

Speakers will include Adam Fox of the University of Edinburgh and Sheila O'Connell of the British Museum. For further information contact John Hinks at jh2.41@le.ac.uk. The call for papers will be issued in November 2011 on the British Book Trade Index website (see above).

Book encounters, 1500–1750

A conference with this title will be held on Friday 1 July 2011 at Corsham Court Centre, Bath Spa University, as the inaugural conference of the University's newly formed Book, Text and Place (1500–1750) Research Centre. In keeping with the Centre's focus on early modern literary culture and the history of the book broadly defined, this conference explores a wide variety of 'encounters' with the book, from different cultural and geographical sites of production, circulation and reception to various disciplines and periods within early modernity. Conference fees are £30.00 (£20.00 for students: a conference subvention covering fees for students has been generously provided by the Bibliographical Society). For details of the programme please see the website at www.bathspa.ac.uk or contact Dr Christopher Ivic, Senior Lecturer in English at Bath Spa University, on c.ivic@bathspa.ac.uk.

KING JAMES BIBLE EXHIBITIONS

2011 is the quatercentenary of the first publication of the Authorized Version ('King James') Bible, and there is a plethora of events and exhibitions under way to mark this anniversary. The following are but two. If you know of others which may interest the readers of PHN, do please let the Editor know.

Manifold greatness: Oxford and the making of the King James Bible

Running 22 April–4 September 2011 in the Exhibition Room at the Bodleian Library, the summer 2011 exhibition tells the story of the most frequently printed book in the English language, the 'King James' Bible. Exploring the political, religious and intellectual context of its time, the exhibition looks at the events and conditions that led to and shaped this translation enterprise.

Commissioned by King James I of England and VI of Scotland, the translation was the outcome of the labours of forty-seven scholars located in Oxford, Cambridge and Westminster. The exhibition showcases the contribution of the Oxford translation committees, and has been organised by the Bodleian in association with the Folger Shakespeare Library, Washington, DC, where some items from the exhibition will be on display in Autumn 2011. Admission is free. For further details, including library opening hours, see the website at www.bodleian.ox.ac.uk.

'Out of the original sacred tongues': the Bible and translation

An exhibition in the Great Hall of Lambeth Palace, running 25 May–29 July 2011. This exhibition traces the processes of transformation involved in translating the texts of the Bible from the sacred into vernacular tongues. On display will be a wide range of important manuscripts and books offering a glimpse into the practical processes involved, as well as the motives behind these great achievements. In addition to the 1611 Bible itself, the exhibition includes contemporary letters relating to the translation, and other editions, including the first edition of Erasmus's New Testament in Greek (1516), and vernacular translations in a variety of languages, including some of those intended for missions (the Gospels in Maori and Mohawk, for example). Opening times: 11:00–16:00 Wednesday to Saturday. Admission by pre-booking only; tickets cost £6.00 for adults (children under seventeen free). For further details see the website at www.lambethpalacelibrary.org.

Fine Press Book Fair

The 2011 Fine Press Book Fair will be held again at Oxford Brookes University, Gipsy Lane, Oxford, on Saturday 5 (11:00–18:00) and Sunday 6 November (10:00–17:00). Some eighty fine and private presses, as well as specialist booksellers, trade-suppliers and a range of societies will be exhibiting. As usual, here will also be a programme of talks 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.

Graphic Design

Letter to the Editor

The following e-mail was received from Bruce Kennett of North Conway, New Hampshire, in answer to my query about the earliest uses of the term 'graphic design'. Paul Shaw has also drawn my attention to Dwiggins' use of this term.

You cited Walter George Raffe's use of the term 'graphic design' in the title of his 1927 book. At present I am completing a biography of W. A. Dwiggins and am pleased to offer you something on this score. On 29 August 1922, the Boston *Evening transcript* published an article by Dwiggins in which he used the term 'graphic design'. The article's title was 'New kind of printing calls for new design: old standards of excellence suddenly superseded because of the complex of new processes in the industry – still the opportunity, however, for blending common-sense with artistic taste'. In the article, Dwiggins divided printing into three categories: plain, fine art and a third 'large intermediate class of printing more or less modified by artistic taste'. He identified plain printing as town reports, hand-bills, telephone directories and the like; fine art was the sort of thing produced by Bruce Rogers for the Grolier Club; the third variety was the broad spectrum of materials that had come into prominence with the rise of advertising, including a lot of direct-mail printing.

