

Printing History News

The Newsletter of the Printing Historical Society and
Friends of St Bride Library

Number 54 ☆ Spring 2017



Emery Walker's home reopens

Sir Emery Walker was one of the key members of the arts and crafts movement, close friend of William Morris and father of the private press.

His former home, 7 Hammersmith Terrace, London, is considered the best preserved arts and crafts house in Britain and reopened in April after an 18-months closure while the contents were catalogued and cleared to enable experts to restore the original, hand-blocked wallpapers, mouldings and textiles.

This charming time capsule is crammed with treasures, including one of the largest in situ collections of Morris & Co. wallpapers in the world and many possessions which were created especially for, or given to, Walker by his friends and colleagues.

These include Morris's seventeenth-century library chair, Philip Webb furniture and glass, ceramics by William de Morgan and a Burne-Jones portrait of May Morris. Other weird and wonderful possessions include a lock of Morris's hair that Walker snipped off on the day William died, and a mould of Philip Webb's ears!

Extended opening hours means

visitors can now take a trip back in time on Thursdays and Saturdays. It can be visited only by pre-booked tours, accompanied by a volunteer expert guide and steward, so you are treated to virtually your own personal tour. The house has extended its tour season until 25 November and will launch a new website prior to the opening. Book at www.emerywalker.org.uk.

(Photo by Anna Kunst.)

LUCINDA MACPHERSON

ST BRIDE FOUNDATION

Wayzgoose

Bride Lane, Fleet Street, London EC4Y 8EQ
www.abf.org.uk 020 7353 3331

11am-4pm
21 May

Buy & Sell
equipment
type & ornaments
books
prints
Network with fellow printers

Conference

The Centre for Printing History & Culture in conjunction with Print Networks will be presenting a conference entitled 'Print, Politics and Publishing: the role of the provincial press' on 21 July 2017 at Birmingham City University.

This conference considers politics (of all flavours) and the provincial press from the early modern to the present day.

John Freeth was landlord of a celebrated Birmingham tavern and it was his custom to write songs about the news of the day, setting his words to popular tunes, which he sang nightly to patrons. This made Freeth's Coffee-House one of the most successful in England. Freeth published nearly 400 of his songs, which offer a novel insight into the radical and nonconformist politics of late eighteenth-century Birmingham.

In 1783 Josiah Wedgwood printed a series of political leaflets in Newcastle-under-Lyme. An address on the late riots was occasioned by corn uprisings at his factory, when Wedgwood summoned militia to disperse the mobs. Following arrests and one execution, Wedgwood's leaflet warned against the folly of violence to redress social evils and recommended 'peaceable' alternatives, stressing the temporary nature of economic recession.

On 27 October 1857, John Bright MP addressed a crowded Birmingham Town Hall. Already a famous politician and orator, expectations were that he would deliver a newsworthy speech. So much so, that *The Times* chartered a special night train to deliver his text in time for the morning editions. His speech in the provinces, a call for universal suffrage, marked a turning-point in nineteenth-century electoral reform.

Go to www.cphc.org.uk for more information and bookings.

AGM of the Printing Historical Society

Notice is hereby given that the 2017 Annual General Meeting of the Printing Historical Society will be held on Wednesday 5 July at 5.30pm at the St Bride Institute, Bride Lane, Fleet Street, London EC4Y 8EE.

Any members wishing to raise items of formal business are asked to inform the Honorary Secretary in writing no later than 5 June. The formal business will include consideration of the proposal to establish a new category of membership, Supporting Member, as well as hearing reports on the Society's activities over the past year. This will be followed by a talk, on the impact of American printing technology transfer on Britain, by Michael Knies, Special Collections Librarian at the Weinberg Memorial Library, University of Scranton, Pennsylvania. Please let the Secretary know if you plan to attend (see page 4).

PHS Journal

The latest number of the *Journal* of the Printing Historical Society (new series number 25) has recently been issued to members. It was guest-edited by Claire Bolton, to whom I, and the Society, are most grateful. She was able to gather an excellent collection of essays which began with a focus on early printing, but blossomed into a varied and wide-ranging group of papers on aspects of printing from its beginnings to the end of the hand-press era. Stan Nelson added to his paper on the evidence for the production methods of the earliest printing types with two diagrams of typical French- and German-style hand-moulds, which will be of use in conjunction with his essay, and will serve as reference images for many other studies of typesetting by hand.

