

# Printing History News

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

Number 44 ★ Autumn 2014

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## LANDMARKS IN PRINTING PHS Anniversary Conference: 18–19 November at St Bride

This year, the Printing Historical Society commemorates its fiftieth anniversary and its role in the encouragement of printing history. To celebrate this milestone, the Society is hosting several events, foremost of which is a two-day conference on the theme of *Landmarks in printing: from origins to the digital age* at which an international line-up of speakers will present papers covering many aspects of the art and craft of printing, including its aesthetic, cultural, practical and technical achievements.

Guest speakers are Nicolas Barker, Lotte Hellinga, Christopher Reske and Michael Twyman. In addition, a number of other activities will run alongside the main conference including an exhibition of the Society's publications, a book reading, and an evening reception and book-launch hosted by the Monotype Corporation (see below).

This event will be of interest to academics, students and practitioners including printers, typographers, designers, librarians, publishers, book-makers and anyone interested in the reproduction and dissemination of the printed word.

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, including a full conference programme, can be found, and bookings made, via the website at [www.printinghistoricalsociety.org.uk](http://www.printinghistoricalsociety.org.uk). Places may also be booked by contacting the Secretary of the Society (see 'Useful contacts' on page 4).

## History of the Monotype Corporation

After some years of research, writing and editing, the *History of the Monotype Corporation* is due to be published to co-incide with the PHS conference in

November. Written by Judy Slinn (business history), Sebastian Carter (typographical history) and Richard Southall (technical history), and edited by Andrew Boag and Christopher Burke, the book runs to 432 pages with numerous illustrations, some in colour. It has been designed by Burke, using Monotype faces, and will be bound in cloth with a dust-jacket printed letterpress in Monotype Bulmer by Hand and Eye, designed by Boag. The book is being published jointly by the PHS and Andrew Boag's Vanbrugh Press. Copies will be distributed free to current members of the PHS in lieu of two numbers of the Society's *Journal*, and thereafter copies will be available from the Vanbrugh Press at £50.00 (via [amazon.co.uk](http://amazon.co.uk)).

Andrew Boag will speak about the book, and about the history of the Monotype Corporation, at the PHS Conference, on 18 November, at a special reception being held to mark the publication.

## ANNIVERSARY KEEPSAKE

To celebrate its 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 hand-burnished woodcut to digital), and describing each technique in turn. The engraving specially commissioned from Brian Hanscomb to mark the anniversary was reproduced in *PHN* 43, and examples of historical Chinese wooden types, woodcuts and wood-engravings, lithography, stereotyping and nature printing will also be included.

## 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.sbf.org.uk/library](http://www.sbf.org.uk/library).

**Lecture: *From Q to M: three centuries of typewriter art*.** On Wednesday 24 September 2014 at 7:00 p.m. Barrie Tullett will speak on art created with the typewriter, from the nineteenth, twentieth and twenty-first centuries, accompanied by live typing from Keira Rathbone. Copies of *Typewriter art: a modern anthology* by Barrie Tullett (Laurence King, 2014), will be available to purchase on the evening at £19.95 each. Tickets: £15.00 (Friends of St Bride, £12.50, students (bring NUS card) £10.00).

**Lecture: *Brand onions make my eyes water*.** On Wednesday 22 October at 7:00 p.m. Daren Cook will speak on his experience of 'branding'. The speaker writes: 'I have spent the last twenty years working in the world of 'brand', a world I recognise is often viewed with scepticism. After graduating, I worked at Wolff Olins for more than a decade before moving on to help the late Wally Olins set up Saffron Brand Consultants. In 2008, I established my one- (sometimes two-) man studio, Daren Cook Design, to work on projects I can feel passionate about, and then get a good night's sleep afterwards'. In this talk Cook will take us on a journey through his career and share his insights into the world of 'brand'. He says 'creating interesting, useful brands need not be rocket science, and the most important test of success is whether I can explain a brand and its strategy to my Mum in one sentence or phrase that she understands'. Tickets £15.00 (Friends of St Bride, £12.50, students (bring NUS card) £10.00).

**Lecture: *Peggy Angus: designer, teacher, painter*.** On Wednesday 19 November at 7:00 p.m. James Russell will speak on the work of Peggy Angus. She was a

contemporary of Ravilious and Bawden, a dynamic, multitalented figure whose career spanned the twentieth century. Drawing on rarely seen examples of her work, archive photos and the recollections of colleagues and friends, this talk explores both her artistic career and her extraordinary life. Copies of Russell's *Peggy Angus: designer, teacher, painter* (Antique Collectors Club, 2014), will be available to purchase on the evening at £25.00 each. Tickets: £15.00 (Friends of St Bride, £12.50, students (bring NUS card) £10.00).

