

Printing History News

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

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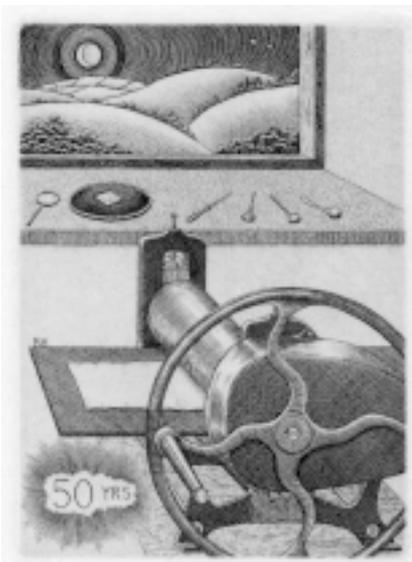
Printing Historical Society Anniversary Conference

Landmarks of printing: from origins to the digital age. Booking is now open for the conference, which will be held at St Bride on 13–14 November 2014. The programme includes Christoph Reske on *Did Johannes Gutenberg invent the hand mould?* David Osbaldestin on *Sanserif: the face of profit, purity and power.* Persida Lazerevic on *Landmarks in the printing of Illyrian books in the eighteenth century.* Claire Bolton on *A printing landmark: the first printed glossed Bible.* Jon Melton on *The typographic traveller.* Melissa Morris and Chainy Folsom on *Re-imagining incunables: how accessible digital technology illuminates the production process of Antoninus' Summa theologica.* Riccardo Olocco on *Scotus' great primer roman: the 'Helvetica' of the Renaissance.* Lotte Hellenga on *William Caxton.* Elizabeth Upper on *Manuscript to press to binding: red frisket sheets and the creation of colour printing, circa 1490–1630.* Karina de la Garza-Gil on *Material evidence in Cologne incunabula 1465–1501.* Caroline Archer on *The making of a printer: the advent of technical education in the printing industry.* Roger Gaskell and Caroline Duroselle-Melish on *Papillon, Diderot and the renaissance of the woodcut in the eighteenth century* and James Clough on *A close look at Bodoni and his Latin types.*

In addition there will be special addresses by John Hinks, Chairman of the PHS, on *Printing history and the 'spatial turn': new light on how early printers chose their location;* by Andrew Boag on *The Monotype Corporation;* and by Michael Twyman on *Chromolithography.* There will also be a book-launch and reception to mark the publication of the Society's long-awaited history of the Monotype Corporation.

Tickets cost £95.00 for both days for PHS members, students and the unwaged (£125.00 for others). Tickets for one day only, cost £55.00 for members,

students and the unwaged (£75.00 for others). Further details can be found, and bookings made, via the website at www.printinghistoricalsociety.org.uk or by contacting the Secretary of the Printing Historical Society (see 'Useful contacts' on page 4).

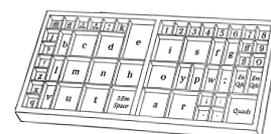


ANNIVERSARY KEEPSAKE AND PUBLICATIONS

To celebrate the anniversary, the PHS is preparing a keepsake to be issued to all individual members at the time of the Conference, printed in a limited edition by as many historical techniques and processes of printing as possible (from woodcut to digital), and describing each technique in turn. The engraving reproduced above was specially commissioned from Brian Hanscomb to mark the anniversary, and will be printed from the plate in the keepsake (its fine detail is not evident from the above reproduction, which gives nevertheless a fair indication of the design). In addition, a special number of the Society's *Journal* will be published (see page 4), to include a history of the founding and early years of the Printing Historical Society.

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.



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, 28 June, 26 July, 27 September, 25 October and 22 November 2014. *Fee:* £90.00.

One-day introduction to letterpress.

This introductory workshop will cover hand-composition, making up a forme, printing on various sorts of press (small platen, hand-press, cylinder) and the effects of ink and paper on the printed result. It will necessarily be fast-paced and is intended to give participants a taste of the various processes of letterpress printing. After completing the course, students can go on to further courses with greater confidence or start their own experiments. They should also be better able to judge what press and other materials will be needed to

accomplish the sort of printing they desire. *Facilitator:* Richard Lawrence. *Running:* 11:00 a.m.–6:00 p.m. on Saturdays, 21 September, 26 October and 9 November 2014. *Fee:* £90.00.

Introduction to wood-engraving. Learn how to make a wood-engraving in the white-line tradition of Thomas Bewick and the wood-engravers of the 1930s. Students will be introduced to the process, from preliminary drawings and design, transferring drawings to blocks, cutting techniques, choosing papers and proofing, to printing a limited edition of a block on a Farley proofing press. The course will also feature the work of historical and contemporary wood-engravers with the opportunity to look at blocks from the St Bride collection. Tools *etc.* will be provided but students will need to bring their own drawing equipment. *Facilitator:* Peter S. Smith. *Running:* six sessions, 6:00–9:00 p.m. Fridays, 3 October–7 November 2014. *Fee:* £370.00.

