

Printing History News

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

Number 59 ☆ Summer 2018

The Society's 2018 Annual General Meeting

This year's AGM was held at St Bride on 23 May and was attended by a small but enthusiastic group of the Society's members. The formal business included some important items of interest to members more widely than just those present, and this was followed by a highly entertaining illustrated talk by Paul Nash on his experiences producing the Society's Anniversary Keepsake.

Perhaps the most important piece of formal business for the future of the Society was the appointment of a new Honorary Treasurer, David Osbaldestin, but there were also two announcements that were perhaps of more immediate interest to members.

The first, by Paul Nash, concerned the future of the Society's *Journal*: a new series is planned to begin in 2020 when it is expected that the frequency of publication will revert to one issue per year, as was the case with the First Series. The total number and extent of articles published in the *Journal* will not be reduced, but publishing just one issue per year will help to reduce the otherwise steadily increasing cost of distribution to members.

The second announcement concerned the Society's grant awards for 2018, details of which can be found elsewhere in this issue.

There was one piece of 'AOB' of interest to members. One of the Society's members had requested that consideration be given to the publication of an Annual Report. The Society has never published a full Annual Report, although an abbreviated report used to appear in the Society's Bulletin. It was decided that an abbreviated Annual Report should appear in *Printing History News* and also be published on the Society's website, and it is hoped that a report on 2017–18 will therefore be published in August on the website and in the autumn issue of *Printing History News*.

Those privileged to hear Paul Nash's talk on the Anniversary Keepsake were

treated to a fascinating and amusing account of his experience attempting (and mostly succeeding) to reproduce a wide variety of printing processes within the confines of a few printed leaves. Very little went completely according to plan, and the results were remarkably good considering the trouble that Paul and his expert assistants had had in producing them.

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 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.

Iain Bain

The death has recently been announced of Iain Bain, President of the Printing Historical Society.

Iain was a founder-member of the Society, and worked as a book-designer and publisher at the Tate Gallery and Bodley Head. He was an internationally respected historian of publishing and illustrative techniques, and was the leading authority on the life and work of Thomas Bewick. He was at different times Secretary, Bulletin editor and Chairman of the PHS, was Vice-President between 1991 and 2003, and President from 2003 until his death on 20 April this year, at the age of 84. A full obituary will be published in the Society's *Journal*.

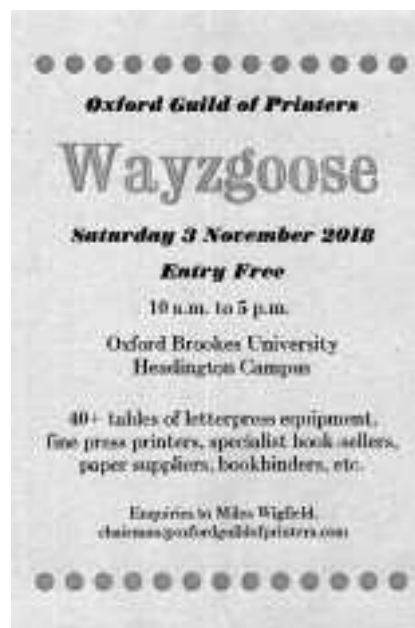
Award of Printing Historical Society research grants for 2018

Eleven applications were received, from Britain, Europe and the USA, including some very interesting research projects covering a wide geographical and chronological range.

The field was so strong that some of the grants awarded had to be scaled back from the amounts originally requested.

This year the Printing Historical Society has awarded four grants: £995 to Julianne Simpson for research on the seminary press of Montefiascone (founded 1697); £800 to Daniel Reynolds for research on the spread of sans-serif typefaces in Germany in the nineteenth century; £500 to Dr Caroline Archer-Parré for research on John Baskerville's punches; and £500 to Dr Adam James Smith for research on the Hartshead Press in eighteenth-century Sheffield.

The Printing Historical Society grants programme will continue in 2019. Further information will be available shortly on the PHS website: http://printinghistoricalsociety.org.uk/grants_programme/.



