

Printing History News

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

Number 58 ☆ Spring 2018

AGM of the Printing Historical Society

Notice is hereby given that the 2018 Annual General Meeting of the Printing Historical Society will be held on Wednesday 23 May at 5.30pm at the St Bride Institute, Bride Lane, Fleet Street, London EC4Y 8EE. The formal business will include discussion of proposals from the Publications Secretary regarding the future of the Society's Journal. Any members wishing to raise items of formal business are asked to inform the Honorary Secretary in writing no later than 2 May.

The formal business will be followed by a talk by Paul Nash on the printing of the Society's Fiftieth Anniversary Keepsake: an attempt to represent every major printing technology of the past millennium in a single pamphlet. Please let the Secretary know if you plan to attend (see page 4).

National Printing Heritage Committee

The NPHC of the Printing Historical Society, the successor to the National Printing Heritage Trust, meets twice a year. Its aims are the same as those of 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 28 March 2018, when it was reported that the Committee's funds were healthy, and the project to create a national printing museum for the United Kingdom, and the possibility of applying for a National Heritage Lottery Fund grant to achieve this, was discussed.

The Committee now has a dedicated page on the Society's website, which gives information on the NPHC and its activities as well as supplying a selected list of past grants made by the Trust. See <http://printinghistoricalsociety.org.uk/nphc/>. The Committee invites applications for grants from those in the United Kingdom.

Journal of the Printing Historical Society

The winter 2017 number of the PHS *Journal* appeared in January. The next number (28 for Summer 2018) is due out in July and will contain a detailed study by Michael Twyman of 'Charles Hullmandel's Stones at Kingston Lacey', Douglas Charles's 'The Spottiswoode Press: A note on the "ordinary" double-platen machine' and a note by Ray Williams on 'Victorian Book Printing: Unconventional signatures with integral suffixes', as well as half a dozen reviews of recent monographs of printing historical interest, and a list of Supporting Members of the PHS.

The subsequent number (29 for Winter 2018) is due to contain 'Persian "Incunabula" in Europe' by Borna Izadpanah, Michael Twyman's 'Giovanni Battista Belzoni's Portrait Frontispiece in the Various Editions of his *Narrative of the Operations and Recent Discoveries . . . in Egypt and Nubia*', Stephen Hoskins on 'The Graphic Screen-print' (this being based on a paper given at last year's Dublin conference), plus a number of reviews. Some further essays are in hand, but contributions and suggestions for contributions 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.

Printing History News: its future format

The editor received a number of very interesting and positive responses to his request for suggestions for the future format of the Newsletter. These will all be considered soon; in the meantime, please continue to let us have your views.

St Bride Foundation: forthcoming events

A lecture entitled 'Where am I? A visual history of London's street nameplates' will be given by Alistair Hall on 31 May. Full details at: <http://www.sbf.org.uk/whats-on/view/where-am-i-a-visual-history-of-londons-street-nameplates-with-alistair-hall/>.

The Beatrice Warde Memorial Lecture: 'Type Design as a Collaborative Process, with Particular Reference to Non-Latin Scripts' will be given by Fiona Ross on 8 November. Full details at: <http://www.sbf.org.uk/whats-on/view/type-design-as-a-collaborative-process-with-particular-reference-to-non-latin-scripts-with-fiona-ross/>.

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.

30th anniversary of the Scottish Printing Archival Trust

The Scottish Printing Archival Trust was founded in 1988 to promote the preservation of skills, archives and artefacts relating to the heritage of the printing trade. Its objectives include identifying archival material and artefacts relating to printing and the allied trades, and encouraging firms and individuals to place them with appropriate institutions.

Plans to mark thirty years of the Trust's existence in 2018 include a new leaflet on the printing industry in Glasgow, to add to the leaflet on the industry in Edinburgh, and an exhibition on the printing industry in the autumn. The series of guided walks highlighting traces of the industry will be continued. The details of these and other events will be advertised on their website (www.scottishprintarchive.org) or Twitter (@PrintScot).

Centre for Printing History and Culture: forthcoming events

'Script, Print and Letterforms in Global Contexts: The visual and the material', 28–29 June 2018, Birmingham City University.