### 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 27 September, 7 October, 25 October, 13 November, 22 November and 2 December 2014. *Fee:* £90.00.

**Lino cutting (relief printing) taster day.** You will be introduced to the process of black and white linoleum cutting from preliminary drawings and design on the block, through cutting and choosing papers to printing a small edition. The course includes health and safety in the workshop, the care and use of tools and the use of Vandercook and Albion printing presses. Tools, linoleum, paper and inks will be provided. The course provides an excellent introduction to lino cutting and the letterpress workshop. *Facilitator:* Peter S. Smith. *Running:* 11:00 a.m.–6:00 p.m. on 9 October, 11 October and 22 November 2014. *Fee:* £90.00.

**Introduction to colour lino cutting (relief).** This six-week course will cover the process of colour linoleum cutting from preliminary drawings and design on the block, through cutting and choosing papers to printing a small edition. The course includes health and safety in the workshop, the care and use of tools and the use of Vandercook and Albion printing presses. Tools, linoleum, paper and inks will be provided. *Facilitator:* Peter S. Smith. *Running:* 6:00–9:00 p.m. on Thursdays 6 November–11 December 2014. *Fee:* £390.00.

**Two-day letterpress course.** This course will begin with induction to the workshop, health and safety, an overview of letterpress printing, an explanation of hand-composition and an introduction to the presses. It is ideal for those with a desire to explore hands-on processes, learn about letterpress or simply have fun with type and ink in an historic setting. *Facilitator:* Mick Clayton. *Running:* 10:30 a.m.–5:30 p.m. on Wednesday 15 and Thursday 16 October 2014. *Fee:* £236.00.

**Three week hand-composition and letterpress course.** During this course students will examine the processes and skills needed to create their own work using letterpress. This includes hand-composition of metal type and the use of our Albion, Columbian, Stanhope and Vandercook presses. Subsequent courses will look at wood-letter printing, two-colour printing and the use of illustration blocks with type. *Facilitator:* Mick Clayton. *Running:* 6:00–9:00 p.m. on Mondays 20 October–3 November; 17 November–1 December 2014; and 19 January–2 February 2015. *Fee:* £195.00.

**Booking and further details.** To book, and for further details (including other classes, courses and workshops) please see [www.sbf.org.uk](http://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.

## OTHER EVENTS

### FORM OF THE BOOK: CALL FOR PAPERS

*The form of the book: printing, publishing and production in the regions* is a Book History Research Network study day on print and manuscript culture in British and European towns and cities, hosted by the Typographic Hub, Birmingham City University, on Friday 5 December 2014.

The first book written by Samuel Johnson, an abridgment and translation of Father Lobo's *Voyage to Abyssinia*, was published in London in 1735. However, it had been written in Birmingham and printed there two years earlier by Thomas Warren, a bookseller, printer, publisher, stationer and founder of the town's first known newspaper, the

*Birmingham Journal*. This brief anecdote serves to highlight the dominance of the capital over its regional counterparts. But while the book-trade – and its historians – may focus on the productions of the first city, every provincial town also has its own literary and typographical history embodied by its ephemera, pamphlets, newspapers and books; and every regional town has designed, published and printed matter of interest and value. This symposium considers the productions of, and relating to, the regional press.

Papers of twenty-minutes duration are invited for this interdisciplinary study day from postgraduates, independent researchers and established scholars working on medieval to modern Britain or Europe. Topics might include but are not limited to:

- ★ Regional texts: their origination, design, production, distribution, consumption and reception
- ★ Reflections of regional cultural identities in the design and production of provincial ephemera, pamphlets, newspapers and books
- ★ How the look and content of the regionally-produced book has contributed to, or been shaped by, its local setting
- ★ Popular print and 'street literature' (ballads, chapbooks, broadsides etc.)
- ★ How regional publications disseminated local ideas and culture
- ★ Understanding regional towns through their ephemera, pamphlets, newspapers and books.

To apply, please send a suggested title, synopsis (200 words) and biography (100 words) as a Word attachment to both Professor Caroline Archer and Dr Catherine Armstrong, by 17 October, to: [caroline.archer@bcu.ac.uk](mailto:caroline.archer@bcu.ac.uk) and [C.M.Armstrong@lboro.ac.uk](mailto:C.M.Armstrong@lboro.ac.uk)

### Early printed books at Cambridge University Library

An exhibition of incunables and post-incunables from Cambridge University Library's collections, entitled *Lives of print: the use and abuse of books 1450–1550*, will open at the Library on 24 October and run until April 2015. It is accompanied by an illustrated catalogue entitled *Emprynted in thys manere: early printed treasures from Cambridge University Library*, which includes a description by Sebastian

Carter of Johannes Schussler's 1472 edition of Cassiodorus' *Historia tripartita*, which was a source of William Morris's 'Troy' type. Further details can be found at [www.exhibitions.lib.cam.ac.uk/incunabula](http://www.exhibitions.lib.cam.ac.uk/incunabula).