Footnotes

Footnotes is a new type design periodical published by La Police, a Swiss digital type foundry. Contents of the latest issue include:

- ‘Leave No Traces: No hints, just clues’, Mathieu Christie;
- ‘The Haas Typefoundry Ltd in an International Environment: Changes and developments in its organisation and operation’, Brigitte Schuster;
- ‘Sans Plomb: Early Digitals’, Optimo;
- ‘The 2002 Typographic Agenda: Learning by drawing’, François Rappo;
- ‘Typeface Redesign: Think before you draw’, Christian Mengelt;
- ‘A Note on the AA Files Display Initials: Various styles for different issues’, Adrien Vasquez;
- ‘Cogitating Vectors: The Hershey fonts’, Frank Grießhammer;
- ‘Everyday Types: Researching Ladislav Mandel’s typefaces for telephone directories’, Alice Savoie, Dorine Sauzet & Sébastien Morlighem.

More information at: <http://www.lapolice.ch/publications/>

‘Democratising Knowledge’: a digital resource on the history of printing

Many PHS members and nineteenth-century scholars should find a new digital resource, ‘Democratising Knowledge’, to be both interesting and helpful.

Produced by National Museums Scotland in collaboration with the University of Reading’s Department of Typography and Graphic Communication, it not only has stunning images of nineteenth-century woodblocks, electrotypes and stereotypes, it also contains a wealth of illustrations from the nineteenth century.

The resource provides visual information on the history of printing and publishing, showing that certain illustration styles and illustration subjects were frequently depicted in encyclopaedias during different decades. Furthermore, the resource also highlights the economics of the press and how the ecosystem of publishing encouraged the growth and then decline of the wood engraving profession, and it showcases the influence of photography in printed communication. Access the online resource at: <https://www.nms.ac.uk/chambers>



Gwasg Gee printing display opens in Denbigh Museum

A permanent display of artefacts from the former printing works of Gwasg Gee, in Denbigh, has recently been set up in a dedicated room in the newly established Denbigh Museum.

Gwasg Gee was one of Wales’ oldest established publishing and printing houses, having been established in 1808 and, under the ownership of Thomas Gee, produced the *Welsh Encyclopaedia* in the middle years of the nineteenth century, along with a twice-weekly newspaper. The *Encyclopaedia* was first published in parts at a cost of £20,000 to Gee’s and was hailed as a great achievement, giving status to the endangered Welsh language as well as being a comprehensive source of knowledge.

The firm closed in 2001, and a trust was set up to preserve the original building and some of its contents. Despite the trust’s best efforts over more than ten years to establish a Gee Museum in the old building, it was wound up a few years ago.

Happily, a new Denbigh Museum has recently been set up in the town’s old magistrates’ court building, and a room has been dedicated to exhibit the items that were rescued from the old printing works, including some fine old hand-made case-racks and type-cases.

A Gem platen press has been installed, along with other items relating to the old firm, and it is intended that regular workshops will be held to demonstrate to visitors the traditional methods of printing as they would have been carried out in Gwasg Gee.

Letter Exchange Conference

This year is the thirtieth anniversary of Letter Exchange, and to celebrate we are holding a conference bringing together some of the very best letterers from North America, Europe and the United Kingdom.

The conference will run from 11th to 14th October at Anglia Ruskin University in Cambridge.

Speakers include: Nick Benson (letter cutter), Luca Barcellona (calligrapher), Matthew Carter (type designer), Catherine Dixon (designer and educator), Paul Herrera (letter cutter), John Morgan (designer), Brody Neuenschwander (calligrapher), and Julia Vance (lettering artist/sculptor).

In addition to the programme of talks there will be other events, demonstrations, visits and an exhibition.

Further information at: <http://www.letterexchange.org/events/xxx-the-letter-exchange-conference/>.

Association of European Printing Museums

The photo album of the Association of European Printing Museums 2018 conference which was hosted by the Imprenta Municipal – Artes del Libro is now on-line at: <https://www.flickr.com/photos/printing-museums/>

Discover the Musée Médard (Lunel, France) in the new photo album which has just been added to the AEPM’s Flickr gallery. The Musée Médard is dedicated to the history of the collections of the bibliophile Louis Médard, as well as to the book arts and to graphic heritage in general: <https://www.flickr.com/photos/printing-museums/sets/72157697865303895>.



