uk.



Printing press wanted for demonstration

In April 2011, Saint Mary's Church Kingsclere, Hampshire, is celebrating the four-hundredth anniversary of the publication of the King James (Authorized) Version of the Bible. As part of a week of events, we are hoping to provide an exhibition on the history of this version of the Bible and the printing process which made it so accessible to the populace. We would like to provide a demonstration of printing, with a working press in the church for the week, to enable people to see how the pages were created. If anyone could help with making this part of our week a reality, please contact Debra Power by phone on 01635 291247 or by e-mail at debra.power@scottwilson.com.

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