NEW BOOKS

CHROMOLITHOGRAPHY

A history of chromolithography: printed colour for all by Michael Twyman is published this month, by the British Library and Oak Knoll, in association with the Printing Historical Society. A complete and comprehensive study of the history and techniques of chromolithography, the book has some 800 illustrations and facsimiles, mostly in full colour, and is likely to remain the standard reference work on the subject for many years. Small folio (305 x 225 mm), 728 pages, hardback with a dust-jacket, designed and typeset by Rob Banham. Copies may be had from the British Library (at £75.00) and Oak Knoll (price to be announced).

Special price for PHS members. Current members of the Printing Historical Society may have A history of chromolithography for £40.00 (plus £7.50 postage in the UK, £24 in the rest of Europe and £30 in the rest of the world). To buy please send a Sterling cheque (made payable to the Printing Historical Society) to Richard Lawrence, 50 Hurst Street, Oxford OX4 1HD (e-mail zrlawrence@aol.com). To pay by PayPal, debit or credit card, please contact the Treasurer (contact details on page 4). Priority will be given to orders from members in good standing prior to this notice.

PRIVATE PRESS TYPES

The Printing Historical Society announces its re-publication of Thomas Balston’s The Cambridge University Press collection of private press types: Kelmscott, Ashendene, Eragny, Cranach. The original edition (published in the series of Cambridge Christmas books in 1951) has been very carefully reproduced by J. W. Northend, with a new historical and discursive introduction by David McKitterick. Copies are being sent to all current PHS members in lieu of an issue of the Society’s Journal. Members may buy further copies at £35.00 (price to non-members £30.00) plus £5.00 for post and packing in the UK. Members of the Friends of St Bride and National Printing Heritage Trust are invited to partake in the same offer, and order copies at the members’ price. Please state your membership when ordering copies (for ordering information see above, under Chromolithography).

FREDERIC WARDE

Printer’s devil: the life and work of Frederic Warde by Simon Loxley has just been published. The author writes: ‘A deliberately elusive figure even to his friends, Warde was largely written out of design history, judged a failure and eclipsed by the reputation of his sometime wife Beatrice, Monotype’s charismatic publicity manager … In turns exasperating, entertaining, inspirational and even occasionally offensive, Warde proved to be an intriguing subject. You won’t read a stranger design biography.’ Large octavo (228 x 145 mm), 216 pages with numerous black-and-white illustrations, hardback binding. Available from David Godine at $45.00 or from the St Bride Library at £30.00 (also available from Amazon and other online vendors).

Accompanying lecture. Simon Loxley will give this year’s Beatrice Warde Memorial Lecture, on ‘Frederic Warde: the Gatsby of type’ at the St Bride Library on 22 October 2013. Admission is £5.00. Further details may be found at stbride.org.

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 prism.talis.com/cityoflondon. Further details are at www.stbride.org.

Beatrice Warde Memorial Lecture, 22 October 2013. See page [1].

‘Making faces: metal type in the 21st century’, a documentary film, will be shown on Tuesday 5 November 2013 from 6:30 to 8:30 p.m. (screening from 7:15) in the Bridewell Hall. The film is presented by Richard Kegler and describes the creation of the late Jim Rimmer’s RTF Stern, the first known simultaneous release of a typeface as both digital and metal type. There will be live discussion and demonstrations of the processes, and the chance for those present to try some stages themselves. Admission £15.00 (£12.50 for Friends of St Bride and those over sixty, £10.00 for students). Copies of the DVD will be available at £20.00 (ten percent of the income will go to St Bride).

‘Ghost signs’, a lecture by Sam Roberts, will be held on Wednesday 20 November at 7:00 p.m. in the Bridewell Hall. Roberts will speak about the History of Advertising Trust Ghostsigns Archive, a national photographic record of fading advertising painted on walls. He has collected examples from across the country and will show a selection and describe the project and his enthusiasm for preserving disappearing examples of commercial design. Admission £15.00 (£12.50 for Friends, £10.00 for students). Copies of the DVD will be available at £20.00 (ten percent of the income will go to St Bride).

