

Printing History News

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

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AGM of the Printing Historical Society

Notice is hereby given that the 2019 Annual General Meeting of the Printing Historical Society will be held on Wednesday 3rd 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 12th June.

The formal business will be followed by a 'Show and Tell' session: members are invited to bring along and talk about a printing historical item in their possession that can be put on display or handed around. Please let the Secretary know if you plan to attend and if you plan to bring an item for the 'Show and Tell' session (see contact details on page 4).

PHS *Journal*

The next number of the PHS *Journal*, No. 30 for Summer 2019, is due out in July. It is hoped that it will contain the following articles: Roger Gaskell on 'Hanckwitz's Essay on Engraving (1732)', with a full transcription of, and commentary upon, the text; Katharina Walter on 'Letters in the Light: The advent of photosetting'; Martyn Ould on 'Printing at the Bible Press, Oxford, 1769–72: A quantitative analysis'; the first part of Richard Staines' history of printers' apprenticeships; Stephen Hoskins on 'Screen Printing as a Twentieth-century Graphic Medium: With emphasis on how technical changes influenced Pop Art in the 1960s'; and Emanuela Conidi on 'Manuscript to Print: Variations in printing types based on written letterforms, especially in Arabic script', plus reviews of recent books of printing—historical interest. As will be perceived, it will be another very full and varied issue, foreshadowing the more extensive annual volumes of the *Journal* which will make up the Third Series, due to begin publication next year. Material is in hand for the next

number too, but the Editor is always happy to receive proposals for essays and subjects to be covered in the *Journal*, and the Reviews Editor is equally pleased to receive offers of reviews or suggestions of books fit to be noticed. For contact details of both Editors, see page 4.

News from St Bride

St Bride Foundation is delighted to announce the appointment of Sophie Hawkey-Edwards as Foundation Librarian.

In recent years the library has been run solely by a small team of dedicated volunteers, with reduced access for the general public, but secured funding has now enabled the appointment of a full-time Librarian whose role it will be to reinvigorate and lead the process of improving access to this historic, national gem for a larger audience.

Following degrees in history of art and librarianship she has worked extensively in the library sector, managing young people's library services for West Dunbartonshire Council before becoming Head of Creative Learning for the service. More recently she was senior manager at Conway Hall.

On her appointment, Sophie said, 'I am absolutely delighted to be joining St Bride Foundation and look forward to working with the Library and wider team during this exciting time of development to ensure that this unique, world-renowned resource remains as relevant for future generations as it has been during its illustrious past.'

St Bride Wayzgoose

Come and celebrate all things letterpress at the annual St Bride Foundation Wayzgoose on 19th May. You'll be able to buy letterpress equipment, type and ornaments, printed items, books and lots more. There will also be live demonstrations in letterpress, wood engraving, signwriting and calligraphy. Details at: <https://www.sbf.org.uk/whats-on/view/wayzgoose-2019/>.

Inside St Bride

Have you ever wondered what the collections in the St Bride Library hold beyond its well-known stars including the work of Pouchée, Eric Gill and our phenomenal collection of type specimens?

We would like to invite you to join us for an intimate evening to be held in the Passmore Edwards room on 12th June from 6.30 to 8.30pm, to get a closer look at some of the hidden treasures in the collection and learn more about them from font of all knowledge, Bob Richardson. Bob has been working and volunteering at St Bride for over ten years. During that time he has come to care for and know the collection inside out, and when he comes across something new or interesting, he notes it down in a special little black book.

During the evening he will be sharing some of the treasures listed in his book and will reveal their stories and history with you. It will be a very special and unique chance to see these items up close in a stunning setting.

Tickets (£18.50 to £22) are strictly limited to 30 places, so please book well in advance to avoid disappointment. (Price includes one free drink and nibbles.)

'Collections and Collaborations: A visual celebration of the St Bride Library'

In November 2018, we approached fourteen artists, designers, writers, illustrators and musicians to ask if they would collaborate in pairs to create a poster designed to celebrate and highlight the rich and varied collections held within the St Bride Library and the building itself.

