November 2014

ST BRIDE NEWS
AND EVENTS

The St Bride Library is open to the public on Wednesdays between 11:00 a.m. and 6:00 p.m. Access is possible at other times by prior appointment (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 can be seen at prism.talis.com/cityoflondon/. Further details are at www.stbride.org.

Justin Howes Memorial Lecture

Paul Shaw will give the 2014 Justin Howes Memorial Lecture, on The golden age of W. A. Dwiggins, in the Bridewell Hall at St Bride, at 7:00 p.m. on Thursday 27 February. In 1928, at the age of 48, W. A. Dwiggins essentially began his career afresh. He wrote Layout in advertising as a farewell to commercial art and devoted his energies thenceforward to book and type design. Over the next decade he designed (and often illustrated) books for William E. Rudge, Crosby Gauge, Random House, the Limited Editions Club and Alfred A. Knopf, created his most important typefaces with marionettes, and wrote several tracts on aspects of design. Paul Shaw will explore this most fertile period in Dwiggins' life.

Shaw is a teacher, lettering artist and design historian living in New York. He is the author of Helvetica and the New York City Subway System and has written for Print, Baseline, Eye, Letter Arts Review and other publications. With Peter Bain, he co-wrote the monograph and catalogue Blackletter: type and national identity. He is currently the editor of Codex: the journal of letterforms. Paul has been researching the life and work of Dwiggins for more than thirty years. Tickets for lecture are available in advance from St Bride at £5.

The lost Guinness artwork

On Tuesday 4 March at 7:00 p.m. in the Bridewell Hall, David Hughes will lecture on Oil paintings to advertising posters: the lost Guinness artwork. In 1971 the original artwork belonging to S. H. Benson, once the biggest advertising agency in the world, was lost. Some 40 years later, it is creeping on to the market in the USA through the antiques market. So far more than 320 canvases have been discovered, many painted by John Gilroy for the Guinness account. Hughes is a retired Guinness brewer with a passion for the firm's history, and wrote Gilroy was good for Guinness to showcase the lost art, much of which had not been seen before. Tickets for the lecture cost £15 (£12 for Friends of St Bride, £10 for students (please bring NUS card)).

Does handwriting matter?

Ewan Clayton will lecture on Does handwriting matter? at 7:00 p.m. on Wednesday 22 January, in the Bridewell Hall. Clayton argues that we may have ‘badly under-conceived what writing is and how it actually works. It is only when we look across media, at for instance handwriting and type, inscriptional lettering and graffiti, that a true picture of what writing is begins to emerge.’ Clayton is the author of The golden thread: the story of writing. He is a calligrapher and Professor in Design at the University of Sunderland. Tickets for the lecture cost £15 (£12 for Friends of St Bride, £10 for students (please bring NUS card)).

Printing workshops

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

PRINT NETWORKS CONFERENCE 2014

The next Print Networks conference will be held at St Anne's College, Oxford, on 22 and 23 July 2014, on the theme of Worlds of learning: education and the book trade. Keynote speaker will be Prof. Simon Eliot. Accommodation and dining will be available at St Anne's College.

Call for papers. Papers are invited on any aspect of printing, publishing, distribution and bookselling for education, broadly defined, since the beginnings of print until the present. How did the book trade and education mutually profit from and shape each other? What was the impact of the book trade on the development of institutions of learning, the organization of knowledge, pedagogies and technologies of instruction, and on both formal and informal teaching, including self-help? Papers with an interest in the provincial book cultures, national and transnational print economies, and on interactions between print and other media. Papers will be considered for publication in Publishing history, the journal of Print Networks. An abstract of no more than 400 words of the proposed paper (of 25-30 minutes' duration) should be sent by 31 January 2014 to Giles Bergel, via e-mail to giles.bergel@ell.ox.ac.uk, or to the Faculty of English Language and Literature, University of Oxford, Manor Road, Oxford OX1 3UL. It is understood that papers offered will be original work, not delivered to any similar body before presentation at this conference.

Fellowship. The Print Networks Conference offers an annual fellowship to a postgraduate scholar whose research falls within the parameters of the conference brief, and who wishes to present a paper at it. The fellowship covers the cost of attending the conference and some assistance towards costs of travel. A summary of the research and a recommendation from a tutor or supervisor should also be sent to the above e-mail or postal address by 31 January 2014.

NPHT NEWS

The Trust is delighted to welcome Andrew Dolinski as Treasurer. His contact details may be found on page 4. Andrew is taking over from Cliff James, who has been Treasurer to the Trust since it was founded in the early 1990s. The Chairman, Correspondent, Trustees and members of the Advisory Committee would like to express their warm thanks to Cliff for his hard work and devotion to the cause over the course of more than twenty years.

Friends of the Trust who pay their annual donation by cheque are reminded that renewal is due on 1 January. The minimum donation remains at £10, and has not increased for some twenty years (though it will inevitably have to rise before long). It is hoped to issue membership cards again in 2014, for those who support the Trust.