Ken Brooks

The Spring issue of *Printing History News* included a very brief note about Ken Brooks (Kenneth Cecil Brooks, 1940–2018), who died in April. A member of the Printing Historical Society from its early days in the 1960s, he served as its Treasurer for eighteen years.

Ken was born in Bognor Regis, the fifth of six children, and went on to attend Chichester Boys High School. There he developed an interest in art, which led him to apply to the University of Reading in 1958 to follow a degree course in Fine Art. While at Reading he studied drawing and print-making, specialising in typography and illustration in his final two years and graduating in 1962. Over this period courses were beginning to be introduced at Reading in the history of letterforms, typography and printing, which were eventually to lead to the establishment of a dedicated degree in Typography & Graphic Communication. Ken's main interests while a student were typography, drawing, and illustration in the form of wood-engraving, though even at this stage he had begun to show an interest in the history of letterforms and typography. It was at Reading where he met his wife, Joanna, a French graduate, who survives him.

On leaving Reading, Ken taught for a short while at Birmingham College of Printing before taking up a post as a designer with the educational publishing division of the BBC around 1964. He was appointed chief designer in Longman's schoolbook division when the publisher moved out of London to Harlow, and settled in nearby Sawbridgeworth. He was to remain with

Longman for some fifteen years until he began to work as a freelance book designer in the early 1980s, taking advantage of the opportunities offered by desktop computers. It was shortly after this that he was invited by the British Council to go to Jakarta to hold a series of seminars on book design.

In Sawbridgeworth Ken became involved with the local community, becoming chairman of the local WEA, treasurer of Hertford Art Society, and a member of the local Bowls Club. His longstanding interest in art and architecture and their history is reflected in his membership of the Victorian Society, the Historic Churches Trust, the Church Monuments Society, and the London Art History Society. Calligraphy and drawing engaged him throughout his life, and I am told that he used to carry around a small notebook in which he sketched the people and things that interested him.

His eighteen-year stint as Treasurer of the Printing Historical Society began in 1992 and ended in 2010, which may well be the longest period served by any of the Society's treasurers. Members of its Committee over this period will recall his efficient and no-nonsense handling of the Society's affairs, his polite warnings from time to time of the need for prudence, and the unflappable way in which he dealt with minor crises. As far as I am aware, Ken did not contribute to the Society's *Journal*, though he could well have done. But he represented an equally valued group of its members: those who have a passion for printing history and reading about it.

MICHAEL TWYMAN

New Library for Reformation Studies in Germany

The Reformationsgeschichtliche Forschungsbibliothek is due to open at Wittenberg this summer. It is a brand-new library with some 220,000 books and 100,000 prints, with a promised electronic catalogue and new website which should be active by the opening date.

The library has seven staff, and their opening exhibition will be on the Thirty Years War. This will be followed, in August, by a new exhibition to mark the 500th anniversary of Philip Melancthon's coming to Wittenberg. Dr Matthias Meinhardt is the Direktor, and also helps to teach students at the seminary at Wittenberg about books and printing-history both at the Castle and Lutherhaus.

Scottish Printing Archival Trust

As part of their plans to mark 30 years since the organisation was founded, the Scottish Printing Archival Trust are organising an exhibition on the development of the printing industry to take place at The Lighthouse in Glasgow in November and December 2018. The building, designed by Charles Rennie Mackintosh and now the Centre for Architecture, Design and the City, was originally the printing office for the *Glasgow Herald* newspaper. It is hoped that there will be a programme of events and demonstrations to go with the exhibition.

In addition, the 'Glasgow Print Trail' leaflet will be available shortly through the Trust's website, and guided walks on the printing industries in Edinburgh and Glasgow have been arranged as part of this year's 'Doors Open Day' programme in September.

More details of all events will be available nearer the time on the website (www.scottishprintarchive.org) and Twitter (@PrintScot).

Make a hand-printed book in five days

23–29 July 2018, 10am–5pm. 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.

This course is designed to teach the three elements needed to make an illustrated book: typesetting, illustration and bookbinding. Over the five days you will apply these skills to your own illustrated book and by the end you will have a completed, printed and bound book.