Booking and further details. To book, and for further details (including other classes, courses and workshops) please see www.sbf.org.uk and click on the 'Workshops' tab. Alternatively you can book by credit card, by telephone on 0207 353 4660. Concessions are available for Friends of St Bride, over-sixties and full-time students.

NEW PRINTS OF HISTORIC WOOD-ENGRAVINGS

St Bride has printed a series of new impressions of wood-engravings in the Library's collection. The blocks are from Henry Mayhew's *London labour and the London poor*, first published in the 1840s as a series of articles in the *Morning chronicle* and reprinted in book-form in 1851. The images show the common people and street vendors of early Victorian London, and were cut by Richard Beard, often after his own daguerreotypes. A large collection of the surviving blocks is now held at St Bride, and in March five of the best were chosen for a careful reprint. One hundred copies of each were printed in the St Bride printing workshop, and the prints are now for sale in support of the Library. The full set of five prints costs £100.00; a selection of three costs £70.00; and prints are available separately at £25.00. They can be bought by visiting the Library, or by contacting Gill Clayton at St Bride on 020 7353 3331, e-mail gill@sbf.org.uk.

OTHER EVENTS

Printing workshops in Oxford

The Bodleian Hand-Printing Workshop has announced a further series of workshops and courses, to be held at the Story Museum, 42 Pembroke Street, Oxford OX1 1BP. Further details may be found on the Museum's website at www.storymuseum.org.uk. For booking please visit the website or telephone 01865 790050.

Family session. Aimed at parents and children, the session consists of a short history of hand-printing and type manufacture, demonstrations of printing on a common press and hand-composition, and the chance for each attendee to set their name and print it as part of a keepsake. Suitable for children aged eight and over, accompanied by an adult. *Tutor:* Paul W. Nash or Michael Daniell. *Running:* 2:00–4:00 p.m. on Saturdays 19 July, 20 September, 18 October and 22 November 2014. *Fee:* £8.00 per person.

Adult workshop. An introduction to printing for adults, similar to the family sessions described above, but aimed at those of sixteen and above. *Tutor:* Paul W. Nash. *Running:* 6:30–8:30 p.m. on Thursday 7 August and Tuesday 23 September 2014. *Fee:* £15.00 per person.

Hand-printing course. A series of six weekly sessions for beginners or those with some knowledge of printing. The course will begin with a short history and practical demonstration of hand-composition and printing, followed by the production of a small edition of a pamphlet of poetry. Suitable for adults (aged at least sixteen). *Tutor:* Paul W. Nash. *Running:* 6:30–8:30 p.m. on Thursdays from 4 September 2014. *Fee:* £120.00 per person for the six sessions.

THE BEAUTY OF LETTERS: CALL FOR PAPERS

The Baskerville Society is pleased to announce that the theme for its second two-day conference, to be held on 14 and 15 March 2015 at Birmingham, will be: *The beauty of letters: text, type and communication in the eighteenth century*.

In his preface to *Paradise lost* (1758), John Baskerville described himself as 'an admirer of the beauty of letters'. This conference takes his phrase as a starting point to explore the production, distribution, consumption and reception, not only of letters, but of words, texts and images during the long eighteenth century (*circa* 1688–1820). This conference will consider how writing, printing, performance and portrayal contributed to the creation of cultural identity and taste, assisted the spread of knowledge and contributed to political, economic, social and cultural change in Britain and the wider world.

The Conference organisers, Professor Caroline Archer and Dr Malcolm Dick are inviting contributions from academics, heritage professionals, research students and independent scholars in the following areas: **Writing** (styles and teaching of writing and penmanship, copybooks, shorthand, manuscripts and their creation by authors of the eighteenth century (please note the Conference is not exploring literary criticism)); **Printing** (printers and disseminators of texts, typefounders, technology, type and typography, libraries and education, books in all subject areas, newspapers, periodicals, ephemera and street literature); **Performance** (texts presented as theatre, music, politics and education, as plays, ballad-operas, songs and lyrics, the presentation of scripts and musical scores, censorship, theatre programmes and merchandising, speeches, sermons and lectures); **Portrayal** (visual representation of text in maps, scientific and architectural drawings, political and satirical cartoons, posters, labels, signs, shop-fronts and advertising).

Please send a suggested title, synopsis (200 words) and biography (100 words) as a Word attachment to both caroline.archer@bcu.ac.uk and to m.m.dick@bham.ac.uk.

