

# Printing History News

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

Number 42 ★ Spring 2014

---

## OLYMPIA BOOK FAIR

Both the Printing Historical Society and the St Bride Foundation will have stalls at the Olympia Book Fair, to be held on 22, 23 and 24 May 2014, under the aegis of the Antiquarian Booksellers' Association (ABA), in collaboration with the International League of Antiquarian Booksellers (ILAB). PHS members will receive a free ticket with this quarter's *Printing History News*, as will Friends of the NPHT. Friends of St Bride Library may collect free tickets from St Bride before the Fair. The majority of the stalls will be held by some 180 rare and antiquarian booksellers from around the world, offering books, prints, photographs, manuscripts, ephemera and original art-works. At the heart of the Fair this year is the 'LIVE!' area, where experts will be speaking and demonstrating their book-related skills (and where the PHS and SBF stalls can be found). The Fair will be open at the following times: Thursday 22 May, 2:00–8:00 p.m. Friday 23 May, 11:00 a.m.–7:00 p.m. Saturday 24 May, 11:00 a.m.–5:00 p.m. For further information see [www.olympiabookfair.com](http://www.olympiabookfair.com) or contact Gina Rozner at Giant Rooster PR. Tel: 07887 811 806. E-mail: [Gina@giantroosterpr.co.uk](mailto:Gina@giantroosterpr.co.uk).

## NPHT Friends

Friends who pay their annual donation by cheque are reminded that renewal is due on 1 January. The annual minimum donation remains at £10.00, and has not increased for some twenty years. It is hoped to issue membership cards again in 2014, for those who continue to support the Trust. The Treasurer's contact details are noted on page 4.

## AGM of the Printing Historical Society

Notice is hereby given that the 2014 Annual General Meeting of the Printing

Historical Society will be held on Friday 16 May at 5:30 p.m. at the headquarters of the Society of Antiquaries, Burlington House, Piccadilly, London. Any members wishing to raise items of formal business are asked to inform the Honorary Secretary in writing no later than 14 April. Following the formal business, at 6:00 p.m. members will receive an introductory talk at the Royal Academy prior to visiting the Academy's chiaroscuro exhibition. Please let the Secretary know if you intend to attend (see page 4).

## Printing Historical Society Anniversary Celebrations and Conference

*Landmarks of printing: from origins to the digital age.* In 2014, the PHS will commemorate its fiftieth anniversary and its role in the encouragement of printing history. To celebrate this milestone, the Society will host a number of events, foremost of which is a two-day conference on *Landmarks of printing: from origins to the digital age.* The conference will be held at St Bride on 13–14 November 2014. Further details, and a programme of speakers and activities, will be published in future issues of *Printing History News*, and will also be posted on the Society's website at [www.printinghistoricalsociety.org.uk](http://www.printinghistoricalsociety.org.uk).

## ANNIVERSARY KEEPSAKE AND PUBLICATIONS

To celebrate the anniversary, the PHS is planning a keepsake to be issued to all individual members, printed in a limited edition by as many of the historical techniques and processes of printing as possible (from woodcut to digital), and describing each technique in turn. In addition, a special number of the Society's *Journal* is planned (see page 4), and it is hoped that other publications will be issued this year, as part of the process of marking the beginning of the Society's second half century.

## JOINT RECEPTION WITH THE GROLIER CLUB

PHS members are invited to attend a reception at St Bride on Wednesday 21 May, 6:00 to 8:00 p.m., to meet members of the Grolier Club and view treasures of the Library. If you would like to attend, please contact the Honorary Secretary (see page 4).

## 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](mailto: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/](http://prism.talis.com/cityoflondon/). Further details are at [www.stbride.org](http://www.stbride.org).

## Printing workshops

*Getting started with the Adana.* This one-day course is for new or aspiring letterpress printers who hope to set up a simple home studio using the Adana platen press. You will receive instruction in hand-composition of type and printing on an Adana, as well as maintenance of the press, workshop management and what to look out for when purchasing equipment. *Facilitators:* Helen Ingham or Bob Richardson. *Running:* 10:30 a.m.–5:30 p.m. on Saturdays, 6 April, 24 May, 28 June, 26 July, 27 September, 25 October and 22 November 2014. *Maximum class size:* six. *Fee:* £90.00.

*Booking and further details.* To book, and for further details (including other classes, courses and workshops) please see [www.sbf.org](http://www.sbf.org) and click on the 'Print workshop' tab. Alternatively you can book by credit card, by telephone on 0207 353 4660. Concessions are available for Friends of St Bride.