## BOOKSHOPS IN THE HISTORY OF THE TRADE

The thirty-sixth Annual Conference on Book Trade History will be held on Sunday 16 and Monday 17 November 2014 at Stationers' Hall, Ave Maria Lane, London EC4M 7DD, on the subject *Bookshops in the history of the trade*. Organised by Robin Myers, Michael Harris and Giles Mandelbrote, speakers include Adam Budd (University of Edinburgh), David Chambers, Cristina Dondi (Oxford University), Michael Harris, Neil Harris (University of Udine, Italy), James Raven (University of Essex) and Dominique Varry. *Conference fee: £95.00 (students £60.00); single-day £60.00 (student £50.00)*, inclusive of coffee and lunch on both days, a reception on Sunday evening and a visit to the Museum of London. For a booking form, or for more information, please contact the Antiquarian Booksellers Association, Sackville House, 40 Piccadilly, London W1J 0DR. E-mail: [ped@aba.org.uk](mailto:ped@aba.org.uk). Tel: 020 7439 3118. Or visit [www.aba.org.uk](http://www.aba.org.uk).

## Oxford Guild of Printers' Wayzgoose

The Oxford Guild of Printers will hold a Wayzgoose (printers' fair) in the main hall 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 books and ephemera, second-hand type, equipment and printing sundries), societies, booksellers (specialising in press books, typography and bibliography), suppliers of paper, type and relief blocks, binding materials etc. *Entry is free*. For further details see [www.oxfordguildofprinters.com](http://www.oxfordguildofprinters.com).

## 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](http://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 attender 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 18 October and 22 November 2014. *Fee:* £8.00 per person.

**Design and print a Christmas card.** Over two evenings each attender will produce a linocut and set a short greeting in metal type, then print an edition of up to fifty cards. The first evening is on 27 November, the second is booked at your convenience, for a one-to-one printing session. Suitable for adults (sixteen or older). *Tutors:* Paul W. Nash and Michael Daniell. *Running:* 6:00–9:00 p.m. *Fee:* £80.00 per person. A similar Valentine printing course is planned for the new year.



### A NEW WOODEN PRESS

Following his construction of a one-pull wooden press in 2008 (see *Journal of the Printing Historical Society* n.s. 11), Alan May has been continuing his research. The recently-formed 'Dürer Press Group' has commissioned Alan to build a wooden press based on his

understanding of the construction in Dürer's drawing of around 1511 (the press, now nearly completed, is depicted above).

Although there are inconsistencies in the illustration, Alan's reconstruction has found solutions to some of these and has managed to realise many of the features shown by Dürer. It also offers the possibility of converting from a one-pull to a two-pull press and the use of an unattached tympan and frisket. It is not known where Dürer's press was located but it may have been one in his godfather Anton Koberger's printing office in Nuremberg, and it may also have been a press that Dürer used to print, or proof, some of his wood blocks.

When the reconstruction is completed, the Dürer Press Group intends to make it available for public viewing, teaching and further research. Alan is writing an account of the press, which is due to be published in the *PHS Journal* in 2015.

## Another fiftieth birthday

*In the same year that the PHS celebrates its half-century the printing museum at Lyon is also fifty. Alan Marshall writes:*

On the occasion of its fiftieth anniversary, Lyon Printing Museum has completely renewed its permanent exhibition in order to reflect the profound changes which have taken place over the last half century, not only in the printing industry itself, but in the disciplines of book, printing and graphic design history over the same period. The scope and extent of the Museum's collections having also greatly increased in recent years, it had become urgent to give considerably greater emphasis to the nineteenth and twentieth centuries in order to give visitors as broad an understanding as possible of the major changes which have taken place in the forms and uses of print and, more generally, in graphic communications.

The renewed permanent exhibition is reflected in a new, modern visual identity (designed by the Lyon-based studio Bureau 205), and a change of name to the 'Museum of printing and graphic communication' (Musée d'imprimerie et de la communication graphique). The Musée's temporary exhibition rooms have also been entirely renovated.

Our warmest greetings to the PHS as fellow fifty-year olds in the small world of printing history!