After describing the first two categories, Dwiggins explored the third form of printing and its reliance on advertising art departments for the production of illustrations and decorations to accompany text. He wrote: '... If all the talk about the importance of art to the industries of a nation is anything but buncombe it is of the highest importance that the advertising draughtsmen be made conscious of their influence and of their opportunity. Art will not occur in the industries until our fellow citizens learn to know the real thing when they see it. Advertising artists are now their only teachers. Advertising design is the only form of *graphic design* [emphasis mine] that gets home to everybody.' He went on to encourage the artists working in this realm to hold themselves to higher standards: to strive for simplicity; for clarity of message; for artwork that was produced to work in harmony with a given printing process; for restraint in decoration and

confident use of white space; and for the selection of good printing types. The article ended with this statement: '... The underlying purpose of printing has not changed, neither has the fundamental problem for the artist. An orderly and graceful disposition of parts continues to be desirable and printed pages are still intended to be read. On these terms the designer will attempt to do for the new printing what he undertook to do for the old. His success will still depend upon a suitable blending of common sense with artistic taste.'

Is this the first appearance in print of the term 'graphic design'? Who can know for sure? An examination of *The printing art* might turn up the expression at an even earlier date. But in any event, here it is in 1922.

Salford Museum and Art Gallery

Caroline May

The Museum has a collection of printing-related material, much of which can be seen displayed in a recreated Victorian print-shop in Lark Hill Place, our 'Victorian street'. Created in 1957 when shops and houses in central Salford were being demolished to make way for new developments, many of the shop fronts were saved and restored. With the addition of authentic objects, they were used to create a typical northern street at the turn of the last century. The print-shop is shown as the publisher of the local weekly newspaper, *The Salford reporter*. In the shop can be seen a Columbian press dating from 1849 and a Hopkinson Albion press of 1839. Along with these are rollers, chases, galleys, composing sticks, printing blocks and type, indeed all you would expect to see in a Victorian printer's office.

Salford also has in its stores a Stanhope Press of early construction, which was purchased for the Museum in 1966 from a small printing office at Waterfoot in the Rossendale Valley, where it was saved from being broken up for scrap. The Museum acquired a further collection of printing material from local printer, John Roberts and Sons Ltd, when they modernised in the 1970s. This comprised several catalogues and specimen books, a bookbinder's cutting press and sewing press, blocks, type and other equipment. Further information on Salford Museum and Art Gallery can be found at www.salford.gov.uk/museums or by calling 0161 778 8000.

ENORMOUS EPHEMERON

The Bodleian Library's John Johnson Collection of Printed Ephemera has recently received what is, very probably, the largest surviving (and complete) example of a chromolithographic poster. It was acquired from Richard Russell, a long-standing member of the NPHT and formerly a Director of the University Press, Oxford. In the 1950s, Richard worked at Chromoworks in Willesden, where the poster was printed around 1955. The subject is a hunting scene copied from an aquatint of 1843 called 'The merry beaglers', etched by John Harris (1811–1865) after Harry Hall (1814?–1882). It was printed in this large format as an advertisement for the Leeds-based Tetley brewery, and consists of eight sheets, each around 1.5 x 1 metres (60 x 40 inches). These sheets would each have been cut into quarters before distribution, to make them easier to handle and paste to a hoarding, meaning the poster was issued as thirty-two individual sheets (the copy now at the Bodleian is in its original, eight-sheet form). When assembled, the poster has an overall size of around 4.1 x 3 metres (13.33 x 10 feet). Larger posters (up to 6 x 3 metres) were printed at this period, by direct or offset chromolithography, but no surviving examples have been traced. In the 1950s, a national advertising campaign might call for a poster print-run of some 10,000 copies. However, due to its size and the nature of the campaign, the Tetley poster was printed in a relatively small edition of 350 copies.