This conference explores the plurality of engagements with, and interpretations of, the printed and written word in various writing systems and artefacts – handwritten, lithographed, typographically printed and digital. Speakers include scholars and practitioners in the areas of design, printing, publishing, typography, print culture and book history, who will bring critical perspectives and present fresh approaches to the study and discussion of the visual and material aspects of print.

See the full list of speakers at: www.chpch.org.uk. Tickets: two-day £95, one-day £60 (concessions available). Programme: www.cphc.org.uk.

More information: thevisualandthematerial@gmail.com.

'Printing for the Workplace: Industrial and business publishing', 12 July 2018, Gladstone's Library, Hawarden, Flintshire.

This conference, organised by CPHC in conjunction with Print Networks, considers the development of 'industrial publishing' from its earliest days through to the end of the twentieth century. Papers consider the design, production and distribution of industrial and business publishing, and the companies that issued it, the jobbing printers that produced it, and the clients who used it.

Programme: www.cphc.org.uk. Booking: £40 (includes refreshments and two-course lunch). More information: caroline.archer@bcu.ac.uk.

'Letterpress Printing: Past, present, future', University of Leeds, 19–20 July 2018.

Featuring a keynote lecture by Johanna Drucker, this two-day AHRC-funded conference explores the survival, legacy and relevance of letterpress printing in the digital era. Organised by the University of Leeds in conjunction with the Centre for Printing History and Culture, the conference brings together scholars, printers and museum professionals (among others), to explore the significance of letterpress printing today.

Programme: letterpress.leeds.ac.uk and www.cphc.org.uk. Booking and further information: centrechop@gmail.com.

Lettering and commemorative arts

The Lettering and Commemorative Arts Trust is encouraging Britain's long tradition of letter-carving in stone, slate and wood to flourish through its Apprenticeship and Journeyman Schemes, our programme of exhibitions at the Lettering Arts Centre, Snape Maltings, national lettercarving workshops, the Art & Memory Collection, and various illustrated publications.

We have helped and advised over five thousand people across the British Isles, and also overseas, with the commissioning of commemorative works and well-designed, unique memorials for churchyard, cemetery, private garden or public space. Please see our commissioning website: www.memorialsbyartists.co.uk.

The Lettering Arts Centre gallery and shop at Snape Maltings is open from 11 am until 5 pm Fridays to Mondays, including bank holidays.

Exhibition programme

Until 4 June: 'Berthold Wolpe: The total man'. The idea of this celebration of Berthold is to portray a rounded picture of him, his lifestyle, and the environment he lived in. He was a master of calligraphy and type design, a prolific dust-jacket artist, and a polymath, with a magpie curiosity for collecting anything with which to fuel his creative world.

29 June–9 September: 'The Alphabet Museum'. This exhibition is a celebration of what may well be mankind's greatest invention, the tool which allows us to communicate with one another over great distances and time and yet is so ubiquitous as to have become almost invisible to those of us who use it daily. Without a system of writing based upon the sounds any given symbol represents, we would still have to use intricate pictographic representations of the information we wished to communicate to others, which would not only be quite cumbersome but also incapable of expressing our more abstract concepts and feelings.

Help wanted

At Barbarian Press we are preparing a book to be called *Bordering on the Sublime: Ornamental Typography at the Curwen Press*.

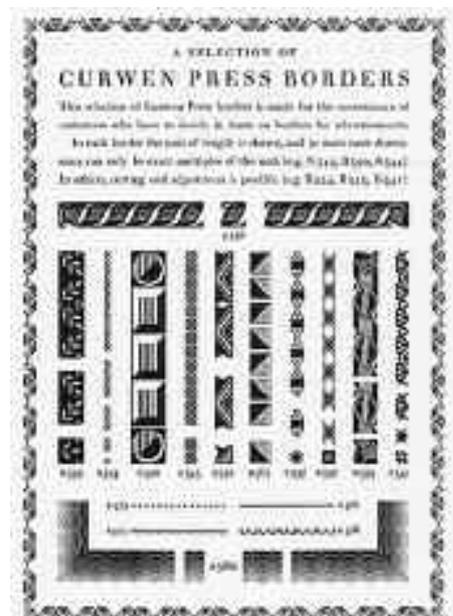
Some years ago we were able to acquire all the standing borders left at the Press's liquidation in 1984,

numbering over a hundred. Our book will reprint all of these borders from the original type, and will include two substantial texts, one by David Jury on the history of the Curwen Press; the other, by Crispin Elsted, on the history of the use of printers' ornaments, Monotype's issuing of ornaments for the trade, and the aesthetics of the borders created by Bert E. Smith, compositor and designer of ornamental borders at the Curwen Press from 1924 to 1964.

