

Printing History News

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

Number 63 ★ Summer 2019

Forthcoming events at St Bride

'John Southward: Adventures in nineteenth-century print and journalism'

For over ten years Ursula Jeffries has worked with the St Bride Library. Her current pursuit has been researching and exploring the extensive archive of John Southward – a nineteenth-century journalist and writer who focused on all aspects of print.

In her lecture she will explain how this fascinating collection of papers ended up at the Library and the diversity of topics they have revealed. From notes about freelance pay per hour, through practical volumes for working printers, to an account of the development of mechanical composition, there is much to interest all who value knowing more about the history of printing and the characters who took part in it.

This lecture will be held in the intimate setting of our Passmore Edwards Room, and you will have the opportunity to see some of the items from our collection relating to John Southward that will be featured in the lecture.

17th September 2019, 7pm–8.30pm, tickets £10–£15.

'Inside St Bride with Bob Richardson'

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? Then look no further . . .

We would like to invite you to join us for an intimate evening held in our Passmore Edwards room to get a closer look at some of the hidden treasures in the St Bride 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 (well almost); 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 share their stories with you. It will be a very special and unique chance to see these items up close in a very stunning setting.

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

17th October 2019, 6.30–8.30pm in the Passmore Edwards Room.

'The Big Book Look'

What does it take to make a book a success? The global publicity? The budget-busting marketing campaign? Previous achievements of the author or illustrator? Or is it a cover design produced from a brief with the phrase, 'It just needs that "big book" look'?

After two sold-out events at St Bride, Ceara Elliot, Jack Smyth and Nico Taylor have curated a new line-up to share their experiences on this theme.

Join a host of designers working across the publishing industry to discuss work that has had the high expectations of meeting the difficult 'big book status', or have suddenly found their work on the bestseller lists and have to manage seeing their own covers on briefing forms.

In addition, we're pleased to be inviting students, recent graduates (within the last 18 months) and amateur designers/illustrators to submit work for a cover competition kindly sponsored by the Wynkyn De Worde Society Charitable Trust. More information can be found on our website.

The winning covers will be announced at the start of the event and all work will be exhibited throughout the evening, so it will be a fantastic opportunity to get your work seen by industry professionals.

25th September 2019, 6.30–9pm (bar open from 6pm). Tickets: £8–£12.50.



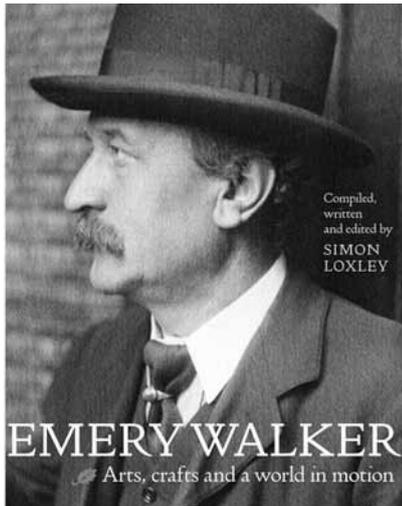
New Chairman of the PHS

I am delighted to announce that the recent AGM of the Printing Historical Society elected Dr Vaibhav Singh to succeed me as Chair of the PHS. Currently a British Academy Post-doctoral Fellow at the University of Reading, Vaibhav trained as a typographer and typeface designer. His PhD research, which was awarded a Felix scholarship, examined the twentieth-century history of typographic design and technological developments in India.

Vaibhav's research interests include the history of printing, publishing, design and technology, with an emphasis on multilingual South Asian contexts. Recent projects have focused on labour and working practices in the printing industry, transformations across technological change, and transnational professional and commercial networks of print.

The AGM was unanimous in supporting my proposal that Dr Singh should become Chairman. He is a popular and very successful printing historian, with an outstanding track record in attracting research awards and prizes. In fact, he could not attend the AGM as he had just travelled to the USA for a research trip. I wish Vaibhav all the very best as he takes up his new duties for the Printing Historical Society.

