

# Printing History News

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

Number 57 ☆ Winter 2017–18

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## From the editor

The editor expresses thanks to all who responded to his recent call for articles for the *Newsletter*. There is a growing interest and active participation in printing history, and this publication is a fine medium for its expression.

One problem with the current structure of printing and distribution means that, by the time they are announced in the quarterly *Newsletter*, many forthcoming events have passed.

This, together with rising costs of printing and distribution, means that we may wish to consider alternative methods of production in the not-too-distant future, for example sending out issues more frequently via email instead of paper copies.

For a body which prides itself on the history and use of the *printed* word and image, such a step may seem abhorrent to many purists. Others would say that we should grasp new, modern opportunities for the dissemination of knowledge and information. However, we would welcome readers' and members' thoughts on this before any decisions are taken about the future format and distribution of the *Newsletter*.

## James Mosley awarded Gold Medal

We congratulate Professor James Mosley for having been awarded the Bibliographical Society's prestigious Gold Medal at the Society of Antiquaries on 21 November. The Society's Gold Medal is presented to outstanding scholars in the fields of bibliographical research. The medal for 2017 was presented to Professor James Mosley, for over 40 years the librarian of the St Bride Printing Library and one of the founders of the Printing Historical Society. This recent article gives an account of the career and activities in recognition of which the Gold Medal is awarded: <http://www.eyemagazine.com/feature/article/james-mosley-a-life-in-objects>.

## News from St Bride Library

Much has been going on at St Bride Library in recent months. The library has increased its opening days to twice a month, on the first and third Wednesdays: details can be found at <http://www.sbf.org.uk/library/>. It is best to email the library in advance at [library@sbf.org.uk](mailto:library@sbf.org.uk) and let them know what you may be requiring.

Behind the scenes the large collection of over 250 chapbooks has been added to the online catalogue. Originally acquired in the early part of the twentieth century, until recently they had not been properly recorded. The majority were printed in London, but the collection includes examples printed in other parts of England, Scotland and France. The subjects are wide ranging, from the religious, through song books and books for children, to sensational accounts of crime and adventure. They are searchable at the library catalogue which can be accessed through the St Bride website, where many have had images added.

The workshop continues to offer courses in printing, engraving and bookbinding, which can be found at <http://www.sbf.org.uk/whats-on/category/workshops/>. St Bride also continues to host a variety of talks: <http://www.sbf.org.uk/whats-on/category/talks/>.

St Bride's enormous collection was recently featured in a new magazine *Type*, founded by famed art director, Roger Black. More information can be found at <https://www.typemag.org>.

Future lectures include 'Decompiling History: Tobias Frere-Jones' with Tobias Frere-Jones on 20 February. Frere-Jones has spent decades studying type history and working with today's rasterising technology. Using recent releases as examples, he looks at a new speculative approach to history, and its application in current designs: <http://www.sbf.org.uk/whats-on/view/decompiling-history-tobias-frere-jones/>

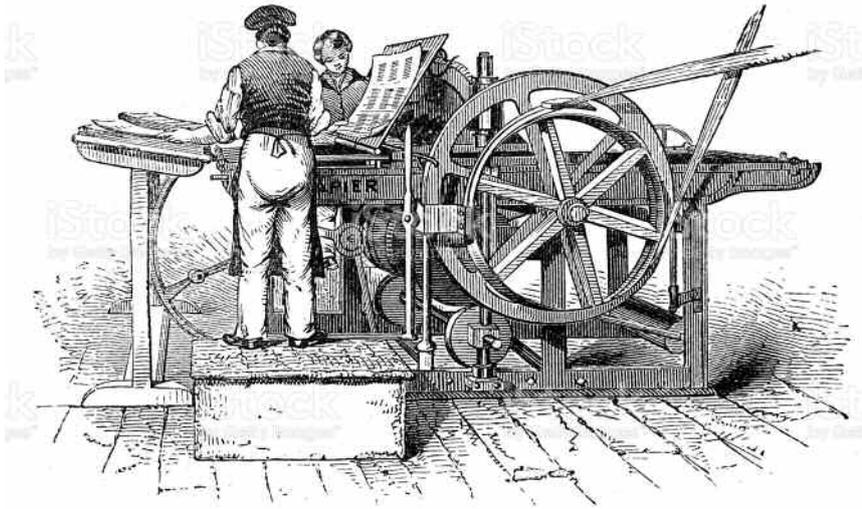
## Research grants in printing history for 2018