News from Hibernia

Anne Brady

Georgian Dublin. In March 2014, the Baskerville Society is planning a three day tour of Georgian Dublin. Highlights will include a private view of the early printed book collection in Trinity College Dublin Library and a letterpress workshop in the National Print Museum. Places are limited. For information on the Baskerville Society see page [1].

New printmaking exhibition. Founded in 1795, the National Botanic Gardens Dublin display 170,000 different species of cultivated forms within their collection. A new touring exhibition of fine art prints called A natural selection has been inspired by these magnificent gardens. Printmaking has always been an integral part of botanical research and discovery. This exhibition, which was organized by a group of members of Graphic Studio Dublin, unveils 100 fine art prints by 100 artists from Ireland and overseas. There are plans for the exhibition to tour Europe. See www.graphicstudiodublin.com.

‘Books of Dublin’ app wins national award. The ‘Books of Dublin’ iPad tablet app was recently granted the award for ‘Digital App Design’ by the Institute of Designers in Ireland. Using cutting-edge technology the app showcases a selection of rare manuscripts and printed books in Marsh’s Library and the Edmund Worth Library. Twelve books are explored in detail through the use of expert text, video and digitised photography. The app is available to download free from the Apple iTunes store.

PHS Journal

The next issue of the Printing Historical Society Journal (number 20) will be guest-edited by Martyn Ould, and is due to appear in Spring 2014. The Society would like to apologise to members and subscribers for the great delays in publication of the Journal over the past year. These delays have been due to the indisposition of the Editor, Sandro Jung. For the time being, those interested in the Journal, should contact the Chair of the Publications Sub-Committee, Paul W. Nash (see page [4]). Number 21 is due to appear in the Autumn of 2014, and number 22, another guest-edited issue, in the Spring of 2015. There follows a call for papers for the last:

PUBLISHERS AND PRINTERS: CALL FOR PAPERS

A special issue of the Journal of the Printing Historical Society. In 2015 the Society will publish a special issue on the broad theme of the relationships between publishers and printers. This will include business, social and cultural relationships, including (but not confined to) such matters as publishers’ choice of printers; the working relationships between publishers and printers; the role of publishers in decisions about book-design, typography and similar matters; and negotiations, contractual and other business matters. Topics may be from any period of printing history.

Papers will normally be between 3,000 and 7,000 words and may be illustrated. All submissions will be peer-reviewed. Guest Editor for this issue is Professor John Feather (Department of English and Drama, Loughborough University), bsip@lboro.ac.uk, who will be happy to discuss proposals with authors. Potential contributors are invited to contact him as soon as possible and in any case before 31 March 2014. Final submissions will be required by 31 December 2014.
George Love: information sought

Julia Dudkiewicz, a doctoral student at Central Saint Martins, is seeking information on the Victorian printer and print-seller George Love (1804–1884), of 81 Bunhill Row, London. Any information or suggestions of potential sources would be very welcome (Julia knows of the entry in Michael Twyman’s Dictionary of London lithographic printers). In particular, trade records and stock books, photographs of Love or his shop, printed catalogues, or any information on where such records survive would be welcome, as would contact with the printer’s descendants. His son William Francis had three children – Cecil Francis Trevelyan (1885–1939), Alicia Mabel (1888–1965) and Agnita Maud Beatrice (1892–1975). Any records relating to the Printseller’s Association (founded in 1847) would also be much appreciated. If you can help, please contact Julia on j.dudkiewicz@arts.ac.uk or by telephone on 07922 007753.

PHS INTERACTIONS
Caroline Archer

On 17 October the Printing Historical Society launched the first in a series of ‘Interactions’, the purpose of which is to bring together experts in the field of printing history with colleagues in allied subjects in order to exchange news and views on what is, or should be happening in their associated fields, to communicate common interests and concerns, and to identify gaps in knowledge. This is a new departure for the PHS, but the Society hopes such ‘interactions’ will help relate printing history to other disciplines, engender interest in kindred subjects and perhaps generate publishable material for inclusion in the PHS Journal.

The first ‘Interaction’, on the subject of bookbinding, was held at Chelsea College, London, where historians and practitioners of both printing and binding gathered to take part in an afternoon of informal discussions led by Michael Twyman. Participants included Caroline Archer, Michael Burke, David Chambers, Mirjana Foot, Andrew Honey, Karen Limper-Herz, Barry McKay, James Mosley, Paul W. Nash, David Pearson, Nicholas Pickwood and Dominic Riley. The afternoon began with a discussion of the decorative processes common to both bookbinding and printing – bookbinders’ ornaments found their equivalent in printers’ flowers and arabesques; processes for blocking, embossing and stamping of bindings were echoed by the printing techniques of die-stamping, blind embossing and foil-blocking; and the bookbinders’ methods of in-laying and on-laying leather were of interest to both the binding and printing historians. Although these processes were of common concern, no new avenues of research were identified.