The next number (26) is due to be published in the summer. Papers in hand and now being copy-edited and refereed include Nicolas Barker's essay on Johann Borne (based on the paper he gave at the 2014 PHS conference), Christoph Reske on the evidence for the production methods of Gutenberg's types, Vaibav Singh on Devanagari types, Dominique Lerch on the Simon firm of French lithographic and intaglio printers at Strasbourg (in a translation by Michael Twyman), an annotated

facsimile of the first edition of the instructional booklet published with Cowper's 'parlour printing press' in 1839, a note by the editor on two rare presses (including a Cowper) now at the Museum of Natural History in Oxford, and an addendum to Michael Kassler's essay on Philippe André published in number 17. Several further papers are in hand for the following number of the *Journal*, but submissions are always welcome, and should be sent to the Editor (contact details on page 4).

PAUL W. NASH

PHS publications

The facsimile of John Phillips' lithographic notebook was issued to members in the new year. Any member in good standing at that time who did not receive a copy should contact the Secretary of the Society (contact details on page 4).

With this volume, issued in lieu of a *Journal*, the Society is at last up-to-date in its publishing programme and has fulfilled its obligations to members; it is hoped that continued, regular publication of the *Journal* will mean that this remains the case for many years to come. Further copies of the Phillips' lithographic notebook are available to members to buy at £15, half the cover price. The book is proving to be of interest to the geological community as well as to printing historians, and members of the History of Geology Group are also being offered copies at a special price, so the book is not expected to remain in print for long.

Michael Twyman's *Chromolithography* is also proving popular, and is now available only from the PHS (co-publishers Oak Knoll and the British Library having both exhausted their stock). Here again, the price to members remains extremely good value, and non-members can also buy the book more cheaply from the PHS than in the second-hand market, where copies are being advertised at surprising prices. Members are encouraged to buy copies now and to encourage non-members, both individuals and institutions, which might be interested in the book, to approach the Society while the work remains in print. Further details of these, and other PHS publications, may be found on the Society's website: www.printinghistoricalsociety.org.uk/publications/.



Inaugural Baskerville Wayzgoose

More than 600 people recently attended the inaugural Baskerville Wayzgoose at Baskerville Hall near Hay-on-Wye. Compositors, printers, collectors, bookbinders, papermakers, designers and print enthusiasts shared ideas, swapped work, and enjoyed food, drink and great company at the picturesque and historic setting.

This was the first gathering of the printing community at Baskerville Hall, where plans are moving forward to bring an internationally significant collection of early printing presses to the site to be in daily working use. Additionally there will be facilities for papermaking, marbling, binding, a darkroom, and digital printing.

The event was organised by Emma Balch from The Story of Books, the creative company behind the plans for a new museum which will be a year-round celebration of books – a place where stories are told and books are made.

There is accommodation on site for 140 people, groups and individuals, across a range of budgets. In this joint venture with the hotel, the museum will eventually be integrated with the hotel and be a year-round celebration of books and printing. Two major exhibitions will run throughout each year, with projects taking in different locations around the world.

To receive updates on developments or be involved, please contact: thestoryofbooks@gmail.com (01497 822931/07879 373431) or visit our website: www.thestoryofbooks.com. Twitter: @thestoryofbooks

Conference review

'From Craft to Technology and Back Again: print's progress in the twentieth century', Dublin, 30–31 March 2017

At the close of the Society's Anniversary Conference, London, in 2014, Michael Twyman, in his summing up, noted that there had been virtually no papers covering twentieth-century printing history. This under-representation was curious because printing in the twentieth century undoubtedly underwent more change, and with greater rapidity, than at any time in the preceding four centuries as it shifted from a craft-based trade to a technology-led profession. But historians of this momentous period in the progress of print seemed to be few. The purpose of the Dublin event was, therefore, to try to bring together academics from around the world who were working in the field of twentieth-century printing history.