JOHN HINKS



Emery Walker: Arts, crafts and a world in motion

Unlike other major figures in the field of typography, printing and design in the twentieth century, it is still possible to walk around Emery Walker's home – No. 7 Hammersmith Terrace – and see the same things that he saw every day, to immerse yourself in his world. But Walker himself has remained largely in the shadows, reflected in the contributions he made to the work of others.

Called the 'Universal Samaritan' by Philip Webb, his help and advice were likened to a vital amenity like water, but free of charge. Even in the most notorious dispute in typographic history, over the rights to the Doves Press type, the pronouncements and self-justifications of his former partner Thomas Cobden-Sanderson dominated the affair.

Simon Loxley has set out to try to find out more about the man and to draw together the various strands of his career. *Emery Walker: Arts, crafts and a world in motion* will be published by Oak Knoll Press in autumn 2019. Walker's creative and inspirational career is highlighted in separate features: Kelmscott Press, Doves Press, Ashendene and Cranach Presses, and his collaborations with Bruce Rogers – the short-lived Mall Press, and the aesthetic triumph of *The Odyssey of Homer*. His contributions to the design and use of two Greek typeface designs, Selwyn Image's Macmillan Greek and Robert Proctor's Otter type, are also examined.

Interwoven with these is a selection of 143 letters spanning 60 years, most never previously published, that gives us a picture of Walker the man in both his professional and personal life. He seemed to 'know everyone', and short biographies of the principal correspon-

dents help contextualise the letters. The result is a fascinating picture of Emery Walker, his family and friends, the people he knew and the times in which he lived: times of aesthetic vision, social revolution dreamed and actual, and world war, culminating in a symbolic, poignant valediction to Arts and Crafts as the shadow of another conflict loomed. The texts are accompanied by over 140 images, many of them never before published.

PHS Chair's report 2019

This will be my final report to you as the Chairman of the Society. Having served three three-year terms, I have decided that it's time to hand the baton on to someone else.

Looking back at my annual reports for the past two years, I see that I began on both occasions by referring to the difficult times facing the Society. Financial difficulties in particular and the lack of a Treasurer for rather a long time had presented considerable problems. Financial concerns had led to other difficulties, in particular some curtailment of our planned publication programme.

However, thanks to the hard work of my colleagues, I can report on a somewhat improved situation this year. Two of my fellow officers, in particular, have for some years now worked tirelessly, and beyond the call of duty, to ensure that the Society not only continues to survive but also to develop, now that times are a little easier. We must not be complacent, though; there is still much to be done – and the financial situation is still far from ideal. So, my especial thanks to two people:

First, Francis Cave who acted as Treasurer for longer than either of us had anticipated, in addition to his hard work as our Secretary. He has also carried out most of the duties of the post of Membership Secretary, except during the one year in which Rachel Stenner served in that position. Francis continues to carry a considerable workload on behalf of PHS. In addition to the work I have already mentioned, he maintains the PHS website. Many thanks to Francis for all his sterling work.

Second, Paul Nash who is our efficient and enthusiastic Publications Secretary. Paul chairs the Publications Subcommittee; he keeps our publication programme going as well as is humanly possible, despite financial

challenges, and he continues to edit the *Journal* of the PHS. As if that wasn't enough, Paul also chairs the National Printing Heritage Committee, which, as we shall hear shortly, has been very active recently.

In a time when printing museums are threatened with closure, and resources for research into the history of printing and print culture become more difficult to access or even to preserve for future generations, there is a great need for the NPHC to keep a diligent watch on events and to raise awareness of current issues. Paul and his committee do an excellent job on these several fronts. Our grateful thanks to them.

Francis and Paul do a great deal for our Society, but others also serve diligently and are deserving of our thanks:

David Osbaldestin, our new Treasurer, has taken on his duties with great enthusiasm and is settling very well into his new role.

Giles Mandelbrote chairs the Grants & Prizes Subcommittee very efficiently.

Caroline Archer co-ordinates our events programme and has been especially active in planning, along with Francis and others, our forthcoming conference on the important topic of post-war printing, to be held in Oxford in October, which is shaping up to be an excellent event.