PRINT NETWORKS CONFERENCE 2014

Booking is now open for the Print Networks conference, which 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*. The keynote speaker will be Professor Simon Eliot. Accommodation and dining will be available at the College and further details can be found at www.bookhistory.org.uk/print-networks/events.

Baskerville Society

The Baskerville Society holds regular events, usually in and around Birmingham, on aspects of the life, work and influence of John Baskerville. For the latest conference see page 2; for other events see www.typographichub.org (and click on the Society's tab).

Oxford Wayzgoose

The Oxford Guild of Printers will hold its next Wayzgoose (printers' fair) at Oxford Bookes University on Saturday 11 October 2014, 10:00 a.m.–5:00 p.m. Stalls will be held by fine and private press printers (offering their printed work and second-hand type and equipment), societies, book-sellers, suppliers of paper, type, binding materials etc. *Free entry*. A few stalls are still available for printers etc. (see www.oxfordguildofprinters.com).



WATER, SHEEP, COAL AND PERCY LUND HUMPHRIES

Charles Lubelski

I am writing the history of Percy Lund Humphries, the acclaimed Bradford printing company of the last century. I am sure many readers of *PHN* will have heard about this company and will almost certainly know of, if not have actually perused, one or more of their superb *Penrose annuals*.

I write to ask if readers know of any articles, notes or material relating to Lund Humphries which could help in my research. Surprisingly, very little is available on paper or elsewhere despite the hundred-year history of the firm; thus anything, however small or insignificant, would be important.

It is not surprising that Lund Humphries chose Bradford as the location for their new company in 1895 – a bleak northern town surrounded by a countryside populated with thousands of long-haired sheep, an endless supply of soft water (ideal for cleaning wool), coal seams, iron ore and nearby quarries of sandstone suitable for building mills. The population of 150,000 men, women and children provided the 350 textile mills with cheap labour. Entrepreneurs and financiers generated huge profits as the textile industry mushroomed. Bradford, nicknamed 'Worstedopolis,' became the greatest city in

the world for the manufacture of woolen textiles.

Here there was an insatiable demand for printing of all kinds. From the beginning it was clear that Percy Lund and Edward Walter Humphries intended to offer only the highest quality of printing. Perfection was to be the company standard. Every device and technique which added to or improved quality and production was sought. The firm was among the first to use Monotype composition. This concept of perfection was to be the company norm throughout its history. Henry Moore, Barbara Hepworth, Ben Nicholson and many others in the art world used the services of Lund Humphries. Earnest Aris, W. F. Briggs and the famous railway-poster artist Frank Newbould were among many artists and designers who worked for the firm.

There is much to discover. While my central focus is printing history, social, economic and political aspects of these remarkable one hundred years will also be scrutinised. The saddest sentence in my research will be from a former senior employee who told me of the unhappiest day in his life: 'I was responsible [in 1994] for locking the factory gates for the last time and handing-in the keys to the official receiver.' However, I can assure you that there will be much happier matters to tell of and overall a rich and inspirational story of printing history. I want to tell this story in as much detail as possible. You can contact me on 01765 698353 or cdlubelski@talktalk.net.

PHS Interaction 2

Dr Michael Pritchard

On Wednesday 14 May the second of the PHS Interaction sessions took place with nine participants representing a range of overlapping interests. Contributors represented printing history, photographic history and printing, and historic photographic process practitioners working in areas such as nature printing and Woodburytype. The focus of the session was on Woodburytype, photography and photo-mechanical methods of reproduction. Michael Twyman introduced the session and outlined a series of areas that those attending might want to consider. These formed a loose structure and the conversation ranged broadly from the commercialisation of photographic enlarging (around 1857) to the Ordnance Survey's use of photolithography and printing surfaces as historical artefacts.

The photographic historians were able to add to the knowledge of the printing historians, but it was quickly apparent that the technicalities and complexity of printing had been much less considered by historians of photography. Although there have been several studies of the photographic book, very little has been published on the relationship between photography and printing. Several times the debate considered the question of whether, for printing, photography was simply a tool – a means to an end – rather than a printing process worthy of consideration in its own right. For some, the complexity of the photographic process was less important than its ability to produce a plate suitable for creating a printing surface. Some of the technical questions around producing a photographic plate for subsequent printing from were discussed. The role of W. H. Fox Talbot was acknowledged. He recognised that the calotype process (1841) was a means of creating multiple copies of an image for books. The importance of his *The pencil of nature* (1844–1846), and the inclusion of a calotype tipped into *The art union* (1846), was noted. Talbot later spent years developing his photographic engraving process which produced an image in ink from a copper plate.

The afternoon was useful, with the photographic historians, particularly, learning much from their printing counterparts. The Wilson Centre of Photography has offered to hold a hands-on workshop to look at and discuss examples of photographic processes focusing on those with a particular application to printing, and details of this will be announced in due course.