## OTHER EVENTS

### PHOTOMECHANICAL PRINTING PROCESSES

The second PHS 'interaction' will be held on 14 May in the Passmore Edwards Room at St Bride. These roundtable events are intended to bring printing historians together with experts and amateurs in related disciplines, and to encourage interdisciplinary communication and study. The May meeting will be with an invited panel of printing and photographic historians. Places for members are limited, but the Society invites expressions of interest from those with expertise or research interests in these areas, especially in photo-mechanical printing of the nineteenth century. If you would like to attend, please contact Caroline Archer in advance. Tel: 0121 244 0535. E-mail: [caroline.archer@ncu.ac.uk](mailto:caroline.archer@ncu.ac.uk).

### COLOUR PRINTING

*A chromatic revolution: the search for affordable colour in nineteenth century British book illustration* is an exhibition now on at Manchester Metropolitan University Special Collections. It highlights some of the key technical innovations that made cheap colour-printing possible, from hand-coloured wood-block prints to the brilliance of chromolithography. It also introduces some of the individuals who drove the search for affordable colour. The section on chromolithography draws on Michael Twyman's recent study of the subject, and thus affords the chance to see some of the specimens reproduced in his book at first hand. The exhibition, which is accompanied by a well-illustrated booklet, runs until 16 May. Entry is free. For further details see the website at [www.specialcollections.mmu.ac.uk](http://www.specialcollections.mmu.ac.uk) or telephone 0161 247 6107.

### RAMPANT LIONS PRESS

*The Rampant Lions Press: a letterpress odyssey*, an exhibition in the Octagon Gallery at the Fitzwilliam Museum, Cambridge, runs until 18 May. Many readers will already be familiar with the exemplary printing and design work of Will and Sebastian Carter at the Rampant Lions Press. They specialised in elegant typography and made inventive use of a small repertoire of metal type-faces, including several designed by Hermann Zapf, the Golden Cockerel



*Two Albions newly-installed at Juniper Press, Liverpool*

Roman designed by Eric Gill, and Will Carter's own Octavian (designed with David Kindersley). Their books are not merely beautiful, but worthwhile too, bearing the work of writers and artists of import, including Michael Ayrtton, Anthony Gross, Seamus Heaney, Ted Hughes, David Jones, John Piper, Patrick Proctor and Michael Rothenstein.

The Press was the subject of a retrospective exhibition at the Fitzwilliam Museum in 1982. This new exhibition displays a selection of books produced since then. Sebastian Carter has recently completed his account of the press's work in *The Rampant Lions Press: a narrative catalogue*. 208 pages, bound in cloth, with a dust-jacket, price \$65.00 (available from Oak Knoll Press, and *via* Amazon etc.).

## 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 *Worlds of learning: education and the book trade*. Keynote speaker will be Prof. Simon Eliot. Accommodation and dining will be available at the College.

## 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](http://www.typographichub.org) (and click on the Society's tab) for further details.

## JUNIPER PRESS AT THE BLUECOAT (AND OTHER LETTERPRESS NEWS)

Kenneth Burnley

Since my last report (Autumn 2013) Juniper Press has acquired, on long-term loan, two Albion presses from National Museums Liverpool (depicted above). We are already running regular workshops and demonstrations, and offering studio facilities for those who wish to explore letterpress further. The Bluecoat is a dedicated centre for the arts in Liverpool, and Juniper Press is already an important part of that community.

However, we still need help and support, both financially and in kind, to make this non-profitmaking community venture succeed. Donations of time, type and letterpress items will be truly welcomed. Please contact me at [juniperpressliverpool@yahoo.co.uk](mailto:juniperpressliverpool@yahoo.co.uk).

## New private press in north Wales: Gwydir Press, Llanrwst

The Gwydir Press was set up in 2012 to produce fine, limited edition books using traditional letterpress techniques. All books are type-set by hand and illustrated using relief techniques. They are printed on a nineteenth-century Franklin treadle press, and bound by hand using traditional, fine-binding methods.

The Press is located at Gwydir Castle, which has associations with early printing, literature and the bardic tradition. Bishop William Morgan, who was the first to translate the Bible into

Welsh, was schooled here with the children of Maurice Wynn. Here too, Sir John Wynn wrote his famous *History of the Gwydir Family* at the end of the sixteenth century. It is the founders' hope that the Gwydir Press will continue this tradition of excellence and literary association. Their first book, *Pwyll*, a medieval story from the *Mabinogi* with illustrations by Peter Welford, was recently completed and has been enthusiastically received. For further details see the website at [www.gwydirpress.com](http://www.gwydirpress.com).

### Printing and binding courses at the Grange

The Grange, Ellesmere, Shropshire, is a beautiful Georgian house and estate which has been run as a learning centre for more than twenty-five years. The owners have recently added residential courses and workshops in letterpress printing, calligraphy and printmaking, to complement their bookbinding and marbling courses. They are currently restoring an Arab platen which has been kindly loaned by the Atkinson Gallery, Southport, to go alongside their Eagle platen and Vandercook presses. For further details please see [www.thegrange.uk.com](http://www.thegrange.uk.com).