Book History Research Network

The Book History Research Network holds a series of twice-yearly events. Information about these and a register of interests can be found on their website at www.bookhistory.org.uk. The next event will be:

**Book History Research Network**

The **art of books**, a Book History Research Network study day will be held at the Victoria and Albert Museum on 6 December 2013. Proposals for papers are invited relating to the theme ‘the art of books’, from any period or geographical location. Possible topics may include, but are not limited to:

- Material nature of books: books as objects
- Prints and illustrations in books and in print culture more broadly
- Books as art: artists’ books, graphic design, books as part of installations
- Cover art and promotional materials
- Art and typography

The study day will include the chance to view the collections of the National Art Library at the Victoria and Albert Museum. Especially welcome are paper proposals from early career academics, postgraduates and independent scholars. Please send proposals of no more than 300 words to Catherine Armstrong at C.M.Armstrong@mbr.ac.uk by 1 November 2013.

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 a 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.

Printing workshops

A new series of printing courses, one-off classes and workshops has now been fixed. For further details and booking see www.printworkshop.stbride.org. Alternatively you can book by credit card, by telephone on 0207 353 4660. Concessions are available for members of the Friends of St Bride.

**Other Events**

Fine Press Book Fair

The 2013 Fine Press Book Fair will be held at Oxford Brookes University, Gipsy Lane, Oxford, on Saturday 2 (11:00–18:00) and Sunday 3 November (10:00–17:00). More than eighty fine and private presses, as well as specialist booksellers, suppliers of paper, type, binding materials and printing sundries, and a range of societies will be exhibiting. The Fair will also serve as a market for second-hand printing supplies. As usual, there will also be a programme of lectures on the Sunday. Stalls will be held by the Friends of St Bride and by the Distillers Press (see PHN 19, p. 2) among many others. Admission is by catalogue (price £5.00), valid for both days. For further details please see www.fpba.com/fairs/oxford.html.

Ruling Machines

Following the piece in PHN 39 about the acquisition of ruling pens by the University of Reading’s Department of Typography & Graphic Communication, a note was received from Gareth Richards, who was a Trainee Manager at Whittington’s at Neath, South Wales in the 1970s. Here two ruling machines, made by John Shaw and Sons of Huddersfield were then in operation. The photograph reproduced above shows the operator, Cyril Watkins, at one of the machines. Both machines were later acquired by Swansea Museum.
An excellent short video, showing a Shaw pen-ruling machine in operation (and covering a little of the history of the process and of the practice of ledger-binding) has been made by the National Print Museum, Dublin, and can be seen, with other videos, on their website (at nationalprintmuseum.ie) and on YouTube.

PRINTING THE WIPERS TIMES
Tim Honor

In the spring I was contacted by the BBC, asking if I had a pre-First World War printing press, and if so how much I might charge to transport it to Belfast and hire it out for five weeks. It transpired that the BBC had been looking for a ‘Liberty’ Press for several weeks. They had contacted the NPHT and museums throughout the UK, to no avail. Their trail had led them to John Easson who suggested that an Arab Press would be just as appropriate. Knowing that I had one, he gave the BBC my number.

British forces entered the Belgian city of Ypres in October 1914. The name baffled them. The Tommies did not know how to pronounce it, and ultimately decided on ‘Wipers’, which caught on both at the front and at home. In 1916 a treadmill press was found abandoned in a barn, behind the lines, along with some battered type, and thus The Wipers times was born.

The first edition, dated Saturday 12 February 1916, notes that: ‘Having managed to pick up a printing outfit (slightly soiled) at a reasonable price, we have decided to produce a paper. There is much that we would like to say in it, but the shadow of censorship enveloping us causes us to refer to the war, which we hear is taking place in Europe, in a cautious manner. We must apologise to our subscribers for the delay in going to press. This has been due to the fact that we have had many unwelcome visitors near our printing works during the last few days. Any little shortcomings in production must be excused on the grounds of inexperience and the fact that pieces of metal of various sizes have punctured our press. Should our effort come to an untimely end by adverse criticism or attention by our local rival, Messrs Hun & Co, we shall consider it an unfriendly act, and act accordingly.

The writer and humorist Ian Hislop has often mentioned that these were a post-1916

was highly irreverent, laughing in the face of death and very rude about senior officers, the home front and the organisation of the war, but the paper was also a spontaneous record of life in the trenches, portraying the cheerfulness and camaraderie that prevailed in spite of the horror.

Hislop writes: ‘This extraordinary magazine was written, printed, distributed and read by British soldiers serving in the trenches. It … was an immediate success, continued to appear throughout the war and was subsequently re-issued in the following years of peace. Its extraordinary mix of jokes, sarcasm, black humour and sentimental poetry make it a unique record of the period. I think that The Wipers times has often been unjustly ignored and that it is firmly in the great tradition of British comic literature. The authors would probably have laughed at that idea too.’