The Printing Historical Society is pleased to resume its programme of annual grants in 2018. The grants – a limited number worth up to £1,000 each – should support research into the history of printing technology, the printing and related industries, printed materials and artefacts, type and typefounding, and printing processes and design; research into social aspects of book history and print culture may also be supported where the context is clearly related to printing history.

On the whole the Society tries not to overlap with the grants offered by bibliographical societies. The deadline for applications is 21 March 2018. For detailed instructions on how to apply, please see the 'Grants Programme' section of the PHS website at: [printinghistoricalsociety.org.uk](http://printinghistoricalsociety.org.uk), or contact Giles Mandelbrote by e-mail at [giles.mandelbrote@churchofengland.org](mailto:giles.mandelbrote@churchofengland.org).

## National Printing Heritage Committee

The NPHC of the Printing Historical Society is the successor to the National Printing Heritage Trust and meets twice a year, to pursue the same aims as the former Trust, namely grant-giving and lobbying in support of printing's heritage and the establishment of a national printing museum. The most recent meeting was held on 18 October 2017, when it was reported that the Committee's funds were healthy, and the project to create a national printing museum for the United Kingdom was discussed. The Committee now has a dedicated page on the Society's website, which gives information on the NPHC and its activities, and invites applications for grants, as well as supplying a selected list of past grants made by the Trust. Please see <http://printinghistoricalsociety.org.uk/nphc/>.



### A request regarding platens

In preparing a research piece on the development of platen machines, I would very much appreciate *Newsletter* readers' reports of any appearance, prior to 1849, of the attached cut of a David Napier machine. Am trying to get a clear picture of the goings-on at Spottiswoode's printers, 1820–30 or so, with regard to platen machine development, and any suggestions are very welcome.

DOUGLAS CHARLES  
dcflatsurface@gmail.com

### Baskerville Hall Wayzgoose 2018

Following the successful inaugural Baskerville Wayzgoose at Baskerville Hall near Hay-on-Wye in the spring of 2017, the second Wayzgoose will take place on Saturday 31 March 2018, from 10am to 3pm.

The event will feature stalls, demonstrations, hands-on activities, talks, live music, food and drink. Entry is free. There will also be a candlelit Wayzgoose Supper in the evening.

The Wayzgoose is organised by The Story of Books, a year-round celebration of books, with exhibitions, workshops and events related to all aspects of books, including a new working museum which will become the permanent home to a large collection of early printing presses.

To book a tabletop stall, demonstration space, the candlelit supper, or to suggest a talk or activity, please contact Emma Balch: [info@thestoryofbooks.com](mailto:info@thestoryofbooks.com) or 07879 373431.

Visit: [www.thestoryofbooks.com](http://www.thestoryofbooks.com) to find more information about The Story of Books.

### Making history

If you didn't make it to the Museum of Typography for last year's annual AEPM conference, which was hosted by the Museum of Typography in Chania (Crete, Greece) from 11 to 14 May 2017, you can catch up by reading online the papers which were presented at Chania: <http://www.aepm.eu/past-conferences/2017-making-history/>. They include:

- Yannis A. Phillis: 'Printing Museums – Records of Civilization'.
- Alan Marshall: 'How Print Became Heritage'.
- George Matthiopoulos: 'The Grecs du Roi Meet Early Cretan Literature'.
- Guy Hutsebaut: 'Plantin-Moretus Museum: Storytelling for a New Audience'.
- Patrick Goossens: 'Collecting and the True Craft of Printing Technology'.
- Klimis Mastoridis: 'Making Printing History in Cyprus'.
- Niki Sioki: 'Outside the Printing Museum'.