## John Arnold

It is with great pleasure that we record an error in *PHN* 43. John Arnold, that long-standing Trustee of the National Printing Heritage Trust, is still very much alive. The error was due to the death-notice for another gentleman of the same name appearing in *The Times*. We apologise to John, and wish him many more happy years as a Trustee of the NPHT.

## PHS Journal

Number 21 of the *Journal of the Printing Historical Society* will be issued to members this Autumn. It is a special fiftieth anniversary number, containing a history of the founding and early years of the Society by David Chambers and Iain Bain, an essay on Spanish type and typography of the second half of the eighteenth century by Albert Corbeto, a report on a new survey of Columbian hand-presses by Robert Oldham, and an account of the preparation and printing of the lithographs in W. H. Harvey's *A manual of the British marine algæ* (1849) by R. B. Williams, as well as book reviews. For spring 2015, the *Journal* will be guest-edited by John Feather, and will cover the relationships between printers and publishers.

This year, the Society has been able to return to regular biannual publication of the *Journal*, and has hopes of maintaining this into the foreseeable future. The publication of monographs in lieu of *Journals* has helped to make up lost ground, but at present members are owed four further numbers; two of these will be made up for by publication of the long-awaited *History of the Monotype Corporation* (see page 1), and further monographs are due to be issued in the coming months which will, it is hoped, bring the Society's publishing schedule up to date for the first time in some years.

## ALDUS CENTENARY

Next year will be the five-hundredth anniversary of the death of Aldus Manutius (1451?–1515), and a good many events are planned to celebrate. A new website has recently been launched by CERL (the Consortium of European Research Libraries), listing these events. Entitled 'Manutius Network 2015' it is described thus: 'The aim is to provide a comprehensive picture of

the conferences, seminars and exhibitions in honour of Aldus, the Aldine press and its books taking place around the world. Organisers are warmly invited to share details of their events and seize the opportunity for publicizing them and for collaborating with colleagues across the globe.' Please see [www.cerl.org/collaboration/manutius\\_network\\_2015](http://www.cerl.org/collaboration/manutius_network_2015).

## Bernard Newdigate

Anthony Eyre

2019 will mark the seventy-fifth anniversary of the death of Bernard Newdigate. I hope to mark the occasion with an exhibition about his life and work, to be staged at his old school, Stonyhurst College in Lancashire, and am seeking help to organise this, and to find archives and materials to exhibit. I am especially keen to contact anyone who is currently researching Newdigate. If you can help, please contact me at 3–9 Cripps Road, Cirencester GL7 1HN. Tel: 01285 659797. E-mail: [anthony.eyre@letterpress.co.uk](mailto:anthony.eyre@letterpress.co.uk).

## Curious footnote

In 2008, in *PHN* 19, I began a series of 'Curious readings' from popular sources, describing aspects of printing. As yet, due to the happy circumstance of having too much copy, I have not been able to continue that series. But I have discovered the source for some of the images shown in that first set of readings. The picture of type, taken from *A popular dictionary of facts and knowledge* (1838) was thus:



I commented that it 'seems a very curious image, showing a sans-serif sort ... with, apparently, an inclined face'. I should also have noticed that the nick was on the wrong side (the 'top') of the type. This image is actually copied, rather carelessly, from an intaglio plate in Diderot's *Encyclopédie* (vol. VII, 1769, plate I, 'Imprimerie en lettres') which shows the form and setting of type. The simplified copying is largely responsible for the apparent inclination of the face, and for the character being

san-serif – in the original image the face is more obviously horizontal (albeit the perspective is not quite right), and the character has modest serifs and is more modelled than in the wood-engraving reproduced in *PHN*. The incline of the face is exaggerated by the presence of an angle between the face and the 'back' (bottom) edge of the sort. This is, as the Diderot plate makes plain, an example of 'bearding', the planing or cutting away of the shoulder of a sort, at an angle, to prevent it picking up ink and printing by accidental contact with the paper. The nick being on the 'top' of the sort is explained by this image being of French type (in France this position for the nick was usual). Some of the other images reproduced from *A popular dictionary* also originate from the *Encyclopédie*. Those of the rolling press, typefounding and paper-making certainly do (the last copied in reverse), though the compositor appears to be from a different source.

## USEFUL CONTACTS

### National Printing Heritage Trust

[www.npht.org.uk](http://www.npht.org.uk)

**Hon. Correspondent:** Paul W. Nash  
[secretary@npht.org.uk](mailto:secretary@npht.org.uk)

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**St Bride Library**, Bride Lane, Fleet Street, London EC4Y 8EE. [www.stbride.org](http://www.stbride.org)

**Librarian:** *post vacant*

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### Printing History News

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