

Printing History News

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

Number 64 ★ Autumn 2019

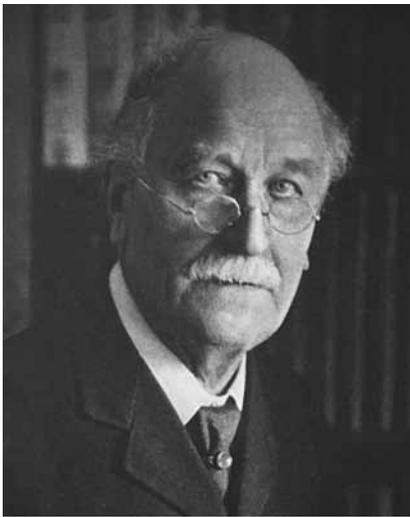
Events at St Bride

'In Search of Emery Walker'

with Simon Loxley.

Tuesday 29 October 2019, 7–8.30pm
(doors 6.30pm).

Tickets: £10–£15.



You can visit his house, walk around his home and see the furnishings and pictures that he acquired, the objects and mementos that he bought. But while working with the Emery Walker Trust in 2016 prior to Emery Walker's house reopening the following year, Simon Loxley felt that a real sense of the man himself was strangely absent. His role as inspiration and facilitator for the private press movement – most notably through the Kelmscott, Doves, Ashendene and Cranach Presses – and in the raising of general standards in printing and typography, is well known among designers, bibliophiles and lovers of fine print.

The effects of his contributions spread to the United States and mainland Europe, and the ripple of their influence helped determine the design ethos of the twentieth century and beyond. Yet Walker seems largely reflected through the work of others. Bernard Newdigate of the Shakespeare Head Press wrote: 'Others besides myself would gladly and gratefully own

that nearly everything that is worth anything in their own practice as printers comes directly or indirectly from his counsel and example'. Philip Webb called him the 'Universal Samaritan'.

Yet despite being described as 'the most lovable of men', he was nevertheless a protagonist in the bitterest dispute in typographic history, over the rights to the Dove Press type. But even then the pronouncements and self-justifications of his former partner Thomas Cobden-Sanderson dominated the affair.

Simon set out to build a picture of Walker, his work and his world, a man who professionally and socially seemed to 'know everyone'; re-examining what had hitherto been written about him, and researching archive material, principally at the Harry Ransom Center in Texas, from Walker's house itself, made accessible in 2017 at the V&A, and of course at St Bride Library.

Simon Loxley is a graphic designer and writer; the result of his recent research, *Emery Walker: Arts, Crafts and a World in Motion*, is published by Oak Knoll in Autumn 2019.

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 physical items from our collection relating to Emery Walker that formed part of his research. Tickets are limited to 30 places.

The Annual Beatrice Warde Memorial Lecture: 'Invisible Women: The Contribution of Type Drawing Offices to Twentieth-century Type-making'

with Alice Savoie.

Wednesday 13 November 2019, 7–9pm
(Bar open from 6pm).

Tickets: £8–£12.50.

Beatrice Warde is an exceptional example of a prominent woman contributing to our understanding of type design history in the pre-digital era. Yet little is known about the many other women who worked, often in the back-

ground, in the making of some of the last century's most famous typefaces. Alice Savoie will discuss some of her findings on the role played by type drawing offices in typeface design and production. She will also explain why, as a practising typeface designer, she has decided to embark on historical research, and how this informs her approach to designing type.

Alice Savoie is an independent type designer and researcher, based in Lyon, France. As a practising type designer she has collaborated with international foundries and design studios, and she teaches at ANRT Nancy.

'The Brunswick Prison Camp Map Printers'

with Mark Evans and Ken Burnley.

Tuesday 3 December 2019, 7–8.30pm
(doors 6.30pm).

Tickets: £8–£12.50.

'The Brunswick Prison Camp Map Printers' is the little-known story of how a clandestine press was made and run by a group of industrious men in a German prisoner-of-war camp (Oflag-79) in order to mass produce escape maps, towards the end of the second world war.

With Mark Evans' knowledge of his father's experiences as a prisoner in the camp, and Ken Burnley's life in printing, together they will bring this incredible story to life and shed light on the background, context and the circumstances of how these maps – all to scale and printed in three or four colours – were produced in secret, including the technicalities of their hand-made press, the making of inks, and printing.