We will aim to make one hard-bound copy and a couple of soft-bound copies. The type of binding will be decided on day one when you design your book, and we teach case binding and Japanese stab binding. We will provide all materials, but you do need to come with an idea for your book. We will discuss your book plan with you on the first day, ensuring that your plan can be completed in the five days.

Participants must be over 18 years old. All materials are provided, no experience necessary.

Contact: janet.walwyn@bodleian.ox.ac.uk, or go to: <https://www.bodleian.ox.ac.uk/>.

Book History Research Network

‘The Book in the Digital Age’: Study Day, University of Loughborough, 24 October 2018.

Digital technologies are changing the ways we produce, disseminate and consume texts. Texts may take traditionally tangible forms, but they may also now take coded forms, physically accessible only through desktop and mobile media.

Our perceptions of extant textual artefacts also change in light of increasing digitisation. New digital tools for textual scholarship are regularly released; book historians now enjoy access to vast digital archives of textual material. Indeed, digital technologies allow us to engage with extant textual artefacts in new ways, while at the same time offering new avenues for text production and reception.

This study day, held at Loughborough University, will explore the new prospects afforded to book history scholarship by increasingly digital circumstances. It will do so through two types of presentations: twenty-minute paper presentations and fifteen-minute presentations of digital tools of particular interest to book historians.

Some questions to explore include, but are not limited to:

- How do digital technologies contribute to new ways of considering texts and books?
- How is the format of the printed book changing in response to a demand for digital texts?
- What is the relationship between print and digital?
- Who does and does not have access to digital tools and databases related to texts and books?
- How are new ideas shared, developed, and engaged with using digital tools?
- How do digital tools facilitate or hinder book history research and textual scholarship?
- What do digital technologies enhance?
- What do they obsolesce?
- How have perceptions of tangible books changed in light of cultural digitisation?
- Where does the book fit within our digital world?

Papers from postgraduate students and early career scholars are particularly welcome.

Please send a 250-word abstract and 50-word biography to:
l.r.henrickson@lboro.ac.uk or
rebecca.emmett@plymouth.ac.uk by
22 August 2018. Please specify whether
you wish to give a 20-minute
paper presentation or a 15-minute
digital tool presentation.

The Beatrice Warde Memorial Lecture

‘Type Design as a Collaborative Process – with Particular Reference to non-Latin Scripts’, with Fiona Ross: 8 November at 7pm; <http://www.sbf.org.uk>.

Drawing on her experience as a type historian, type designer and educator, Fiona Ross will discuss how, despite notable historical accounts to the contrary, type design is rarely a solitary occupation conceived in a vacuum but rather a collaborative enterprise informed and executed by different contributors in answer to specific typographic needs. This is particularly true in the case of non-Latin scripts, whose users outnumber those of Latin, and whose published typographic histories have, perhaps unwittingly, failed to acknowledge all contributors to the design process.

This illustrated talk will highlight particular examples of Indian-script type development to illustrate how our understanding of contemporary design issues can benefit from an appreciation of the key contributors who, in specific contexts, combined to determine the typographic representation of South Asian languages.

Newberry Library Fellowships

The Newberry Library in Chicago is pleased to announce its Long-Term and Short-Term Fellowship awards for 2018–19, to support 12 long-term and 46 short-term fellows.

The Newberry Fellowship programme provides scholars the opportunity to extensively use the collections in a supportive environment. Often, fellows make exciting finds, develop new interpretations and deepen their contextual understandings.

Fellows also participate in a lively community of scholars, including other fellows, curators, librarians, Scholars-in-Residence, and research centres, focused on advancing our understanding of the humanities.

If you are interesting in applying for a fellowship for next year, please visit the website (<https://www.newberry.org/>) for more details and opportunities.

Beatrice Warde celebrated?

Next year marks the fiftieth anniversary of the death of Beatrice Warde, a woman whose influence on typography during the twentieth century helped raise standards of printing in Britain and beyond.

It is to be hoped that her life and accomplishments will be celebrated by all those associated with printing and typography.

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All enquiries about purchasing the Society’s publications and applications for membership should be made via the Society’s website or by email to the Hon. Secretary.

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