The printing was by eight-colour chromolithography, using a separate zinc plate, prepared by a combination of photographic and hand-work, for each colour (pale brown, yellow, pink, red, two blues, green and black). Although it is possible that some of the sheets could have been printed without using all eight colours, it is clear that something approaching sixty-four separate plates would have been necessary. Richard was involved with the printing, and recalled that there were four artists in the workroom at Chromoworks. 'The easiest plates were the yellows' he says. 'The blacks were the most difficult because they carried most of the detail, so the artist drawing the yellows worked farthest away from the original print and the senior one, on the blacks, was closest'. This meant that artists towards the back of the room sometimes had to



One of the eight sheets of 'The merry beaglers' (reproduced by kind permission of the Bodleian Library)

leave their plates to examine the original, then go back to complete the design for their colour. 'The printing was done on huge two-colour George Mann machines, the sheets of paper being fed in automatically, so each went through four times. After proofing, and on completion, a set of the eight sheets had to be pasted onto the Chromoworks hoarding to check that each one joined up with its neighbour. When the advertising agent's lease of an area of hoarding expired, another poster was pasted on top, so there was little chance of a whole poster surviving, especially one as large as this'. A fuller account of the poster can be found in *The Bodleian Library record* (22:2, October 2009, pp. 229–231), from which Richard's comments have been quoted with the author's permission.

NEW BOOKS

A hundred years ago, twenty-three delegates from all over Scotland met in the North British Hotel, Edinburgh, and founded what became the Scottish Master Printers' Society and the Scottish Print Employers' Federation, now known as Graphic Enterprise Scotland. To celebrate the centenary of this meeting, Graphic Enterprise Scotland and the Scottish Printing Archival Trust have published *Mechanical to digital printing in Scotland: the employers' organisation* by John Gennard, Emeritus Professor of Human Resources Management at Strathclyde University. It

is available from the Scottish Printing Archival Trust, price £20.00 including postage and packing in the UK. Paper covers, 229 × 152 mm, 512 pages plus index. ISBN: 978-09563043-1-5. To order, contact the Scottish Printing Archival Trust at P. O. Box 27138, Edinburgh, EH10 9AQ or by e-mail at h.williams@scottishprintarchive.org.

Do you want it good, or do you want it Tuesday: the halcyon days of W. S. Cowell Ltd, printers by Ruth Artmonsky. Designed by Brian Webb, this study of one of England's great printing houses of the last century has been published by the author's Artmonsky Press. The text concludes with essays by Geoffrey Smith on autolithographic progress and plastic film, and by Noel Carrington on autolithography using plastic plates. Available from the publisher or from Barry McKay Rare Books (017683 52282, barry.mckay@virgin.net) at £15.00 plus postage. 500 copies. Paper covers, 175 × 215 mm, 106 pages with 91 colour and 17 monochrome illustrations.



Rowley Atterbury

Rowley Streatfeild Atterbury, printer, died at Sevenoaks, Kent, on 28 March 2011, in the ninety-first year of his age. A full obituary by Nicolas Barker was published in *The Independent* for Monday 18 April 2011 and can be read online at www.independent.co.uk.



THE NEW ALBION

For the first time in many years (probably since the 1930s), Albion presses are being made in England. Harry F. Rochat Ltd of High Barnet, Hertfordshire, are offering their new model, a medium Albion (platen size 558 × 406 mm, 22 × 16 inches), for £8,400, or £6,500 without tympan and frisket.

The press is based closely on an exemplar manufactured by Frederick Ullmer and Sons in the mid-nineteenth century. Rochat describes the castings as stronger than those made heretofore, because of 'today's metal refining techniques ... The staple material has been upgraded ... from standard grade iron to a steel and iron mix, creating a vastly stronger casting. The toggle motion is



hardened to prolong the life of the machine.' The press is shown above. Further details and images of the press can be found at www.harryrochat.com.

SMALL ADS

Albion and paper for sale. A crown (15 × 20 inch platen) Albion press made by Harrild and Sons (pictured below). 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 Varytyper, 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 an extra long carriage made in the U.S.A. by Remington Rand; typewriter made by Smith Premier; two typewriters made in Wilhelmshaven, West Germany, by Olympia Werke AG. If interested, please contact Penny Jones at Enham Alamein Community Heritage Project, Enham Place, Enham Alamein, Andover, Hampshire SP11 6JS. Tel: 01264 345800 (ext. 4102). Penny.Jones@enham.org.uk.

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