Mark Evans is an artist, sculptor and trained stonemason; and son of Brunswick Prison Camp map printer Philip Radcliffe-Evans. Ken Burnley is a compositor and letterpress printer.

Copies of Ken and Mark's book (which includes a limited letterpress edition, and digital facsimile) documenting this tale will be available to purchase on the night.

Printing Historical Society AGM Report

Held at the St Bride Foundation on
3 July 2019.

Chairman's report

Dr John Hinks retired as Chairman of the Society at the 2019 AGM. The full text of his report to the AGM appeared in the Summer 2019 issue of *Printing History News*.

Secretary's report

Following the sad death of the Society's first Life President, Iain Bain, there had been two important appointments made by the Committee: Michael Twyman agreed to be appointed Life President of the Society, and Bamber Gascoigne agreed to be appointed Life Vice-President in Michael's place. The Committee were most grateful to Michael Twyman and Bamber Gascoigne for enabling such a smooth transition.

One of the Hon. Secretary's responsibilities in recent years has been the maintenance of the Society's website. All are agreed that the website needs to be kept fresh, but the current website is based upon relatively old technology that limits the scope for improvement. Holly Trant, a co-opted member of the Committee, has suggested that a thorough review is needed, and it is hoped that a working party will be able to come up with some concrete proposals over the course of the next year.

Membership of the Society has remained very stable over the past year, with individual membership falling by just one member since 2018 and institutional membership being unchanged in the same period.

There has been a gradual transfer of book-keeping duties over the course of the past year from Hon. Secretary to the new Treasurer, David Osbaldestin, and it is hoped that this process will be completed well before the next AGM.

Treasurer's report and presentation of the Society's 2018 accounts

David Osbaldestin reported that, with assistance from the Hon. Secretary, he was in the process of changing the Society's banking arrangements. Subject to acceptance of the Society's application (subsequently confirmed), a new account was being opened with CAF Bank Ltd, a bank dedicated to providing its services to charities and other not-for-profit organisations.

During the remainder of 2019 the existing arrangements with RBS and Santander will be wound down, and these accounts will eventually be closed. The move will enable the Society to resolve various problems with the existing banking arrangements that have been experienced in recent years.

The financial statements for the year 1 January to 31 December 2018 were presented to the AGM by the Treasurer. The Society made a loss in the year of £3,679, largely to be accounted for by the escalating cost of printing and distribution of the Society's publications, which was greater than income from subscriptions. Fortunately, the financial position had recovered somewhat since the end of 2018.

The Treasurer explained that the Charity Commission, the body responsible for ensuring that the Society continues to be eligible for charitable status, has introduced a series of new policy documents that will need to be reviewed and implemented by the Committee over the course of the next year. These include policies on investment, preventing conflicts of interest, handling complaints and managing volunteers (Committee members beware!).

Publications Secretary's report

Paul Nash reported that two numbers of the *Journal* had appeared in 2018, a bumper year with over 240 pages of learned articles. *Journal* No. 30 was almost ready to go to press (published in August 2019) and No. 31 will appear over the winter. In 2020 a Third Series of the *Journal* will be started, with publication becoming annual instead of biannual. Over the coming year the Publications Sub-committee would be considering a number of other issues relating to the *Journal*: the question of whether or not to digitise the *Journal*; the appointment of an Editorial Fellow; and the institution of a prize to encourage article submissions.

Paul Nash also reported on plans to trial delivery of *Printing History News* in digital form (this report is appearing in the first issue in that trial).

National Printing Heritage Committee report

The main matter of concern before the NPHC has been the future of the John Jarrold Printing Museum, threatened with closure and the dispersal of most of its collections. Paul Nash, NPHC Chairman, reported that he had been to

Norwich to try to persuade the City Council's planning committee to reject the plans presented by the owners, the Jarrold company, but that had been unsuccessful. The campaign to preserve the museum had therefore entered a new phase in which the NPHC is supporting efforts to persuade the owners to consider an alternative plan for the museum and its collections.

The NPHC continues to concern itself with developing ideas for the establishment of a National Printing Museum in Britain, but these ideas are at an early stage. Plans to digitise the NPHC Directory are continuing, with the hope that a digitised version in PDF format can be made available on the Society's website, to encourage the submission of additions and corrections.