James M'Kenzie-Hall, the reviews editor of the *JPHS*, who continues to persuade busy people, myself included, to write a book review from time to time.

Ken Burnley, who edits *Printing History News*, and who gently reminds us all when contributions are needed for the next issue.

Last but certainly not least, my thanks once again to Michael Twyman, whose support during – and beyond – my nine years as your Chairman has been invaluable and is much appreciated. I am pleased to report that Michael is now our Life President, and Bamber Gascoigne is Life Vice-President.

To conclude, and to make way for the important business of the meeting, our thanks to all of these and to the members of our Committee and various Subcommittees, and the membership at large. The Chairman's role is, thankfully, not an onerous one: nowhere near as much work is required of the Chairman as of those I have mentioned. As I prepare to hand over to someone else, I wish my successor – and the Society as a whole – every success for the future.

JOHN HINKS

Bodleian Bibliographical Press

The academic year 2018–19 saw a continuation of the Bodleian Bibliographical Press activity in support of teaching practical printing to higher education, and an expansion of access and engagement with the public.

Adults and children have been able to use the equipment in the room, located on the ground floor of the Old Bodleian Library, which includes Albions, a Columbian press, and a star-wheel etching press, as well as samples of cast type, stereotypes, intaglio plates and wood-engravings, in addition to metal and wood type.

Access is open to the public directly from the Bodleian's ground-floor courtyard, and the room is wheelchair-accessible. See www.bodleian.ox.ac.uk/csb/bibpress.

The original purpose of the Bibliography Room was to provide practical printing instruction and room for experiment by students and faculty members at the University of Oxford. This continues to be the primary mission, and the workshop also hosts visits from other institutions of higher education and from summer schools for undergraduate and postgraduate students. Visits are typically arranged to co-ordinate the practical printing instruction with examination of early printed material in the Special Collections of the Bodleian, housed across the road in the Weston Library.

In late 2018 we welcomed Emily Martin from the University of Iowa, the second printer in residence. Her slice book *Order of Appearance: Disorder of disappearance*, printed in the Bodleian workshop using her own set of P22 Blox, referenced the Bodleian's Shakespeare collections as well as the continuing interest in moveable books, of which historical examples can be found in the John Johnson Collection of Printed Ephemera, and in the Opie Collection and the Schorr Collection of Children's Books. Emily Martin's lecture, 'Visual Metre and Rhythm: The function of movable devices in books' can be viewed as a podcast from this link: <http://bit.ly/2LcDrY1>.

Adam Maynard (Bodleian)'s own book of poetry, *Keeping Up with the Johnsons*, was entirely hand-set and printed in Bell type at the Bodleian workshop and was launched in November 2018 with a party and reading at the press.

ALEXANDRA FRANKLIN
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The 'Southport' Columbian rescued and restored

Almost 25 years ago, an article appeared in the National Printing Heritage Trust *Newsletter* (No. 12) describing the relocation of an 1830s Columbian hand-press, originally in use in the *Southport Visiter* [sic] newspaper office, from storage to the Atkinson Art Gallery in Southport.

Derek Nuttall, founder of the NPHT, organised the move, and stated in the article that it 'occupied a team of eight people several hours – made more difficult by having to use a lift that was almost too small to take the large parts of the press'.

A decade later, the press was moved again – to grace the entrance lobby of the *Liverpool Echo* building in Old Hall Street, where it stood on display until recently.

The Editor of this newsletter, on hearing of the imminent closure of the *Echo* offices, contacted the staff to discuss the desirability of keeping the press in the Merseyside area, and after some explanation about the forthcoming creation of a new printing heritage centre for the region, the staff of the *Echo* agreed to transfer custodianship to the new Centre.

So, a few weeks ago, AMR Press dismantled and removed the press 'just in time' amidst dust and chaos from the building redevelopment works at the former *Echo* building and transferred it to its new home on the Wirral, from where its former home can be seen 'across the water' of the River Mersey.

Within an hour of its re-erection in its

new home, we had the press producing its first print for over 25 years. It still needs some work to bring it up to scratch, and that will be completed very soon.