We need information about Bert E. Smith to help in writing this second text. Contact information about any of his family would be especially appreciated, but reliable anecdotal information, personal acquaintance or any recollection of his time at Curwen would all be invaluable.

We are also interested in finding information about Miss Sarah Clutton, designer of the Monotype Corporation's set of five broadsides on type ornaments issued in the 1960s, and the author of 'A Grammar of Type Ornament', which appeared in *The Monotype Recorder* in 1960, and which we are hoping to reprint in facsimile as an Appendix to the book. Again, information on family contacts would be most welcome, as well as anecdotal information or personal knowledge.

If you can help in any way at all, please contact Crispin and Jan Elsted at barbarianpresspublishers@gmail.com, by telephone in Canada at (604) 826 8089, or by post at Barbarian Press, 12375 Ainsworth Street, Mission, British Columbia V4S 1L4, Canada.





Oliver Simon at the Curwen Press

In Newsletter 30 (Spring 2011) a note appeared about the Curwen Press bibliography, with plans to mount it on-line and make it available through the internet. Revision has continued since then, and records recently added embrace the work done by Curwen Press for the Nonesuch Press, especially the books illustrated by Harold Curwen's stencil process, and several books illustrated by Edward McKnight Kauffer. Curwen items identified in various other collections and libraries still remain to be added.

An important contribution by Oliver Simon to twentieth-century typography was the journal *Signature* which he owned and edited. Only for Series I is an index publicly available, printed in Oliver's *Printer and Playground* (Faber and Faber, 1956). After the Second World War, publication of *Signature* was resumed (Series II) and currently records are being written for this. These will display contents details for each number described, and the names of all authors contributing articles and book reviews to the journal are being subsumed into the main index of the bibliography. The website address is: sinenomine.co.uk/curwen/.

At the time of writing, numbers 10–18 of Series II have been covered, and can be found on-line at bibliography No. ZDm10.

Robin Phillips hopes to talk about the bibliography and its compilation to an evening meeting of the Oxford Guild of Printers in September 2018.

Printing museums: what's in a name?

Some thoughts on what constitutes a printing museum by Alan Marshall, former director of the Musée de l'imprimerie et de la communication graphique (Lyon, France) and current chair of the Association of European Printing Museums, can be found at: <http://www.aepm.eu/news/printing-museums-whats-in-a-name/>.

The AEPM brings together museums, heritage workshops and collectors with a common interest in the preservation and transmission of printing heritage in order to share knowledge, experience and resources in all fields of the graphic arts as they have been practised from the time of Gutenberg until the present day.

Current membership stands at nearly ninety organisations and individuals. The annual meeting, which was hosted last May by the Museum of Typography in Chania (Greece) on the theme 'Making History' was attended by sixty participants from all over Europe.

Our website and Facebook page provide news of the activities of member organisations, offers of historical printing equipment for sale or exchange, and links to over 200 organisations and other resources concerned with the history of printing and graphic communication.

In 2018 the AEPM will continue to expand its activities as a forum for information about the many museums and heritage workshops working in our field. The next AEPM annual conference will take place from 24 to 26 May 2018 on the theme 'After Printing: Bookbinding as cultural heritage'. It is being hosted by the Imprenta Municipal, Artes del Libro, Madrid, Spain.

The conference will consider the full range of material and non-material heritage of bookbinding and its place in printing museums, including historical aspects of bookbinding, contemporary bookbinding, the role of museums in contemporary bookbinding, conservation techniques and issues, the materials and tools of bookbinding, practical workshops and other forms of mediation as means of preserving and transmitting of craft skills and non-material heritage to future generations, and the role of the workshop in museums for public demonstrations, as an archive, and for bibliographical conservation and restoration.

Full details at: <http://www.aepm.eu/conferences/>.

As ever, it will offer an excellent opportunity to meet and discuss with colleagues from all over Europe.