Discussions progressed to the printed elements of bookbindings. Printed endleaves were considered and questions raised about the sourcing, recycling and reuse of printed material as endpapers. The subject of printers’ waste employed in temporary bindings was also considered, as was the meaning of ‘temporary’ in this context. The process of edge printing was discussed (see below), which led to the subject of fore-edge paintings; the origins, production methods and possibilities of recording the history of the practice were all considered. The under-documented convention of ‘binders’ tickets’ was debated and questions were raised as to their origins and conventional positions within books.

The conversation moved on to lettering and the connection between bookbinders’ and printers’ typefaces and whether or not binders shadowed typographical fashion. This was followed by a discussion of printers’ and founders’ type-specimen books and possible parallels with the little known subject of specimens of binders’ handle-letters, brass types and ornaments. Bookbinding and printing manuals were also discussed.

The publishing aspects of the bookbinding and printing trades were considered, particularly the role of the designer in the conception and manufacture of books in the twentieth century, whether text and binding are considered in tandem or as separate entities by designers, and the rise, fall and function of the publisher’s dummy.

It was felt by some participants that there had been a decline in interest in the making and shaping of things, as a consequence there are few articles on bookbinding structure. It was agreed there was a need to educate scholars and the public as to the importance of the book as a physical object and how knowledge of the subject could inform other disciplines. Whilst most research has focused on historical bookbindings, participants acknowledged that the study of nineteenth- and twentieth-century industrial bindings was an area that had hitherto been neglected by scholars, as was technical education for the bookbinder.

This first ‘Interaction’ highlighted the need for the design and production of books (the text-block and the binding) to be seen as a whole and for this integrated approach to be communicated to a wider community. This could be achieved through conferences and seminars, by teaching the history of the making of the book, and by engaging the interest of television programmes such as How it works in order to bring the subject to a wider audience.

Participants agreed that the discussions had been most stimulating and had provided an opportunity to raise important topics of common concern. The event also provided both binding and printing historians with the rare pleasure of spending a whole afternoon talking about subjects of real interest.

The next PHS ‘Interaction’ will be between printing and photographic historians. Anyone who is particularly interested in the interaction of these two technologies should contact Caroline Archer for further details (at caroline.archer@bcn.ac.uk).

NEW BOOKS

Oxford University Press announces *The history of Oxford University Press*. Written by almost fifty contributors, experts in their fields of history, publishing and printing, the three volumes draw on material in the archives of the Press and the University. To celebrate, OUP would like to offer all Printing Historical Society members a twenty per cent discount on the set and individual volumes.

The three volumes cover: volume I: Beginnings to 1780, edited by Ian Gadd; volume II: 1780–1896, edited by Simon Eliot; and volume III: 1896–1970, edited by William Roger Louis. Each volume costs £100 (£80 to PHS members) or the set may had for £250 (£200 to PHS members). To order copies with the discount please visit the website, add the book to your shopping basket, and enter the code WEBHOUP13.

www.oup.com/uk/isbn/9780198702795

SMALL ADS

Tabletop Albion Press for sale. Made by Frederick Ullmer, London, 1888, in excellent condition, restored as it was in 1987 by Chris Holladay, Modbury Engineering. Since that date the press has not been used. It is mounted on a triangular, wooden plinth, as shown below. The platen size is 10 x 8 inches. Offers around £3,000 + shipping. If interested, please contact Richard Adams on 0208 9626280 or richard@adamsassociates.org.uk.

Large Columbian for sale. The press (depicted below) belonged to Blair Hughes-Stanton, from the early 1930s to 1981. Complete and in excellent condition, with tympan and frisket. Platen size 24 x 36 inches. Located in Winscombe, North Somerset. Price £10,000. If interested, contact Ros Cuthbert on ros.cuthbert@hotmail.com or by telephone to 01934 842970.

USEFUL CONTACTS

National Printing Heritage Trust
www.npht.org.uk
Hon. Correspondent: Paul W. Nash
offers@npht.org.uk
Treasurer: Andrew Dolinski, 34 Martineau Lane, Hurst, Berkshire RG10 0SF
treasure@printinghistoricalsociety.org.uk
Chair: John Hinks, jh141@le.ac.uk
Treasurer: Andrew Dolinski, 34 Martineau Lane, Hurst, Berkshire RG10 0SF
treasure@printinghistoricalsociety.org.uk
Journal Editor: Communications for the *Journal* should be sent to Paul W. Nash at the address noted below.

St Bride Library, Bride Lane, Fleet Street, London EC4Y 8EE. www.stbride.org
Librarian: post vacant
glys@lbf.org.uk

Friends of St Bride Library
friends@stbride.org

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Editor: Paul W. Nash, 19 Fosseway Drive, Moreton-in-Marsh, Glos. GL56 0DU
paul@strawberrypress.co.uk

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