Grants & Prizes Sub- committee report

Giles Mandelbrot reported that the Grants & Prizes Committee had made three awards for 2019 totalling £2,428. The full text of his report to the AGM appeared in the Summer 2019 issue of *Printing History News*.

Events Sub-committee report

The main activity of the Events Sub-committee was the planning of the conference entitled 'Post-war Printing History', in collaboration with the Centre for Printing History and Culture and the Centre for the Study of the Book at the Bodleian Library. A full and varied two-day programme of papers had been assembled.

Elections of Chairman and Committee members

With John Hinks stepping down, the Society was fortunate in having persuaded Vaibhav Singh to be nominated to be the new Chairman of the Society in his place, and he was duly elected. The following were re-elected to the Committee for a two-year term of office: James M'Kenzie-Hall, Giles Mandelbrote, John Hinks.

The Society's constitution limits the number of elected Committee members to eight, excluding officers, but three other candidates had been nominated for election, taking the overall number of Committee members to ten. For this reason it was agreed that Matt McKenzie, Holly Trant and Ben Weiner would be co-opted to the Committee for a period of one year.

Journal of the Printing Historical Society

The next number of the *Journal of the Printing Historical Society*, number 31 for Winter 2019, will be circulated to members in December. It will contain the following articles:

- Michael Twyman on the production and circulation of electrotypes for horticultural catalogues by Vilmorin-Andrieux & Cie.
- The second part of Martyn Ould's essay on 'Printing at the Bible Press, Oxford, 1769–1772'.
- Katharina Walter on 'Letters in the light: the advent of photosetting . . .'
- Paul W. Nash on the dating, purpose and nature of Peter Schoeffer's printed book-list of '1470'.
- Peter Lanchidi on Julius Bien's New York lithograph of 1859.
- Reviews of recent books by Paul Stirton, Martyn Ould and Bruce Kennett, the translation of Alonso Victor de Paredes' *Institution, and Origin of the Art of Printing, and General Rules for Compositors* and *John Baskerville: Art and Industry of the Enlightenment*.

This will be the final number of the current series, and in 2020 the Society will begin its third. This will continue the style and format of the present series, but appearing only once a year, albeit with at least the same quantity (and it is hoped quality) of material in each volume as was heretofore encompassed by two.

The first number of the third series will appear in the Autumn and is due to contain a substantial article by Michael Twyman on the French lithographic writer Nivedaub; Riccardo Olocco on his methodology for analysing fifteenth-century type, with an analysis of the 'Scotus roman'; a note by Bob Oldham on George Medhurst's 'Mysterious iron hand press'; the Editor on the nature of fifteenth-century type-metal; and further papers by Daniel Reynolds, James Freemantle and others, as well as reviews.

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.



Walter Hamady, 13 September 1940 to 13 September 2019)

Walter Samuel Haatoum Hamady was an American artist, book designer, papermaker, poet and teacher. He is especially known for his innovative efforts in letterpress printing, book-binding and papermaking. In the mid-1960s he founded The Perishable Press Limited and the Shadwell Papermill, and soon after joined the faculty at the University of Wisconsin–Madison, where he taught for more than thirty years.

I was fortunate to have him as a professor at the University of Wisconsin, Madison. When I first moved to Madison to begin graduate school, I saw a display of letterpress work in a glass wall case. There were gorgeous handmade papers, with beautiful, delicate printing. I didn't know what it was, but I knew I wanted to DO that. Finding my way to Walter and the letterpress/papermaking world was the perfect match for me.

Walter was an inspiring teacher; magic occurred in his classroom. With a humorous glint in his eye and a giggle, he referred to himself as a curmudgeon. He shared his books, his poetry, and his journal writing and Gabberjabs with us. We heard about the birth of his twins, and about his teacher, Kimber Merker, who founded the Iowa Center for the Book. 'There are no secrets; you must begin again.' Once Walter walked into the typography class, and seeing a galley full of type across the room announced, 'The lower-case "a" in the second word has a ding in it.' He was right. Talk about eagle eyed.

From Walter Samuel Haatoum Hamady I and many others learned to

love words, type, impressions, richly or subtly coloured cotton rags which make richly or subtly coloured paper, the smell of ink and the hiss it makes on rollers when it is 'right'.

