Printing Society’s Annual General Meeting

The Society’s 2013 Annual General Meeting took place at the St Bride Institute on 8 May. A slightly larger gathering of members than in recent years meant that this was a lively meeting, with members keen to receive reports from the Society’s officers on the state of the Society and plans to celebrate its fiftieth anniversary in 2014. In his Chairman’s report Dr John Hinks paid special tribute to those retiring from the Committee, especially Peggy Smith, who over many years has served the Society as Journal Editor, Chairman and latterly Grants and Prizes Subcommittee Chair. He also thankedatherine Armstrong and Victoria Gardner, retiring Membership Secretary and Journal Reviews Editor respectively. Elections resulted in a number of changes to the Committee, with several retirements and new members. John Hinks, Andrew Dolinski and Francis Cave were re-elected for a further three-year term as Chairman, Treasurer and Secretary respectively. Dr Caroline Archer was elected as the new Membership Secretary.

After the formal business, Society members were treated to a guided tour of the Blades Library at St Bride by Glyn Farrow, Chief Executive of the Foundation. Members had the opportunity to view a number of treasures, including Chaucer’s English translation of Boethius’s De consolatione philosophiae, printed by William Caxton around 1478. What better way to end a meeting of the Society than browsing through a library of early and fine printed books?

ST BRIDE NEWS AND EVENTS

The St Bride Library remains open to the public on Wednesdays between 11:00 a.m. and 6:00 p.m. Access to the Library at other times is possible by prior appointment (to book please e-mail library@sbf.org.uk). Access is open to all, on acquisition of a Reader Card (costing £5.00 for one year, but free to Friends of St Bride). The on-line catalogue of the library is accessible at prisma.talis.com/cityoflondon. Further details are at www.stbride.org.

Printing workshops

A further series of printing courses, one-off classes and workshops will soon be announced. Details and dates can be found at printworkshop.stbride.org.

OTHER EVENTS

Travel, topography and the booktrade

Travel, topography and the booktrade.
The thirty-first Print Networks Conference on the History of the British Book Trade will be held at the University of Chichester on 23–25 July 2013. Guest speakers will include Professor Bill Bell (of Cardiff University) and Anthony Payne. In addition to a full programme of papers, there will be a conference dinner and a visit to the special collections of the University of Chichester library. For details see the website at www.bookhistory.org.uk/print-networks/events.

Resurrecting the book

Booking is now open for ‘Resurrecting the book’, a conference to be held at the Library of Birmingham on 15–17 November 2013. The organisers write that ‘with e-book downloads outstripping the purchase of hard copies, with libraries closing and discarding books and the value of the book as physical object being increasingly questioned, this interdisciplinary conference brings together academics, librarians, artists, creators, designers and users of books to explore … the construction, creation, design, use, reuse, preservation, loss and recovery of the material book, electronic and digitized books, and of collections and libraries.’ For further details see www.resurrectingthebook.org.

Reading and writing in Warwickshire’s past

Booking is now open for this weekend conference, organised by the Dugdale Society in association with the Printing Historical Society and the Shakespeare Birthplace Trust. It will be held on Saturday and Sunday, 14 and 15 September 2013, at the Shakespeare Centre, Henley Street, Stratford-upon-Avon.

The conference celebrates the history of reading books, writing and printing in Warwickshire over five centuries. The speakers will deal with the production, sale, distribution and consumption of books, pamphlets, newspapers and other forms of writing.

Conference fees: £52.00 (£49.00 for those over sixty-five and students, or £47.00 for members of the Dugdale Society). For further details please contact dugdale.society@hotmail.co.uk.

Baskerville Society

The Baskerville Society holds regular events, usually in and around Birmingham, on aspects of the life, work and influence of John Baskerville. See www.typographichub.org (and click on the Society’s tab) for further details.

Glastonbury free press

This year’s Glastonbury music festival (held at Worthy Farm, 26–30 June) will include a daily letterpress newspaper, The Glastonbury free press, printed on site using a Heidelberg cylinder and type cast on an Intertype. The organisers are seeking volunteers, and an imposing stone, furniture racks and benches for the printing office. If you can help please contact Richard Lawrence at zrlawrence@aol.com. See also www.glastonburyfestivals.co.uk.
NEWS FROM HIBERNIA, SUMMER 2013

Anne Brady

‘Books of Dublin’ free ipad app. This month sees the launch of a new application, ‘Books of Dublin’, showcasing a selection of key rare manuscripts and printed books in two of Dublin’s oldest libraries, Marsh’s Library and the Edward Worth Library, in collaboration with University College Dublin. Works include Handel’s Messiah manuscript, the Works of Johnathan Swift and the Irish language An tions na uaidh/New testament. Each work is accompanied by a commentary from an expert at UCD, as well as contributors from both libraries. The app is available for free download from the itunes store.