This evening is being held to celebrate the culmination of their work and the items from the collections that inspired them. The event, to be held on Tuesday 14th May 2019 at 6pm, includes a drinks reception, private view and series of short lectures from some of the collaborators about the process behind their work. Tickets: £3–£5.

John Jarrold Printing Museum

The John Jarrold Printing Museum remains under threat. At a meeting of the Norwich Planning Committee held on 14th March the proposal to re-develop the old Jarrold Print Works site was approved by a narrow majority decision, despite the appeals of several present, including Paul W. Nash (chair of the National Printing Heritage Committee) who travelled to Norwich to speak at the meeting in favour of the Museum and against the proposal. The approval of the application means that the current Museum building will be demolished during the coming year. It is hoped that all the Museum's holdings will then be placed in storage together. But this will be only a short-term arrangement, as the Jarrold Company and the developers plan to open a static display (which they call a 'museum' but is not worthy of the name) in the new development, using a small proportion of JJPM's holdings.

At this time, the remainder of the Museum's objects and archives will be disposed of. In the meantime, the Friends volunteer-group at the Museum is attempting to work with Jarrold and the City Council to find a long-term solution which will keep the Museum intact, open to the public and 'working' (giving demonstrations and classes, as it does now). More news will appear in these pages as it becomes available, and will also be mounted on the Facebook page of the 'Save the John Jarrold Printing Museum' campaign.

Print, Politics and the Provincial Press in Modern Britain

Provincial newspapers were read by peers, politicians and the proletariat alike. It is striking, however, how limited a range of newspapers and journals is offered for analysis in most historical studies of the political media in modern Britain. The predominance of the London political press and *Punch* in academic discourse appears to derive largely from the easy availability of these papers and journals to modern scholars rather than their actual distribution and popularity. Consequently there has been a distinct lack of attention given to the British regional press by historians hitherto.

A new book, *Print, Politics and the Provincial Press in Modern Britain*, aims to correct this imbalance by investigating the development, maturation and

persistence of the provincial political press in Britain in the modern era. Chapters covering aspects of the Irish, Yorkshire, Welsh, Scottish and Midlands political press are included to ensure a representative geographical spread of provincial Britain. These chapters cover previously neglected aspects of print culture, political literacy and reading practices across regions of Britain in the late eighteenth, nineteenth and early twentieth centuries to offer an introduction to research in this burgeoning field of study.

The book is published by the Centre for Printing History and Culture in conjunction with Peter Lang Ltd, international academic publishers, and is the

first in a series which unites the allied fields of printing history and print culture, and is therefore concerned not only with the design, production and distribution of printed material but also its consumption, reception and impact. It includes the histories of the machinery and equipment, of the industry and its personnel, of the printing processes, the design of its artefacts (books, newspapers, journals, fine prints and ephemera) and with related arts and crafts, including calligraphy, type-founding, typography, papermaking, bookbinding, illustration and publishing. It also covers the cultural context and environment in which print was produced and consumed.

Gerard Unger, type designer: an obituary

Dr Gerard Unger (1942–2018) was born in The Netherlands and passed away in his home in Bussum, The Netherlands, on 23rd November. He studied graphic design, typography and type design from 1963 to 1967 at the Gerrit Rietveld Academy, Amsterdam. He was Professor of Typography at Leiden University, The Netherlands, from 2006 to 2012, from which he also received his PhD in 2013.

Dr Unger worked as a freelance designer beginning in 1972 and, until his death, taught as visiting professor at the Department of Typography and Graphic Communication, Reading University. He designed stamps, coins, magazines, newspapers, books, logos, corporate identities, annual reports and many other objects, as well as many typefaces.