PHS 'interacts' with cartographic historians

The fourth in the series of occasional 'Interactions' workshops was held at St Bride Institute, London, in December 2017. A group of sixteen people comprising cartographic and printing historians spent an informative and enjoyable afternoon discussing the many aspects of printed maps.

Michael Twyman chaired the event and offered some thoughts about the points of contact between the histories and practices of printing and cartography. This was followed by a number of short and varied presentations which covered maps produced for military, civilian, government, leisure and commerce, and which were printed on various substrates from the eighteenth to the twenty-first centuries.

James Mosley gave a detailed talk about the lettering on nineteenth- and twentieth-century Ordnance Survey Maps and showed specimens of cartographic lettering. The group was also treated to a charming collection of eighteenth-century French maps, which were reproduced for inclusion on hotels' cards. Not all the material presented was historical: David Watt presented the group with some wonderful samples of modern maps printed on fabric and using lenticular (3D) technology.

At the end of the event, participants were able to handle all the material and to continue discussions in a relaxed and informal manner. All were agreed that the interaction had been valuable and rewarding and that each party learnt much from the other.

Further 'Interactions' are planned for 2018, details of which will be announced in the PHS Newsletter and on the website.

CAROLINE ARCHER-PARRÉ

Leeds Print Fair

Leeds Print Fair is a public event which has been held in early November since 2013 and it has become a firm fixture in the Leeds cultural calendar, bringing together local artists with lovers of print. We are now moving just along Boar Lane from Leeds Corn Exchange to Holy Trinity Church to hold a new summer event on Saturday 9 June, with thirty printmaking artists selling their work.



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www.rarebookfairlondon.com

An old Swedish typographic film recently rediscovered

A film from 1933 showing typographers in a walking-race competition has been rediscovered in The Popular Movements Archive for the county of Jönköping in Sweden. The very short film is accessible in a digitised form at: <http://jonkopingslansfolkrorelsearkiv.se/film-pa-folkrorelsearkivet/>.

In the film some of the members of the local printing trade union are competing enthusiastically, surrounded by fellow workers and friends. The race must be interpreted as a social event with an encouragement to exercise and be out in the fresh air, in comparison with a typographer's daily work.

The film belongs to the archive of Jönköping Typografiska Förening (JTF), a local trade union founded in 1883. The archive includes 65 boxes of documents and photos. Several boxes contain printing blocks and, when the wrapping tissues were taken off, the block with the typographers' emblem saw daylight again. The austere letters are combined with the traditional ink ball.

The filmed walking competition must be regarded as something refreshing for the typographers and their families. Hard work alone can be difficult to cope with, but there are also new machines and changing working methods for the typographers to consider. Different techniques are constantly taken up on the agenda, as well as hyphenation and spelling. In 1951 the documents describe discussions about something specific, namely the 'Teletypesetter'.

CARINA BROMAN AND
RICHARD FRANSSON

Make a hand-printed book in five days at the Bodleian

With five days of instruction in the Bodleian's printing workshop, you will design, typeset, illustrate and print your own booklet using hand-operated presses.

The course runs from 23 to 29 July 2018, from 10am to 5pm at the Schola Musicae, Old Bodleian Library.

Contact: Janet Walwyn (01865 287156); janet.walwyn@bodleian.ox.ac.uk.

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(a sub-committee of the
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PRINTING HISTORY NEWS

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On-line book

The book *Bed and Platen Book Printing Machines* by Douglas Charles is now available, gratis, online at: <http://circuitousroot.com/artifice/letters/press/presses/index.html#bed-and-platen-production-presses>.

Kenneth Brooks

We are sorry to hear that the death has been announced of Kenneth Brooks, a long-standing member of the Printing Historical Society and Honorary Treasurer for many years until 2010. We hope to include a proper appreciation of Ken in our next issue.

Print Networks

In honour of our founder, the late Professor Peter Isaac, Print Networks announces the foundation of a biennial essay prize for the best essay in the field of the history of the book trade in the Anglophone world. The essay can be on any aspect of the history of the book trade during the incunabula or print eras. Papers drawing on research in primary sources and critical, methodological or theoretical essays are welcome.

Full submission rules from Catherine Armstrong: C.M.Armstrong@lboro.ac.uk