The conference of the AEPM looked at the various ways in which collections of printing heritage materials become museums:

- Who collects printing heritage materials?
- How is printing heritage transmitted from one generation to the next?
- What motivates founders of printing museums?
- How do collections become museums?
- How can printing heritage be made available to the public?
- What forms do independent printing museums take – associations, foundations, privately owned companies?
- What challenges do independent collections and printing museums have to face?

### 'Printing for the Workplace: Industrial and Business Publishing'

In conjunction with the Centre for Printing History and Culture, Print Networks is organising a one-day conference that will consider the design, production and distribution of 'industrial and business publishing', to take place on 12 July 2018 at Gladstone Library, Hawarden, Flintshire. Deadline for proposals: 30 January 2018.

For the purpose of this conference we define 'industrial and business publishing' as the production and issuing of commercial literature that not only utilises the skills of traditional publishing (authorship, editorial direction, the commissioning of artists, designers and photographers) but also necessitates the supervision of printing and distribution.

The association between industry and publishing is not new. We therefore invite papers that consider its development from its earliest days through to the end of the twentieth century, by which time the issuing of printed matter had become an important ancillary manufacturing activity and industrial publishing finally recognised as a professional adjunct to business.

We welcome papers that not only consider the design, production and distribution of industrial and business publishing, but also the companies that issued it, the jobbing printers that produced it, and the clients who used it.

This conference is an attempt to shed new light on the relationship between regional printers and the businesses they served.

Papers of twenty-minutes duration are invited for this interdisciplinary conference from postgraduates, independent researchers and established scholars. All papers will be considered for publication either in *Publishing History* or a special edition of the Centre for Printing History & Culture book series, published by Peter Lang Ltd.

We offer a postgraduate conference fellowship, sponsored by the Bibliographical Society, for which a reference is required from an academic supervisor.

Please send a suggested title, synopsis (300 words) and biography (150 words) via a Word attachment to Caroline Archer ([caroline.archer@bcu.ac.uk](mailto:caroline.archer@bcu.ac.uk)). Deadline: 30 January 2018.

### **‘Script, Print and Letterforms in Global Contexts: the Visual and the Material’**

In this conference, to be held at the Faculty of Arts, Design & Media, Birmingham City University, 28–29 June 2018, we seek to explore the plurality of engagements with, and interpretations of, the printed and written word in various writing systems and artefacts; whether handwritten, lithographed, typographically printed, or digitally conjured. We invite both scholars and practitioners, broadly in the areas of design, printing, publishing, typography, print culture and book history, to bring critical perspectives and present fresh approaches to the study and discussion of the visual and material aspects of print in the diverse linguistic contexts of the world. More information at: <http://www.cphc.org.uk/>.

### **Journal of the Printing Historical Society**

The winter 2017 number of the PHS *Journal* has recently been published and should now be in members’ hands. This number includes a facsimile of the earliest surviving letterpress manual aimed at amateurs, the *Complete Instructions for the Management of Cowper’s Parlour Printing Press* of 1839, with a commentary and list of Holtzapffel advertisements for amateur printing equipment, a short article describing and illustrating two rare presses at the Museum of Natural History in Oxford (including one of the Cowper presses described in the 1839 manual), and Ray Williams on ‘A Publishing History, and Curiosities of the Letterpress and Lithographic Printing, of William Helliier Baily’s *Figures of Characteristic British Fossils* (1867–1875)’, as well as a number of reviews of recent books.

The next number (28 for summer 2018) is due to contain Michael Twyman’s essay on ‘Charles Hullmandel’s stones at Kingston Lacey’ as well as several shorter pieces and reviews. Some further essays are in hand, but contributions and suggestions for contributions from members of the Society are always welcome. The *Journal* is now up to date in its publishing schedule and it is hoped to continue in this manner until 2020, when the second series will be twenty years old. Thereafter a new (third) series is proposed, and the Society will consider this option and make a formal proposal at the Annual General Meeting in 2018.