Dr Unger was awarded several Dutch and international prizes and honours, such as two honorary doctorates by the Universities of Hasselt, Belgium, and Tallinn, Estonia. He wrote articles such as 'Landscape with Letters' (1989) for the trade press and several larger publications, linking the usually limited scope of type and typography with a wider cultural view. His book *Terwijl je Leest (While You Are Reading)* has been translated into Italian, English, Spanish, German, French, Korean and Portuguese. Unger lectured frequently in Holland and abroad about his own work, type design, the reading process and the related subjects of comprehension, legibility and perception. *Theory of Type Design*, his final book released just prior to his death, aimed to form a functional and artistic basis for the category of type design, and garnered immediate acclaim.

TypeTogether's annual Gerard Unger Scholarship (previously Typeface Publishing Incentive Programme) was named in his honour. This programme offers guidance and support to at least one selected postgraduate recipient, with the aim of enabling exceptional designs started during a course of study to be finalised and published commercially upon the recipient's course completion. For scholarship details, go to <https://www.type-together.com/in-memoriam-gerard-unger>.

Dr Unger's typefaces published with TypeTogether include Alverata, Capitulum 2, Coranto 2 and Sanserata.

(With grateful thanks to TypeTogether (<https://www.type-together.com/>) for allowing us to use this obituary.)

Alverata semibold
Alverata Informal bold
 Alverata Irregular regular
Alverata black italic
 Alverata Informal light
Alverata Irregular bold
 Alverata light italic
 Alverata Informal medium
Alverata Irregular black

Centre for Printing History and Culture

Conference

The Centre for Printing History and Culture, in conjunction with Print Networks and Liverpool John Moores University, is pleased to announce a conference on the theme 'Dregs, Dross and Debris: The art of transient print', 9th to 10th July 2019 at Liverpool John Moores University.

This conference takes a fresh look at the printed material too often regarded as trash – either by its contemporaries, who regarded it as disposable, or by the academy which until recently has tended to treat such items as beneath contempt.

Keynote speaker is Professor Brian Maidment, 'To Drive Away the Heavy Thought of Care: The early history of the trade in scraps, 1820–40', and other talks are entitled 'A Week is a Long Time in Politics: How a short, sharp poster campaign in 1857 helped to overturn centuries of aristocratic domination in Dudley'; 'Printing in Procession: Printers' participation in nineteenth-century public events'; 'Yesterday's Tomorrows: A throwaway history of ephemera studies'; 'Ephemera Belongs to the Dead: Affect, print, and memory'; 'Trading on Fear of Purgatory: A mass printed ticket to Tudor popularity'; 'My Friend, Do Me the Favour of Reading This: Trash or tract?'; 'Medicine Information Leaflets: Are we just printing waste or are we really supporting patients?'; 'Bellman's Sheets: Between street literature and ephemera'; 'Chapbook Woodcuts: Unfit for purpose?'; 'Virtually Indestructible: The ephemeral life of Victorian picture-books for children'; 'I'd Rather Be Good Bad Than Bad Good'; 'Writing "Bad" Romance for Women's Magazines'; 'Fifty Years Too Early: George Newnes and *The Million*, a penny colour magazine for the masses'; 'The Chapbook Collection of Sir Walter Scott'; 'The Archaeology of Her Desk: Reading the ephemera in Angela Carter's archives'.

Further details: www.cphc.org.uk.

Calls for papers

'Culture of the Book: Science, technology and the spread of knowledge', 6th–7th November 2019, Largo Gardone Riviera, Pescara, Italy.

This conference will be of interest to historians of the book, printing and print culture, scientists and technologists who are interested in the book, bibliographers, librarians, conservationists, bib-

liophiles and book collectors and practitioners including printers, binders and type designers. The conference is not looking at books from aesthetic or literary perspectives but how science and technology have been deployed in book production and how the book itself has been a vehicle for the promotion of science and technology. The conference will cover all periods, regions and cultures and interpreting the 'book' widely to include clay tablets, codices, printed texts and electronic media. Both the physicality and culture of the book will be explored. The conference is not only looking at the word but images as well, including woodcuts, engravings, photographs and digital images.