Grateful thanks to all concerned in this, at times, difficult and complex operation; and we're looking forward to using it on a regular basis in the new Centre.

KEN BURNLEY

Wayzgoose website

I have recently put a small website together, with the aim of making a one-stop location for anyone trying to find a printers' meet-up. www.wayzgoose.info has had quite a good uptake so far, but I'm sure there are many more book- and print-based events that would fit in nicely. The site is completely free to use (though donations towards upkeep are gratefully received), and it will only be useful if enough events are submitted. Please do spread the word among members, and hopefully it will be easier to keep track of events, and attending numbers may even increase.

NICK GILL

Whittington Press Open Day

This year our annual Open Day falls on Saturday 7th September. The Press opens its doors at 1pm when we will have a selection of presses and Mono-type casters in action. In addition, we have invited other letterpress printers, binders and a marbler to exhibit their work in the space outside the Press during the afternoon.



The Society's 2019 Annual General Meeting

Sixteen members of the Society and guests attended this year's AGM at the St Bride Institute on 3rd July. The main item of formal business was to elect a successor to Dr John Hinks, standing down as Chairman of the Society after nine years. Dr Vaibhav Singh, Research Fellow in the Department of Typography and Graphic Communication at Reading University, the only candidate to have been nominated, is to be congratulated on duly being elected to serve as Chairman for a three-year term. Those present warmly thanked John Hinks for his loyal service to the Society as its Chairman over the past nine years. Fortunately, John has agreed to continue to serve on the Committee as a regular member for a further two years, and the Committee will benefit over the coming year from the co-option of three new members: Matt McKenzie, Holly Trant and Ben Weiner.

Following the formal business, those present were treated to a 'show-and-tell' session in which Michael Twyman, Paul Nash, Sebastian Carter, Peter Day, Stephen Lubell and Bob Richardson all displayed and talked about items of printing historical interest from their personal collections (see photo).

A full report on this year's AGM will appear in the next issue.

PHS grant awards

The Printing Historical Society received twelve applications for grants this year, for research projects ranging from the fifteenth to the twentieth cen-

tures. There was a good range of applicants, based in Italy, Germany and North America, as well as the United Kingdom; the majority were students or academics and the overall standard was high. There were three applications which were outstanding, however, and it was the unanimous view of the committee that these three merited the Society's full support. The following grants have been awarded, to a total of £2,428.40: £1,000 to Jessica Farrell-Jobst (St Andrew's University) for research on jobbing printers working for local government in sixteenth- and seventeenth-century Nuremberg; £900 to Pierre Pané-Farré (Halle University) for research on nineteenth-century German wooden types; £528.40 to Edward Potten (York) to pay for carbon-dating of a fifteenth-century woodblock in the John Ryland Library, Manchester, and for associated research.

GILES MANDELBRÖTE

PHS Journal

The next number of the PHS *Journal*, number 30 for Summer 2019, will be received by members in August. 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; Martyn Ould on 'Printing at the Bible Press, Oxford, 1769–72: A quantitative analysis'; Richard Staines on the history and 'perennial problem' of printers' apprenticeships; Stephen Hoskins on 'Screen Printing as a Twentieth-century Graphic Medium: With notes on how technical changes influenced Pop Art in the 1960s'; an addendum to Douglas

Charles on the Spottiswoode Press, plus reviews of recent books by David Finkelstein, Andrew Pettegree and Arthur der Weduwen, and *A Maturing Market: The Iberian book world in the first half of the seventeenth century*.

Katharina Walter's essay 'Letters in the Light: The advent of photosetting . . .' has been held over to the following number (31 for Winter 2019), which it is hoped will also contain essays by Michael Twyman, Riccardo Olocco, Martyn Ould, Paul W. Nash and others.

The Third Series will begin as planned in 2020, and material is already in hand for the first number. However, 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 6.

Digitisation of *Printing History News*

The next number (64, Autumn 2019) will be the 'digital trial' and printed copies will be sent only to those members for whom we do not have e-mail addresses, or who have opted out of digital publication. If the trial works well, we can consider whether to continue digital publication for the Winter number too.