### **Letterpress printing**

‘Letterpress Printing: Past, Present and Future’ is an Arts and Humanities Research Council funded project that considers the practice of letterpress printing in all of its forms. It is a collaboration between the Centre for the Comparative History of Print at the University of Leeds and the Centre for Printing History and Culture at Birmingham City University and the University of Birmingham. It aims to bring together scholars, museum professionals, printers and other interested people to explore the legacy of historical presses and type – what survives and where, their condition – as well as what they can teach us, both about the textual and typographical cultures of the past, as well as those today. Further details can be found at: <http://letterpress.leeds.ac.uk/>.

### **News from the John Jarrold Printing Museum**

The Type Archive in Stockwell, London, is a unique collection of artefacts representing the legacy of typefounding in England, whose famous type foundries and composing systems supplied the world with type in over 300 languages. The Type Archive holds the National Typefounding Collection, purchased with grants from the National Heritage Memorial Fund, including the hot-metal archive and plant of the Monotype Corporation, operating from Salfords in Surrey from 1897, and in London’s Lambeth from 1992 to the present.

Last September, Steve Linehan, a volunteer at the Type Archive, visited the John Jarrold Printing Museum. Among the collection are two Monotype keyboards, a caster and supercaster. Following a conversation with Tony Durier, who subsequently supplied

Steve with the serial numbers of these machines, the latter was able to supply precise details concerning the purchase of those machines from the Monotype Corporation records held at the Type Archive. Some interesting facts emerged, as follows.

According to our own archive records, our main keyboard, caster and supercaster – displayed at floor level – came to us as a donation from Colchester Institute in 1988. Thanks to Steve, we now learn that this machinery was originally purchased by North-East Essex Technical College on 6 October 1953, so it is conceivable that the latter was renamed as the former at some point.

Our second keyboard, which is on display at a higher level, has a fascinating background. Steve informed us that it was originally purchased on 13 March 1931 by the Shirley Press in Hove, Sussex. We then learn that the machine was returned to Monotype in September 1943 for repair, and then sold to Gibbs & Waller in Norwich on 1 December of that year. So, what happened that caused it to require repairing? Accessing the internet and entering Shirley Press into a search engine, we found an archive site titled ‘WW2 People’s War’, with a sub-heading ‘The Bombing of The Shirley Press, Hove’, featuring a quite remarkable story.

In February or March 1943 a lone German bomber jettisoned one of its bombs in Shirley Street, the location of the Shirley Press, badly damaging the premises. No one working at the Shirley Press was killed but it is recorded that ‘a heavy Monotype machine [i.e. the caster] went through the upper floor, taking the unfortunate operator with it and spilling boiling lead over his face and head and much of the rest of him’. Obviously the keyboard was damaged at the same time, hence its return to Monotype for ‘repair’. But, as stated above, eight or nine months later it was purchased by Gibbs & Waller, in Colegate, Norwich, who subsequently became Thorndick & Dawson, located in Pottergate. We believe that it was displayed in their reception area after it finished its working life, probably in the late 1960s, and the company generously donated the machine to the Museum about ten years ago.

Footnote: a vast collection of Monotype matrices has recently been donated to the Museum, rescued from the William Clowes premises in Great Yarmouth when it ceased production in 1980.



## 'Baskerville in France'

In conjunction with L'École supérieure d'art et de design d'Amiens (ESAD), the Centre for Printing History & Culture (CPHC) is organising a two-day international conference in October 2018 which aims to review and reassess the relationship between Baskerville – the man and the typeface – and France and the French.

John Baskerville's typographic experiments put him ahead of his time, had an international impact and did much to enhance the printing and publishing industries of his day.

Baskerville, however, was a prophet without honour in his own land and 'only in France did he meet with the encouragement he undoubtedly deserved'.

The conference welcomes papers that consider the impact of Baskerville in France from the eighteenth century to the present day. Papers may consider the technical, aesthetic, literary, political or philosophical influences of Baskerville on France, and France on Baskerville.