Subjects can include, but are not limited to:

- Science, technology and the making of the book, before and after the printing revolution, for example, writing instruments, substrates, ink, punches, presses, type, bindings.
- The relationship of technology to the appearance of letterforms and images.
- Science, technology and book conservation.
- The dissemination of science and technology via the book in manuscript, printed and electronic forms.
- The consumption and reception of scientific and technological books.
- The use of technology in storing, moving and transmitting books: for example, the evolution of libraries and shelving, means of transport for distributing books, digital transmission and e-books.
- The authorship and publishing of science and technology texts.

This event is being organised by the Centre for Printing History and Culture (Birmingham City University and University of Birmingham, England) and the Department of Language, Literature and Modern Culture, University of Chieti-Pescara, Italy.

We are inviting proposals for twenty-minute papers and one-hour panel presentations of three people. These proposals should include: for papers: a title; a brief summary of c. 200 words; a brief biography of c. 200 words and full contact details; for panel presentations: a title; an overview of the panel in c. 400 words; brief biographies of c. 200 words each and full contact details.

Proposals should be submitted as Word documents and forwarded to caroline.archer@bcu.ac.uk and m.m.dick@bham.ac.uk by 30th May.

There are no conference fees for

either speakers or attendees. Speakers will be given free accommodation for two nights at B&B Hotel, Piazza Duca D'Aosta; lunch will be provided for the two days; and speakers will also be invited to a conference dinner. Speakers will, however, need to pay their own travel expenses. This conference will be conducted in English.

Further details: www.cphc.org.uk.

'People of Print: Printers, stationers and booksellers 1500–1830', 12th–14th September 2019, at Sheffield Hallam University.

This interdisciplinary conference re-evaluates the roles of booktrades personnel, and explores directions for future research. It draws together book history, printing history, reading history, and literary studies.

Whether we view them as tastemakers, ideological brokers or entrepreneurial opportunists, the personnel of the book trade undeniably shaped the book cultures of the sixteenth to eighteenth centuries. While capital, technology and markets are all powerful factors in the trade's development, its people are its most significant agents. Current research across periods is demonstrating the creative agency of book trade personnel and the extent of their cultural and political engagement. As recent monographs and essay collections demonstrate, book trade history is now firmly established as a field of study; much remains to be done, however, to understand and theorise the cultural and social activities, subjectivities and identities of book trade personnel.

We are keen to hear from established and early career researchers. For information, or if you would like to discuss your proposal in advance of submission, please email PeopleOfPrintConf@gmail.com.

Abstracts of 300 words can be sent to PeopleofPrintConf@gmail.com by 15th May. Please include a brief bio (50 words).

This event is organised by the Print Culture, Agency and Regional Identity network, led by the Universities of Sheffield Hallam, Sussex, and York St John, in partnership with the Centre for Printing History and Culture, Birmingham. We are working on an open access narrative database of print personnel and their work, comprising short essays of 1,000–2,000 words. Participants in the conference will have the opportunity to offer their research to this database.

Closing date for proposals: 15th May. Further details: www.cphc.org.uk.

Printing at the University Press, Oxford, 1660–1780

The second volume of *Printing at the University Press, Oxford, 1660–1780* by Martyn Ould is now available from The Old School Press. It covers in detail the type used by the Press's compositors, its sources, costs and uses. Details and photos of the standard and de luxe editions at www.theoldschoolpress.com.

Early printing museums

Alan Marshall has written a very interesting Occasional Paper entitled 'In the Beginning . . . Some Thoughts on Early Printing Museums' for the Association of European Printing Museums. It can be found on that institution's website: <https://www.aepm.eu/publications/about-the-aepm/pioneers-and-precursors/>.

A good home needed

Senate House Library has a large standing press/edition press for bookbinding, offered free to a good home if collection is arranged and paid for. It was made by Hopkinson and Cope in Finsbury, London. The press measures approximately 1m x 1.5m. It is about 1.65m tall with the platen down. Platen, paint and screw are in very good condition, as it has been regularly maintained. Unfortunately, the press is not used, and the library needs the space. The person taking it would have to arrange and pay for any transportation costs, but the library is not charging anything for it. It's 'free to a good home', as it were.