This was the story behind the planned documentary, commissioned by BBC2 from a production company in Belfast. It transpired that it was only possible to film from every angle. I had three days to instruct a young man called Ryan on how to be a letterpress printer and compositor. He was very enthusiastic and a fast learner. The production team was keen that everything should be authentic. I had taken over some Cornerstone quoins, but when I mentioned that these were a post-1916
design, they said, ‘Oh dear, the phone will never stop ringing when we show these to all those know-all printers out there’. John Easson came to my rescue by sending over some earlier Hempel quoins. After four days Ryan was confident enough to be left with my press and to show the cast how to use it for the filming, and I returned home, happy that my Arab would be the star of the film.

I am glad to say the press has now been returned to me unharmed. At the time of writing, I have still not seen the documentary. But by the time of reading, I hope some of you will. It was scheduled to be shown on BBC2 at 9:00 p.m. on 11 September.

JUNIPER PRESS
A letterpress facility for Liverpool
Ken Burnley
Liverpool was an important centre for printing throughout its busiest industrial period, with large companies such as Bemrose, Tunling’s, Tillotson’s, Birchall’s and Metal Box, and a host of smaller printers scattered throughout the city. Little remains today of Liverpool’s printing past, but a small group of passionate and dedicated printmakers are in the midst of establishing in the heart of the city a letter-press studio which will not only be a reminder of its printing heritage but will be a working printmaking facility. Juniper Press Liverpool is being set up in the city’s ancient Bluecoat School by three local enthusiasts who have been involved in printing in one form or another throughout their lives. Ken Burnley was a compositor at Tunling’s of Liverpool and taught for twenty-five years at Liverpool College of Printing; Sue McLaren is a practising printmaker and arts educator; and Elizabeth Birchall is a fine artist specialising in book arts and also teaches letterpress printing. They share an ambition to keep Liverpool’s printing past alive. Their plan is to create the exciting new letterpress studio for Liverpool. Particularly needed is type – both metal and wood-letter. Anyone who may be able to help in any way – or who is interested to learn more – should get in touch with Ken, Sue and Elizabeth at juniperpressliverpool@yahoo.co.uk. All offers will be gratefully received.

Ireland’s Print Museum
Anne Brady
The National Print Museum is the only museum in Ireland dedicated to the preservation of the history of letterpress printing. One of the Museum’s most valued resources is its panel of active retired printers and compositors, referred to by members of the industry as the Museum’s Chapel. These volunteers, ranging in age from sixty-five to eighty-five, maintain and demonstrate the Museum’s printing equipment on a regular basis, thus keeping the Museum and the craft alive.

The Museum strives to preserve the craft through demonstration days, filming and oral history projects, but there is a need for practical training and a transfer of skills to younger generations. The Museum’s first Letterpress Training Seminar was held in October 2012, and consisted of introductory talks, practical demonstrations by members of the Chapel, and a series of hands-on workshops. The Museum also holds regular exhibitions, many of which travel to other institutions after they have closed at the Museum. Recent (now travelling) exhibitions include ‘Albert Ernest and the Titanic’ (based on an artist’s book by Jamie Murphy about printing aboard the Titanic), ‘From Colum Cille to Colmcille: the development of the Monotypic Irish printing type series 121’ and ‘Linotype: the film’. For further information please contact info@nationalprintmuseum.ie.

SMALL ADS
Equipment needed for Woolf’s press. The Minerva tredle press used by Leonard and Virginia Woolf to found the Hogarth Press is being restored by Richard Lawrence and Ben Weiner. The press is at Sissinghurst (owned by the National Trust), and it is hoped to re-equip a small printing office there. Type has been supplied, but donations of further equipment (composing sticks, furniture, leads, rules, a stone, chases and any other printing sundries) would be very gratefully received. Volunteers to help with the occasional demonstration would also be very welcome. If you can help, please contact Richard Lawrence on ZRLawrence@aol.com (or telephone 0781 2094781).

Proofing press wanted. Tim Honnor writes: ‘I am setting up a letterpress print workshop at home here in Inverness and am looking for a proofing press – Vandercook, Stephenson Blake or similar’. If you can help, please contact Tim Honnor, Westhill House, Westhill, Inverness IV2 5BP. E-mail: tim.honnor@mac.com. Phone: 01463 793225.

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