Women in graphic design 1890–2012. The foregoing ‘Books in Dublin’ app was designed and created by Ireland’s leading design consultancy, Vermillion Design. Creative Director Anne Brady was recently selected as one of the women featured in a new publication, Women in graphic design 1890–2012 (Jovis, 2012), listing the world’s top 400 female graphic designers. Anne studied Typography and Graphic Communication under Michael Twyman and James Mosley and their colleagues in the University of Reading. Other designers included are Vanessa Bell, Nicolete Gray, Fiona Ross, Freda Sack, Elizabeth Corbett Yeats of the Cuala Press, Shelly Winter of Linotype and Beatrice Warde of Monotype.

Distillers Press. The Letterpress Print Workshop in the Department of Visual Communication is the only working letterpress facility in third level education in Ireland. Run by master printer, Sean Sills, it is used by students on a daily basis for creative projects and also as a teaching tool to introduce the fundamentals of typography. With several operational presses, it has a substantial collection of type in a wide variety of fonts – approximately 280 cases of metal type and 110 cases of wood type, details of which can be found at www.distillerspress.com. The Press is planning to display its work this year at the Oxford Fine Press Book Fair on 2-3 November. If you are planning to visit the Fair this year please drop by and say ‘hello’.

The Gathering 2013: demonstration day. If you once worked in the printing industry, or have a relative who did, you are invited you to join in. Suitable for all ages. There will also be an exhibition of artworks linked to The Gathering 2013, displaying work by students of the National College of Art and Design. Saturday 13 July, 12:00–4:00 p.m. Admission free.

‘Book arts and creative letterpress workshops’. The National College of Art and Design, Dublin, will offer two week-long workshops in the book arts and letterpress printing in August 2013. For further details see www.ncad.ie and www.distillerspress.com/blog.

New publication – The Old Library, Trinity College Dublin, 1712–2012. Edited by W. E. Vaughan, this lavishly illustrated volume is published to celebrate the tercentenary of the laying of the foundation stone of the world-famous Old Library in May 1712. The building houses collections of international importance that are still being added to by gift and purchase. Almost fifty contributors explore the features of this remarkable building and its contents. There are essays dealing with specific books and manuscripts in the library (‘Book of Kells’, Kelmscott Chaucer’, ‘Annals of Ulster’, ‘Brut chronicle’, ‘Fagel missal’), collections and archives (Beckett, Davitt, Pollard, 1647 Depositions, Cuala Press, Harry Clarke), individuals associated with the library (Clandins Gilbert, Jonathan Swift, James Stephens), maps, drawings, children’s books, music, exhibitions held in the library, the second-hand booksales, the printed catalogue and the conservation laboratory. For details please see www.fourcourtspress.ie.

New Museum website. The National Print Museum of Ireland’s new website has just been launched. Highlights include their new collection video shorts, education section, ‘what’s on?’ and workshop pages. The Museum would love to hear what you think. See www.nationalprintmuseum.ie.

From the NPHT Newsletter – twenty years ago

Derek Nuttall

1993. The first Trustees of the NPHT were Gwyn Evans (who printed the Newsletter free of charge for 10 years); Rev. Dr Richard Hills (first Director of Manchester Museum of Science and Industry); Clifford James (the Trust’s Treasurer for 27 years), James Mosley (Librarian, St Bride); Robin Myers (Archivist of the Stationers’ Company); Dr Derek Nuttall (Hon. Correspondent); Michael B. Passmore (Chairman); and Prof. Michael Twyman (Department of Typography & Graphic Communication, Reading University).

An Advisory Committee was also formed and the first members were D. Arnold, S. Carter, Rev. E. Chambers, R. Coxhead, D. Field, A. Morris, R. Russell and L. Wallis. Bamber Gascoigne became the Trust’s Patron.

Desmond Field had begun to computerise records of printing artefacts in museums and private collections. This was later published as a Directory.

Lawrence Wallis reported he had found the only surviving Westover Rotofoto photo-typesetting machine in the South African Museum at Cape Town.

An ‘Atlas’ press had been restored and put into working order for the Englesey Broo Chapel Museum of Primitive Methodistism, Cheshire, by a team of Young Managing Printers. A photograph of the press is available at www.englesbybrook-museum.org.uk and a video of the press at work can be seen by visitors to the Museum.

The fine collection of line-composing machines assembled by the late Peter Whittaker, was donated to the Museum of Science and Industry, Manchester.

The Scottish Printing Archive Trust issued its first newsletter with the title NewsPRAT.

Two new privately-owned printing museums were announced – David Winkworth’s at Cockermouth and Geoffrey Willis’s at the Heritage Centre, Elsecar, Yorkshire.