The event attracted over fifty high-quality proposals from scholars worldwide, from which just twenty papers were accepted for presentation at the conference. Fittingly, Michael Twyman gave the keynote lecture entitled 'Industrial Photogravure and its Influence on Design 1920–50', which was followed by a rich and diverse programme of international speakers including emerging academics and established scholars, and which also welcomed practising printers and designers. Talks were wide ranging: some considered how the industry was structured and managed and how it changed as the century progressed; others presented technical developments in the composing and press rooms; one panel considered the printing industry in relation to publishing; another the integration of letterpress history and practice within contemporary education; and in a Latin-centric world, it was good to hear talks from those working in non-Latin scripts. Finally, not forgetting that we were in Dublin, four papers were devoted to twentieth-century design and printing in Ireland.

We were delighted that three post-graduate speakers – Daryl Lim, Vaibhav Singh and Jessica Glaser – were supported by the Bibliographical Society subvention.

The event was not just about the

talks. One of the highlights of the event was a round-table discussion, hosted by Anne Brady, between current letterpress printers about the relevance of letterpress in the twenty-first century. The event also included two displays: items of printed ephemera from the Dublin Typographical Association were kindly exhibited for us by the Labour History Museum; and 'The Typographic Dante' was a display of printed images each illustrating one of the 100 Cantos of Dante's *Divine Comedy* using a different 'obsolete' technology.

A visit to the National Print Museum would not have been complete without a demonstration of printing equipment by some of its wonderful and dedicated volunteers. Mention must also be made of the superb conference dinner in The Press Café, which was entertainingly prepared by the Museum's own chef, who was as much an impresario as he was cook. All agreed it was probably the best conference dinner they had attended.

The conference was both stimulating and congenial; collectively the papers brought fresh perspectives to printing history in the twentieth century and fulfilled a need and desire to bring together scholars working in this particular area of printing history. However, it was also noted that few talks considered post-war printing history, and digital was largely ignored. Perhaps this should be the focus of our next conference?

This conference was organised by the Printing Historical Society, in association with the Centre for Printing History & Culture, and the National Print Museum, Dublin. It was sponsored by Smurfit Kappa.

CAROLINE ARCHER

New PHS Treasurer sought

The Printing Historical Society is still urgently seeking a new Honorary Treasurer. This post will suit someone with an interest in the aims of the Society who has the necessary accounting skills and is based in Britain. Some knowledge of the financial and legal obligations of British charities would be an advantage.

The ability to attend the AGM and two committee meetings per year in London would also be an advantage. Please contact the Honorary Secretary as soon as possible (see contact details on page 4) if you feel that you can help.



Michael Hutchins

We have recently been informed of the death in 2016 of Michael Hutchins, a long-standing member of the Society. Michael is probably best known to members of the Society for the year he spent in 1975–6 as Printing Fellow at Gregynog Hall, with the task of printing a book on a small Albion handpress. The book Michael chose was *Laboratories of the Spirit* by the Welsh poet and priest R. S. Thomas, which he printed in an edition of 200 copies on dampened hand-made paper. While at Gregynog, Michael wrote *Printing at Gregynog: aspects of a great private press*, published by the Welsh Arts Council in 1976. Partly as a result of Michael's work, the Welsh Arts Council was persuaded to fund the reopening of the Gregynog Press and its operation, first under Eric Gee then under David Esslemont, for the following twenty years.

Michael was hard at work in August 1975, when Society members attended a workshop at Gregynog Hall on handpress printing, organised by the PHS Northern Group and led by John Randle and Sebastian Carter.

Among his other achievements, Michael Hutchins was author of *Typographics: Designers' Handbook of Printing Techniques* (Studio Vista, 1969). He taught design at Camberwell College of Arts and Crafts (now Camberwell College of Arts, part of the University of the Arts, London).

We would be pleased to receive further reminiscences of Michael Hutchins for possible inclusion in a future issue of this newsletter.