The John Jarrold Printing Museum

There have been some developments during recent weeks that give cause for some optimism over the future of the Museum, as talks between the Steering Committee and the Jarrold Company continue. A clearer picture of future plans should be ready for inclusion in the next issue of *PHN*.

Southampton Wayzgoose

The Southampton Wayzgoose returns on 28th September, from 10am to 4pm. This event will cater for all your 'ink-fuelled' needs: letterpress artists, printmakers, new and old type for sale, printing supplies, book artists . . . and a free 'goodies bag' for the first 20 visitors. Bring cash: some vendors may take a card, but not all.

Location: St Denys Church Centre, Dundee Road, Southampton SO17 2ND. We are close to St Denys railway station and bus routes: there is very limited parking on site.



The Cossar press moved to Edinburgh

In 2012, the Scottish Printing Archival Trust began to work with National Museums Scotland to preserve the 1907 Cossar patent flat-bed web newspaper printing machine, which is, as far as we can tell, the oldest web-fed newspaper press in Britain still in working order. It is particularly important, as it was installed under the supervision of its inventor, Tom Cossar, at David Phillips Printers in Crieff, and has remained in the hands of the same family business until now. With generous help from a number of donors, including the National Printing Heritage Trust, the Oxford Guild of Printers, the Scottish Newspaper Society and the Unite Union, funds were raised to remove it from the premises in Crieff. It has spent a number of years in storage in Govan, but was moved to the National Museums Collection Centre in April.

On 4th June, the Trustees were invited, along with other guests and supporters (see photo above), to visit the press in the National Museums Collection Centre, to celebrate the successful conclusion of the overall project. Some conservation work remains to be done, but it was wonderful to see the machine in such good order after being dismantled and reconstructed.

DR HELEN H. WILLIAMS
(Honorary Secretary,
Scottish Printing Archival Trust)

'Post-war Printing'

A Printing Historical Society Conference in conjunction with the Centre for Printing History and Culture and

Bodleian Library, Oxford, 10th–11th October 2019, Bodleian Library, Oxford. Ticket price £25.

This conference considers the progress of the post-1945 printing industry including the technologies, processes and products of print, and also the users and consumers of the printed word.

Topics include: 'From Duplicating to Digital'; 'Post-digital Printing'; 'The Break of the Rigid Dichotomy Between Text and Image'; 'Books or Mainframes? Rockefeller and Ford Foundation print policy in the post-war years'; 'From Organ to Microchip: Dissimilarities in technology or from the swan song of hot metal to the hymn of 'hot' letterpress'; 'A Paratextual and Bibliographical Study of Allen Ginsberg's *Howl*'; 'The Complex Status of Current Arabic Type Design and Usage in Relation to Post-War Contexts'; 'Technologies of Transition: Intertype's Fotosetter and filmsetting for Indian scripts'; 'Interpretation on the Covers of "Red Books" 1949–66 in China from the Perspective of Political Iconology'; 'Propaganda and Paperbacks: Creating National Socialist readership in Mao's China'.

The event will also include a 'technology panel session' led by Richard Lawrence, and a 'SwapShop' to which we invite delegates to bring typographic items from the post-war period for redistribution to those who might use them either in practice or in teaching activities: a box-full of unwanted golf-ball heads perhaps or photocomposer master plates, or examples of paste-ups or negatives.

More information: printinghistorical-society.org.uk and cphc.org.uk.

'People of Print: Printers, stationers and booksellers 1500–1830'

Print Culture, Agency and Regional Identity Network's Conference in partnership with the Centre for Printing History and Culture, 12th–14th September 2019, 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.

More information: blog.yorks.ac.uk/printculture/about and cphc.org.uk.

'Looking at the Paper and Typographical Variants in Baskerville's *Virgil* (1757)'

This Baskerville Society talk by Cathleen Baker in conjunction with the Centre for Printing History and Culture will be held on 8th October 2019, 5.30–7.30pm, at Cadbury Research Library, University of Birmingham. Tickets: free.