Rupert Cannon’s collection of material relating to photo-mechanical processes was donated to Watford Museum and, later, further items went to the St Bride Printing Library.

Reading University set up the Centre for the Book in the Department of Typography & Graphic Communication. It would later house Maurice Rickards’ large collection of printed ephemera.

A group of Friends of the NPHT visited the recently completed museum at Oxford University Press at the invitation of Archivist Peter Foden.

1994. An appeal was launched for funding to ensure the future of the unique collection of artefacts at Stephenson, Blake and Company’s Sheffield Typefoundry.

The Trust had approached Sir Neil Cossons, Director of the Science Museum, to ask for his help in safeguarding.
the Stephenson Blake collection and also to ensure that the proposed Type Museum be properly housed, funded and administered.

The Owen Thomas Press Working Museum, at Llandrindod, had been obliged to vacate its room in the Old Town Hall, and help was needed to find homes for the printing equipment. It was later reported that most of the artefacts had been acquired by Blists Hill Museum and the Cockermouth Printing Museum.

_Newsletter_ 11 reprinted an article, by H. Beresford Stevens, originally printed in _The British printer_ in 1930, setting out the desirability of a National Museum of Printing.

Attempts were being made to save a Hoe Web Rotary Press, built in 1900 for the Yorkshire Post, and later moved to Skipton where it was used to print the Craven Herald until 1988.

**READING ACQUIRES PENS**

The University of Reading’s Department of Typography & Graphic Communication has recently acquired by donation a large collection of pens for a ruling machine. Four are depicted above. The technology which allowed paper to be ruled by the application of a multiple ‘nib’ which channeled a fluid ink continued to be used until well after the middle of the twentieth century, but is now all but forgotten. Michael Twyman would be glad to know if any readers of _PHN_ have experience of using these machines.

**FIFTY YEARS ON**

John Trevitt

Book-lovers with long memories will remember – possibly quite dully – the year 1963, particularly ‘Printing and the mind of man’ (PMM) and IPEX. I am almost certainly undervaluing the International Printing Machinery and Allied Trades Exhibition at Earls Court, but I mainly recall the complementary show of fine and/or significant books embodying the contemporary view of ‘the evolutionary course of thinking from which Western man has emerged’ (PMM) held at the British Museum.

The history of PMM began in 1940, when Stanley Morison prompted the Deputy Printer to Cambridge University Press (Brooke Crutchley, assisted by John Dreyfus) to mount the Gutenberg Quincentenary exhibition ‘on the history and influence of printing’ at the Fitzwilliam Museum, Cambridge – which closed after a few days because of the risk of bomb damage, thus making the catalogue a desirable rarity. Morison wrote ‘There is no moral to this exhibition. It aims at portraying … the uses to which printing from movable type has been put’.

Then Oxford University Press printed, and the IPEX organiser F. W. Bridges and Company published, an amazingly puncual catalogue entitled _Catalogue of a display of printing mechanisms and printed materials arranged to illustrate the history of Western civilisation and the means of the multiplication of literacy texts since the 15th century, organised in connection with the eleventh International Printing Machinery and Allied Trades Exhibition, under the title Printing and the mind of man, assembled at the British Museum and at Earls Court, London, 16–27 July 1961_.

Fifty years have passed, and this article celebrates IPEX and particularly the associated book _Printing and the mind of man_, edited by John Carter and Percy H. Muir with the assistance of Nicolas Barker (who still flourishes as the editor of _The book collector_), H. A. Feisenberger, Howard Nixon and S. H. Steinberg (of 500 years of printing fame), designed by John Dreyfus and printed four years later (1967) in grand style at Cambridge and published in the UK by Desmond Flower’s Cassell.

The roll-call of those involved is impressive indeed. Morison’s opposite number, the President of the Master Printers’ Federation, was Jack Matson (also MD of the Monotype Corporation), to whom Muir in his introduction pays unstinting praise. There were some longstanding lenders: King’s College, Cambridge, alone lent fifty-one books ‘from the collection bequeathed by Lord [J. M.] Keynes’; thirty-one books came from the Lilly Library at Indiana University; forty-four came from the collection of ‘firsts’ formed by Ian Fleming (which is now in the Lilly Library).


There is a copy of the 1963 edition on the second-hand market priced at £2,740, signed by Carter and Muir for ‘our Adjutant General for the United States’, David A. Randall (the Librarian of the Lilly Library). Sounds like a bargain.