Contact Talitha Wachtelborn (Talitha.Wachtelborn@london.ac.uk), Conservator, Senate House Library, University of London.

A glimpse into the printing industry of 50 years ago

Penrose Annual was, for almost 100 years from its inception in 1895, an annual resumé of the state of the British printing industry, covering design, typography, personalities, machinery, processes, equipment, materials, history and much else besides.

A glance down the Contents page of the 1969 edition emphasises that breadth, with articles entitled 'The Impact of Stanley Morison', 'Printing in the Seventies', 'Book Restoration After the Florence Floods', 'Optical Letter Spacing', 'The Ink–Water Relationship in Lithography', 'Linotron 1010, Page Maker', 'Export Outlook for Print in the

Seventies', 'The Link Between Garamont and Van Dijk', and 'The Future Role of Research in the Printing Industry'.

Penrose was always able to pull in the 'big names' of the day, and 1969 was no exception: Ken Garland, James Moran, Ernest Hoch, Berthold Wolpe, David Kindersley, John Dreyfus and James Mosley all contributed to that issue.

This particular issue of *Penrose* included a full index of all the articles contained in the publication since its first issue in 1895, and contains references to all 2,466 articles.

The copious and traditional advertising section at the back of the annual still reflected the predominance of letterpress, with adverts from Plus Metals, Stephenson Blake typefounders, Linotype and Monotype, photoengravers and printing machinery manufacturers.

Some of the forecasts make interesting reading: Kenneth Fishbeck was discussing 'the future of telecommunications using home television', and 'foresaw a trend toward printing in the home and in offices'; and under 'Death pangs of the apprenticeship system' the question was asked of compositors: 'Where will these boys stand in twenty years time when photo-setters and optical scanners have eliminated not just type but keyboards?'

Members of today's PHS will find Berthold Wolpe's lengthy article 'The Printing Historical Society' fascinating. He begins 'The Printing Historical Society is now formally established as an integral part of the industry, with an impressive list of publications to its credit. In its five years' existence there have been inevitable strains to which voluntarily run organizations are subjected, but its activities have been enough to keep in membership nearly 1,000 persons in no fewer than 23 countries.' At the end of the article, Wolpe concluded: 'In only five years and at a period of widespread economic difficulty, the committee, with the help of the members of the society, has developed into a sound and enduring institution . . .'

Footnotes

Footnotes is a new type-design periodical published by La Police, a Swiss digital type foundry. Contents of the latest issue include: 'Fat Caps: No hints, just clues'; 'Everyday Types: Researching Ladislav Mandel's typefaces for telephone directories'; 'Carbon copy: The production of typewriter type styles and their influence on letterpress typefaces'.

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

Discover new printing museums

Forty-odd printing museum photo albums which were previously only available on the AEPM's Flickr page can now be consulted directly on the AEPM website at <https://www.aepm.eu/galleries/>.

The Flickr photo albums will remain online for a while yet but all new additions will be made only to the AEPM website.

So if you are travelling and are wondering whether a printing museum might interest you, or if you are simply curious, check out the AEPM's printing museum photo galleries.

CONTACTS

PRINTING HISTORICAL SOCIETY

c/o St Bride Library, Bride Lane, Fleet Street, London EC4Y 8EE.
www.printinghistoricalsociety.org.uk

Chair: John Hinks, jh241@le.ac.uk

Secretary: Francis Cave, secretary@printinghistoricalsociety.org.uk

Treasurer: David Osbaldestin, treasurer@printinghistoricalsociety.org.uk

Membership Secretary: post vacant

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

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.

ST BRIDE LIBRARY

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

Librarian: Sophie Hawkey-Edwards.
info@sbf.org.uk

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

NATIONAL PRINTING HERITAGE COMMITTEE

(a sub-committee of the Printing Historical Society)

Contact: Paul W. Nash.
nphc@printinghistoricalsociety.org.uk

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

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