FRANCIS CAVE



The Brunswick Prison Camp Map Printers

The Brunswick Printers is the name by which a handful of prisoners-of-war held in Oflag 79 camp in Braunschweig, Germany, has come to be known. Theirs is the only known and documented story of a clandestine printing press operating under such circumstances, and a narrative made more fascinating by the fact that the sole purpose of the press was to mass-produce escape maps.

Previously known only through a 1951 article in *Printing Review* written by the author's late father, Philip Radcliffe-Evans, a printer and the instigator of the Brunswick Printers, a series of fortuitous and wonderful coincidences (the maps of lives) has resulted in a letterpress limited edition of the story of the Brunswick Printers by Mark Evans.

The book, *The Brunswick Prison Camp Map Printers*, along with an unlimited facsimile edition, was launched at a well-attended event at Liverpool Bluecoat at the end of March, at which a display portraying the background to the story was presented to a gathering including representatives from the Brunswick Boys' Club, an organisation with strong links to the Brunswick Prison Camp.

The book has been typeset by hand and printed by traditional letterpress at Juniper Press in Liverpool, the author's father's home city, and the project overseen by Ken Burnley, once apprentice to Philip at Tinlings, a Liverpool printing company sadly long gone.

The letterpress edition is limited to 150 numbered copies, and consists of the original *Printing Review* article, illustrations of the press and process drawn from memory by Philip Radcliffe-Evans

in 1951, and separate colour facsimiles of the four maps printed in the Oflag 79 camp.

The book is already generating interest among lovers of letterpress, those interested in printing history, cartographers and map-makers, and the many fascinated by World War 2 prisoner-of-war narratives.

For more information and details of how to order the book, go to: <https://thebrunswickprinters.com>

Make a hand-printed book in five days

In this design and print workshop, with five days of instruction in the Bodleian's printing workshop (Schola Musicae, Old Bodleian Library, Oxford), you will design, typeset, illustrate and print your own booklet using hand-operated presses. All materials are provided, and no experience is necessary.

Classes take place from 10am to 5pm on the following dates: 10, 11, 14, 15, 16 July 2017. For more information, contact Janet Walwyn (janet.walwyn@bodleian.ox.ac.uk, 01865 287156), or go to the website: <http://www.bodleian.ox.ac.uk/whats-on/whats-on/upcoming-events/2017/jul/make-a-hand-printed-book>

Michael Turner

Michael L. Turner, long-time member of the Printing Historical Society, bibliographer, librarian at the Bodleian, author and editor, died on 14 March after a short illness. He was 81. A full obituary will appear in the PHS *Journal* later this year.

A request

Do any readers have information about the Government printing Department at Somerset House around the beginning of the twentieth century?

I am particularly interested in what types of printing presses they may have had which could have been used to overprint the then current KEVII postage stamps of Great Britain for use in various overseas post offices. Sadly the Archives held at the British Library, while extensive, do not have this type of information, just 'proof sheets' of the work of the department.

MURRAY GELLATLY
(murray.gellatly@me.com)

CONTACTS

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: Post vacant.

Membership Secretary: Rachel Stenner, School of English, University of Sheffield, Jessop West, 1 Upper Hanover Street, Sheffield S3 7RA
rachel.stenner@sheffield.ac.uk

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

JPHS Reviews Editor: James M'Kenzie-Hall, 8 Herstmonceux Place, Church Road, Herstmonceux, East Sussex BN27 1RL.
jmkenziehall@yahoo.com

ST BRIDE LIBRARY

Bride Lane, Fleet Street, London EC4Y 8EE.
www.sbf.org.uk

Librarian: Post vacant.
info@sbf.org.uk

Friends of St Bride Library
info@sbf.org.uk

NATIONAL PRINTING HERITAGE TRUST

(incorporated as a sub-committee of the Printing Historical Society)

www.npht.org.uk

Contact: Paul W. Nash.
paul@strawberrypress.co.uk

PRINTING HISTORY NEWS

Editor: Ken Burnley, 12 Leachway, Irby, The Wirral, Cheshire CH61 4XJ.
kburnley@btinternet.com

Published by the PHS and the Friends of St Bride Library, April 2017. Printed by figsaw Digital Print, Alcester, Warwickshire.