**First winner of Peter Isaac prize announced**

In honour of its founder, the late Professor Peter Isaac, the ‘Print Networks’ conference committee announces the first winner of a biennial prize for the best essay in the field of the History of the Book Trade in the Anglophone world. The committee is pleased to announce that the prize winner in this inaugural year is Sylvia Nickerson, a doctoral candidate in the Institute for the History and Philosophy of Technology and Science at the University of Toronto. Her essay is entitled ‘Referees, publishers’ readers and the image of mathematics in nineteenth-century England’. Sylvia wins £150, free attendance at the ‘Print Networks’ conference in Chichester (23–25 July) on ‘Travel, topography and the book Trade’ (see page [1]) and publication of her essay in the journal _Publishing History_.

If you have any questions about the prize please e-mail Catherine Armstrong, Chair of ‘Print Networks’, on c.m.armstrong@mun.ca.ub.

**DOCTORAL AWARD IN ART AND DESIGN 2013–2014**

Caroline Archer

Birmingham Institute of Art and Design (BIAD) has one Arts and Humanities Research Council doctoral studentship in art and design available for an October 2013 start. Doctoral awards provide support for a minimum of one year and up to three years of full-time study, or between two and five years of part-time study, leading to a doctoral degree. A full award includes tuition fees and a maintenance grant. Applications and enquiries from qualified candidates should be directed to biadresearch@bcu.ac.uk. For further details see www.bcu.ac.uk/biad.
BRIAN ALDRED (1930–2013)

Appreciation by Eugene Nicholson

May saw the passing away of one of the popular letterpress printers, print historians and collectors of printing memorabilia and ephemera of the West Riding. Brian Aldred (depicted above) was born on 20 April 1930. His introduction to printing came at the age of seven when he was encouraged to help his father print newspapers on a Saturday morning. When he reached the age of fifteen Brian became an apprentice and continued to work in a number of printing firms in Leeds (Pettys), Keighley (Fretwells) and Bradford (Remploy) until his retirement.

Once retired, Brian became a friend of the National Printing Heritage Trust, a volunteer at both Otley Museum and Bradford Industrial Museum, where he undertook research, restoration and the operation of their growing collection of printing equipment. Together with Eugene Nicholson, Keeper of Technology, Brian was instrumental in creating a Letterpress Printing Gallery, ably assisted by a group of printing volunteers he had encouraged to join. Brian was able to extend his knowledge and expertise to institutions such as York Museum, the University of Sheffield, ULITA in Leeds, the Type Museum and many others. Through his many museum contacts, Brian forged friendships with anyone interested in letterpress printing and/or its history. This interest also extended abroad, especially when Brian was able to exercise his knowledge to pursue his particular interest in Wharfedale presses. One such occasion was when he went to Sydney in Australia, as part of a fact-finding trip. Instead of finding a Wharfedale press he discovered an Ulverstonian which he believed to be one of a handful in existence. It is interesting to note that from this machine Dawson and Payne developed the now famous Wharfedale Press.

The last word should go to Brian, a true ‘gentleman of printing’. When asked about his interest Brian remarked ‘Some people do up old cars, some people do tractors but printing has been my life. By the time I was twelve years old I was running machines for my father and I can’t give it up now’.

Appreciation by Derek Nuttall

Brian Aldred loved letterpress and was passionate about presses. He was a Friend of the National Printing Heritage Trust from its first years, but I had first met Brian some years before at a meeting of the Northern Group of the Printing Historical Society held at Otley and Leeds. Subsequently, he did valuable work at the newly-established Otley Museum where he restored their ‘Diadem’ platen press in 1988. Brian, along with a few like-minded friends, put in an enormous number of (unpaid) hours refurbishing presses and other items for Bradford Industrial Museum, as well as other Yorkshire museums. It was Brian and a couple of his friends who dismantled a huge two-colour Wharfedale cylinder press for transport to the Type Museum.

Although I had not met Brian face to face for several years, we had kept in touch by telephone and have had many a long chat about the problems with the restoration of machines or – occasionally – about the frustrations of getting museum curators interested in preserving printing machinery. Like so many of the early members of the NPHT, Brian was keen to see a national museum of printing and its related techniques established, but when this did not materialize, he used his vast knowledge and skill helping set up displays at those museums which sought his help. His death highlights the problem there is going to be in the future of finding people with his knowledge and skill helping.

Wharfedale free to a good home. The Topolski Studio in London is looking for a new home for Feliks Topolski’s Wharfedale (depicted above). It is in need of extensive refurbishment. If interested please contact Andrea Marie at Topolski Century, 150–152 Hungerford Bridge, Concert Hall Approach, Waterloo London SE1 8XU. E-mail: education@topolskicentury.org.uk.

SMALL ADS

Bibliophile journals for sale. Complete runs of The book collector 1952–2012 (with indexes) and The book-collector’s quarterly 1930–1935. Offers around £2,000.00. If interested, please contact John Trevitt (typographia) by e-mail: jj@trevitt.freeserve.co.uk.

Please pass spare copies of Printing History News on to an interested friend.

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