### INFORMATION SOUGHT ON 1930S PRINTING METHODS

Paul Ramsay

I am researching the processes used to print advertisements for Dubarry cosmetics, which were bound into some British books of stamps between 1936 and 1939. While the stamps have been well studied and documented by philatelists, the Dubarry adverts have been largely ignored. An example is shown above right (somewhat enlarged).

The advertisements were designed and printed by the Dubarry Perfumery Company of Hove in sheets of twenty, and delivered to Harrison & Sons for binding into stamp booklets. However, booklets were produced in blocks of forty, so Harrison had to insert sheets in pairs. Two different processes were used to print the adverts. The coloured images were printed using three colour offset lithography, and the black text and borders were printed letterpress. The artwork for the letterpress plates appears to have been done by hand, resulting in many small differences between similar advertisements.



I would like to make contact with someone with knowledge of 1930s printing to study two questions: why the sheets were printed half size (twenty instead of forty, possibly a limitation of Dubarry's in-house printing department); and how were the printing plates made, duplicating images between adverts, but introducing small differences? More details may be found here: [sites.google.com/site/gbstampbooklets/dubarry/plates](http://sites.google.com/site/gbstampbooklets/dubarry/plates). If you can help, please contact me at [dr\\_paulr@yahoo.com](mailto:dr_paulr@yahoo.com).

### SCHOOL MATHS BOOKS IN THE 1960S AT CUP

John Trevitt

In 1967, when I joined Cambridge University Press, the University Printing House was totally Monotype and letterpress, and was destined to remain in both camps until the early 1980s, despite the introduction ten years earlier of a Linotron 505 and accompanying offset litho presses.

David McKitterick, in his absorbing *History of Cambridge University Press* (vol. 3, 1872–1972), has illuminated the predicament of the two sides of CUP when financial pressures grew acute in the late 1960s: the Printing House was still locked into letterpress, while the publishing side was competing with rivals able to take advantage of cheap composition systems and cheaper litho printing. The post-war boom in scholarly books was coming to a swift end. So in the late 1960s and early 1970s the Press's warehouse was stocked with handsome and

well-printed books for which there was a sudden decrease in demand.

Book design was still the Printer's responsibility – 'to design Press books in accordance with the Publisher's requirements'. The publishing side of CUP had forged a strong, profitable link with the School Mathematics Project (SMP), books 1–5 of which formed a five-year course to the O-level examination. The obvious next development was a new series of books 'designed for non-GCE' secondary pupils.

My arrival at CUP co-incided with the arrival of the first draft of that series and the twilight of letterpress there. SMP and the publishing editor asked for a 'modern' design to support the new way of teaching maths to a relatively new strand of 'non-GCE' pupils. Books 1–5, written for O-level pupils, were set in Times New Roman, which was itself a typographic advance on older school maths books (set in 'Modern', Monotype series 7) but were hardly 'modern'.

In the late 1960s, what else could we choose but Unifers (series 689), with accompanying two-colour diagrams. Unifers was not equipped with maths sorts, so the CUP Monotype department (and thus the Monotype Corporation itself) had to catch up. That awkwardness extended to tables and graphs (even when most of the vertical and horizontal rules were eliminated by clever design). On the other hand, CUP could stereotype the letterpress formes and print the new series from flexible rubber plates on their DP&E rotary presses. The remaining difficulty concerned register – not the very exact register required in four-colour process work, but making

respectable joins between the minimal rules deemed essential to make visual sense for monochrome (or two-colour) graphs and diagrams, and making use of the second colour as a way of further enlivening the pages of maths.

SMP books A–H were very successful: a few of our younger readers might have learnt maths from them.

## PHS Subscriptions

Andrew Dolinski

I would like to remind members of the Printing Historical Society that the annual subscription for January to December 2014 became due on 1 January 2014. The subscription rates are: *UK individuals* £25; *UK institutions* £30; *UK students* £10; *overseas individuals* £35; *overseas institutions* £40; *overseas students* £20. Payment may be made by the following methods: bank transfer/internet payment to The Royal Bank of Scotland, account number 12111882, sort code 16-19-15 (IBAN GB17RBOS16191512111882 BIC RBOSG82L); debit or credit card; PayPal; or cheque. If paying by bank transfer/internet payment please quote your membership number as the reference (which I will be happy to supply you with if you are unsure). Please also send a note of payment via e-mail to me at treasurer@printinghistoricalsociety.org.uk. If paying by cheque in a currency other than sterling, please add £10 as a contribution to the high UK bank conversion charges. Cheques should be made payable to 'Printing Historical Society' and sent to me, Andrew Dolinski, at 34 Martineau Lane, Hurst, Berkshire RG10 0SF, UK.