INFORMATION SOUGHT ON CHAPBOOKS

Leo John De Freitas

I am engaged on a study of the chapbook as an artefact of the provincial printing press (i.e. not as a subject for literary or cultural studies but as a product of printing – and especially illustrative – practice) and should be very grateful for some help.

My research is currently concentrated loosely on the midlands, roughly from Derby in the north to Tewkesbury in the south-west (I have already completed research into chapbooks produced in Coventry), and on the period 1690–1840, and I would be

interested to know if any readers of *PHN* have either actual blocks from this period and/or know of references to the production of chapbooks by printers. I am also seeking information on the activities of provincial printers as publishers of chapbooks, and their associations with itinerant pedlars (chapmen). Any suggestions or leads would be most appreciated. If you can help, do please contact me on 01295 256110 or leojdefreitas@aol.com.

AGM of the Printing Historical Society

Francis Cave

A small but enthusiastic group of the Society's members met for this year's Annual General Meeting on 16 May at the Society of Antiquaries in Piccadilly, London. The venue was chosen chiefly to allow members to visit *Renaissance impressions*, the exhibition of *chiaroscuro* woodcuts at the Royal Academy of Arts next door. The panelled Council Room of the Society of Antiquaries provided a congenial environment in which to ponder the Society's last year and indeed its first fifty years.

Our Chairman, John Hinks, opened proceedings with the customary words of welcome and of thanks to those who have served the Society in various capacities over the past year. He thanked Caroline Archer and Michael Twyman for arranging two successful 'interactions' and looked forward to more workshops of this kind in future.

The Secretary, Francis Cave, reported that over the past year, in addition to assisting Caroline Archer with organising the anniversary conference, he had been giving attention to the need to publicise the Society. To this end he had represented the PHS on the St Bride stall at IPEX in March, and had arranged for the Society to have its own stall at the Olympia International Antiquarian Book Fair in May.

The Treasurer, Andrew Dolinski, unfortunately prevented by illness from attending in person, submitted a written report. The Publications Secretary, Paul W. Nash, reported that the Society's publishing programme was in much better health now than a year ago (on the *Journal* see below). The reprint of Balston's book of private press types at Cambridge had been widely welcomed and he reported on four monographs in preparation, at least three of which could be ready for publication within this anniversary year.

Giles Mandelbrote, Grants and Prizes Chairman, announced the following awards: to Louise Seaward – £1,000 for research into the international reach of the print trade and the relationship between printers and local authorities in eighteenth century Savoy; Paul Dijkstra – £760 for purchase of equipment to support the creation of an online photographic database of fifteenth century type faces; Michael Kniess – £310 for research into the trade in type between Britain and the United States in the latter half of the nineteenth century; and Charles Lubelski – £930 for research into the history of the printing firm Percy Lund Humphries (see page 3).

The formal business of the meeting ended with the re-election of Richard Lawrence, Sebastian Carter and James Mosley, and the election of Pia Östlund to the Committee. Then members celebrated the Society's fiftieth anniversary with sparkling wine, before we were joined by Anne Desmet RA, a wood-engraver and printmaker who gave us a fascinating introduction to *chiaroscuro* printmaking, which ensured that our visit to the *Renaissance impressions* exhibition was especially worthwhile, rounding off an excellent evening.

NEWS OF THE JUNIPER PRESS AT THE BLUECOAT

Kenneth Burnley

Juniper Press has recently received a grant from the National Printing Heritage Trust to cover the costs of installing two Albion presses (on long-term loan from National Museums Liverpool) and to acquire wood type for use in the regular workshops and demonstrations we are now holding. We are most grateful to the Trust for this support, which has enabled us to move forward with our plans to establish a letterpress printing centre in Liverpool.

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.

PHS *Journal*

Members of the Printing Historical Society will recently have received its *Journal* 20, guest-edited by Martyn Ould. Sandro Jung formally resigned

as Editor at the Annual General Meeting held on 16 May, and his place has been taken by Paul W. Nash. The next *Journal* to appear will be a fiftieth anniversary number, containing, among other essays, a history of the founding and early years of the Society by Iain Bain and David Chambers. The number will also include an essay on Spanish type and typography of the second half of the eighteenth century, a report on a new survey of Columbian hand-presses, and other essays and reviews. This number is due to appear in the autumn of 2014. For spring 2015, the *Journal* will be guest-edited by John Feather, and will cover the relationships between printers and publishers.

John Arnold

It is with great regret that we record the death of John Arnold, MBE, a long-standing Trustee of the National Printing Heritage Trust. John died on 8 April 2014 at the age of eighty.

USEFUL CONTACTS

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