Papers of twenty minutes' duration are invited from established scholars, students, independent researchers and practitioners who are engaged in work which has a bearing on the conference theme. All papers will be delivered in English.

Please contact Caroline Archer at [caroline.archer@bcu.ac.uk](mailto:caroline.archer@bcu.ac.uk) by 31 January.

## Paper-making by hand

The Old School Press has published *Paper Making by Hand in 1953*, a reprinting of Barcham Green's booklet describing the process of making paper at their Hayle Mill. The text has been printed letterpress in Monotype Caslon, and Barcham Green papers have been used throughout. The sixteen photographs in the original booklet have been scanned from original prints and printed digitally to a high quality. 130 copies have been printed, of which 100 are for sale at £105 each. Details at [www.theoldschoolpress.com](http://www.theoldschoolpress.com).

## St Bride Wayzgoose

The annual Wayzgoose of the St Bride Foundation will be held at St Bride's on Sunday 20 May 2018, from 11am to 4pm.

There will be about thirty stalls, and refreshments will be available.

## Berthold Wolpe

*Some Book Decorations by Berthold Wolpe, Discovered in a Collection of Line Blocks Belonging to His Friend Vivian Ridler*, compiled, with an introduction and notes, by Steven Tuohy, is a newly published book which takes its origin from a collection of line blocks and zincos found among the Oxford University printer Vivian Ridler's extensive collections of his friend Berthold Wolpe's work. It features sets of decorations made for two books dating from early in Wolpe's long career as a designer in the production department of Faber & Faber: *Walter de la Mare's Collected Poems* (1942) and a cookery book by F. Le Mesurier, *Sauces, French and English* (1947). Adding a number of new details to the established record, a concise introduction explores the background to the drawings and traces the formation in the late 1930s and early 1940s of the personal and professional network, based on the London publishing house, which lay behind a lasting friendship in printing and book production.

Email: [sptuohy@hotmail.com](mailto:sptuohy@hotmail.com).

## Publishing History

*Publishing History*, a journal distributed by Proquest in both print and electronic form, is concerned with the history of the production, distribution and consumption of text and image, and discusses topics relating to the history of publishing in Britain, Europe, the Americas and the wider world.

It invites original contributions which have not been published elsewhere, and submissions on the pedagogy of book history and publishing.

We welcome contributions from academics at all levels from early career to professor, from postgraduate students, and from independent scholars and practitioners within the publishing industry and related fields.

Please contact Dr Catherine Armstrong for more information: [C.M.Armstrong@lboro.ac.uk](mailto:C.M.Armstrong@lboro.ac.uk).

## Grosvenor Chater papermakers

Martyn Ould at The Old School Press would welcome information about published research on papermakers Grosvenor Chater and Abbey Mills. Contact [mao@theoldschoolpress.com](mailto:mao@theoldschoolpress.com) or Cliff Edge, Beer Hill, Seaton EX12 2QD.

## Posters exchange

PosterArc in Amsterdam, with holdings of 120,000 international posters on many themes, has de-accessioned 20,000 duplicates from their collections and is happy to discuss exchanging them with other institutions which have duplicates and would like to reduce this 'ballast' in favour of fresh material. Anyone interested can consult our website (<http://www.igigiq.com/posterarc/>) with 2,000 samples of all categories; and Thomas Hill of PosterArc ([hill@posterarc.com](mailto:hill@posterarc.com)) is always interested and happy to talk about possibilities of mutually enriching the profiles of our archives.

## CONTACTS

### PRINTING HISTORICAL SOCIETY

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### ST BRIDE LIBRARY

Bride Lane, Fleet Street, London EC4Y 8EE.  
[www.sbf.org.uk](http://www.sbf.org.uk)

**Librarian:** Post vacant.  
[info@sbf.org.uk](mailto:info@sbf.org.uk)

**Friends of St Bride Library**  
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(a sub-committee of the  
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