The introduction of debit/credit card and PayPal payments has proved popular, especially with overseas members. If you wish to pay by card or by PayPal account please send an e-mail to treasurer@printinghistoricalsociety.org.uk. I will respond by sending an automated reply with a secure link to follow.

## 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 April/May 2014. This will be the last number published under the editorship of Sandro Jung, who has resigned as Editor from the date of the AGM. The Society is in the process of appointing his successor as Editor, and any offers or suggestions

should be sent to the Chair of the Publications Sub-Committee, Paul W. Nash (see below). Members are re-assured that future numbers are well in hand, and, with the help of several guest-editors, it is hoped to return to the regular publication of two issues each year in 2014. *Journal* 21 (Autumn 2014) is planned as a special anniversary issue, and will include an account of the founding of the Society, in addition to the usual articles and reviews.

## NEW BOOKS

*Book design for children's reading* by Sue Walker discusses a neglected genre of design – books used in schools for teaching children to read. The author shows how typography and the use of illustrations in such books has been influenced by printers, publishers and educationalists. An illustrated timeline shows covers, spreads and same-size examples of the types used in books dating from the end of the nineteenth century to the end of the twentieth, showing how typesetting and printing technology have influenced the visual appearance of the books that most people encounter as they are growing up. 208 pages, paperback, price £22.50. Published by St Bride Library, and available from their website at www.stbridelibrary.bigcartel.com.

*Instructions on how to print woodcuts properly* by Jean-Michel Papillon. A new translation (by Lucinda Byatt, Paul L. Kershaw and Paul W. Nash) of the final chapter of the *Traité historique et pratique de la gravure en bois* (1766), with annotations, a preface and appendix by Kershaw. 27 pages, limited edition of 100 copies printed letterpress, bound in quarter cloth with patterned paper-covered boards, price £25.00. Available from Paul L. Kershaw, Grapho Editions, 4 Kirkby Road, Ripon, North Yorkshire HG4 2ET. Tel: 01765 601624. E-mail: info@plkershaw.co.uk.

## IMPORTANT COLLECTION OF PRINTS AND PRINTING SURFACES FOR SALE

The collection of prints in all media, and examples of printing surfaces, assembled by the late Roger Baynton-Williams and used as the basis for his monograph *The art of the printmaker* (London: A. & C. Black, 2009) is now offered for sale. The collection consists

of some 150 items from the period around 1500 to 1800. Many are unique, including original copper-plates, relief blocks and lithographic stones. A short-title list is available from Sarah Baynton-Williams, to whom enquiries should be directed. Tel: 01903 883588. E-mail: gallery@baynton-williams.com.

'Arab' treadle press for sale. Crown folio, made by 'J WADE PATENTEE HALIFAX' around 1950 (with original bill of sale). Believed to be complete, but unrestored and needs rebuild. The following are also available: 11 wooden type cases; card fount of 24-pt Saxon Black; 20E fount of 18-pt Perpetua; 20E fount of 24-pt Perpetua (all Stephenson Blake founder's type); cast-iron composing stone 18 x 24 inches; wall-mounted rack for five rollers; three rollers (A/F); lead-cutter; and assorted plastic reglet. Located in Essex (CO6), whence buyer collects. Offers please, to Martin Williams. Tel: 07876 742 169. E-mail: mail@mbmwilliams.co.uk.

## USEFUL CONTACTS

**National Printing Heritage Trust**  
www.npht.org.uk

**Hon. Correspondent:** Paul W. Nash  
secretary@npht.org.uk

**Treasurer:** Andrew Dolinski, 34 Martineau Lane, Hurst, Berkshire RG10 0SF  
thecarpathianpress@hotmail.com

**Printing Historical Society**  
c/o St Bride Library, Bride Lane, Fleet Street, London EC4Y 8EE  
www.printinghistoricalsociety.org.uk  
secretary@printinghistoricalsociety.org.uk

**Chair:** John Hinks, jh241@le.ac.uk

**Treasurer:** Andrew Dolinski, 34 Martineau Lane, Hurst, Berkshire RG10 0SF  
treasurer@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  
glyn@sbf.org.uk

**Friends of St Bride Library**  
friends@stbride.org

**Printing History News**  
**Editor:** Paul W. Nash, 19 Fosseyway Drive, Moreton-in-Marsh, Glos. GL56 0DU  
paul@strawberrypress.co.uk

*Published by the NPHT, PHS and the Friends of St Bride Library, March 2014. Printed by Wayzgoose Ltd, Birmingham.*