Cathleen Baker's talk is based on her extensive research on the wove paper and typographical variants in Baskerville's *Virgil*. Cathleen is former Senior/Exhibit Conservator in the Preservation & Conservation Department, University of Michigan Library. She serves on the Advisory Committee for UCLA/Getty Book and Archives Conservation Specialization within the Department of Information Studies, funded by the Andrew W. Mellon Foundation.

'Culture of the Book: Science, technology and the spread of knowledge'

Centre for Printing History and Culture Conference in conjunction with the University of Pescara, Italy, 6th–7th November 2019, University of Pescara, Italy. Tickets: Free

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, bibliophiles and book collectors and practitioners including printers, binders and type designers.

A list of speakers is available on the website.

More information: cphc.org.uk.

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Richard Hills, who died on 10th May, aged 82, was the founder and first curator of the Manchester Museum of Science & Industry, which opened on 20 October 1969 in a disused part of a Methodist Meeting Hall at 97 Grosvenor Street. Later, the entire building was acquired and became home to the National Papermaking Collection, from St Mary Cray, Kent.

While much of the new museum was given over to the major industries in the Manchester region – cotton and engineering – Dr Hills realised that printing and the manufacture of printing presses had also been important, especially in the days when many national newspapers were printed in Manchester.

As both Richard Hills and myself had been lecturers at the (then) Manchester College of Science & Technology, he in Paper Technology and I in the Department of Printing & Photography, we began a friendship and I helped to rescue many presses and other printing artefacts at a time when local printers were disposing of their old letterpress equipment.

By 1972, the new museum acquired the whole of 97 Grosvenor Street and this enabled more and larger printing machines to be saved and housed. But when Liverpool Road Station (the terminus of the Manchester–Liverpool Railway) had been acquired by Greater Manchester Council, as the new Science Museum, Grosvenor Street was closed in July 1983.

For the next year, Dr Hills was transferred to Liverpool Road, where he spent much of his time building up the collection of early steam locomotives, especially a Beyer-Peacock ‘Garrett’ locomotive.

But in 1986 he reluctantly left the museum and decided to study for the Anglican ministry at St Deiniol’s Library, Hawarden, in Flintshire. While there, he occasionally had lunch with my wife and myself, who lived not far from Hawarden. It was at St Deiniol’s that he wrote his major book, *Papermaking in Britain, 1488–1988*. He was ordained at Manchester Cathedral on 2nd October 1988. Since then I have been in contact with him every Christmas. Last year he expressed his regrets that so many printing artefacts had been lost and that a national museum of printing had never materialised – he was one of the early supporters of the National Printing Heritage Trust. About a year before he died he published his autobiography, *The Seven Ages of One Man, or How One Man Started the Museum of Science & Industry in Manchester*.

DEREK NUTTALL

New book on the Compton Press

Julian Berry has edited and published a new history of the Compton Press, a fine letterpress printer at Compton Chamberlayne, and later Tisbury, in Wiltshire between 1968 and 1980. The book, entitled *Reverting to Type: Recollections of the Compton Press*, contains memoirs of the Press by Berry, Robert Gray, Holly Hawkes, Michael Mann, Edmund Marsden, Cathy Neville-Rolfe, John Randle and Humphrey Stone, and a checklist of books published by Compton. Hardback (with a cover-design by Humphrey Stone), 90 pages, 235 × 160 mm, ISBN 9780244143213, price £20. The book has been self-published by Berry via Lulu, from which website copies may be ordered ‘on demand’ (see <https://www.lulu.com/shop/>).

Dr Lindsay Newman

Lindsay Newman, who died in May, in the early to mid-2000s ‘invigilated’ several of the Friends’ exhibitions in St Bride Library; in other words, she was present in the room so that the exhibition could remain open to the public when no Foundation staff were able to monitor it. She took a record of attendance, which revealed to no great surprise how very few people actually visited the exhibitions, all of which genuinely merited attendance by any or all of the thousands of graphic arts students in London.

BEN WEINER

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