There are many printers who are what I think of as 'real' printers, who came up the ranks printing in shops, and who have impeccable skills and print-related problem-solving abilities. I think of the 'pros' who learned in the trenches and not at art school, as the ones who really know what they're doing. There's printing that has a pristine beauty to it, and there's what I think of as the rough-and-tumble beauty of Hatch Showprint style. There are the 'kiss impression' proponents, and those who don't think it's letterpress unless it packs a punch – into the paper that is. I'm glad that there is room for all of us in the world of letterpress.

I appreciate all of you and the knowledge, ideas and experience you share. And I'm extremely grateful to Walter Hamady for introducing me to this world.

STEPHANIE NEWMAN
(Director, Quoin: Community Print Studio, Bozeman, Montana 59718.
Photo: Zane Williams Photography,
licensed under Creative Commons Attribution-Share Alike 4.0 International)

Bookbinding and letterpress residential workshops at the Grange, Shropshire

The Grange offers residential workshops in marbling, letterpress printing and bookbinding, most of which are suitable both for those who want to learn a new craft, possibly for a change in vocation, but also for those who would just like a weekend away enjoying learning some new and unusual skills. Go to www.thegrange.uk.com.

Bookbinding (drop-back box) with Glenn Malkin, 7–10 May 2020.

Paper Marbling for Beginners with Jill Sellars, 29–31 May.

Bookbinding for Beginners with Alan Fitch, 4–7 June.

Letterpress Printing (multi-colour work) with Ken Burnley, 11–14 June.

Bookbinding (decorative elements) with Glenn Malkin, 30 July–2 August.

Bookbinding (book repair) with Alan Fitch, 1–4 October.

Letterpress Printing for Beginners with Ken Burnley, 8–11 October.

Bookbinding (limp vellum) with Glenn Malkin, 22–25 October.

Conference Report: 'Post-war Printing', 10–11 October 2019

Sir Giles Gilbert Scott's 1930s Weston Library at the University of Oxford was the impressive venue for 'Post-war printing', the most recent of the Printing Historical Society's series of bi-annual conferences. On this occasion the event was delivered in partnership with the Centre for Printing History and Culture and the Bodleian Libraries.

Despite the huge amount of change that occurred in the post-war printing industry, this era has received scant attention from historians. However, over fifty delegates and speakers from around the world gathered for two days of talks, panel discussions and exhibitions to consider the progress of print post-1945.

Talks were delivered by practitioners, independent researchers, established scholars and postgraduates, and included the technologies, processes and products of print alongside the users and consumers of the printed word not only in English but also Arabic, Chinese and Indian scripts.

To complement the talks, the Bodleian Rare Books Section kindly laid on a private exhibition of artists' books for delegates to handle and discuss, including a copy of Allen Ginsberg's *Howl*.

In addition, two public exhibitions were of interest to the gathered printing historians: the first, 'Thinking 3D: Leonardo to the Present', using some of the Bodleian Library's finest books, manuscripts, prints and drawings, told the story of the development of three-dimensional communication over the past 500 years. The second, 'Talking Maps', brought together an extraordinary selection of ancient, pre-modern and contemporary maps from a range of cultures and in a variety of formats.

In the evening, delegates shared both relics and memories of print's past such as Monotype matrices, punched-paper tapes, and a selection of red books printed under Mao Zedong's regime.

The conference certainly showcased the range of work that is currently being undertaken on post-war printing, the research that still needs to be done, and confirms the growing interest there is in this complicated but fascinating period of printing history.

CAROLINE ARCHER-PARRÉ

Fakenham Museum

A small section of the Fakenham Museum of Gas and Local History is dedicated to the town's printing heritage. It consists of panels describing the history of the various companies involved, as well as artefacts and a Pearl platen press to show how printing from metal type was done. We also have a number of Adana presses from a school printing club. The museum also sells copies of a book called *A Good Impression* which tells the story of printing in Fakenham.

Also in store for bringing out on special occasions are some early twentieth-century wages books and some company photograph albums.

The museum is open on Thursdays, 10am until 1pm.

JIM BALDWIN, BIRECTOR

Musée André Voulgre

As part of the renovation of the Musée André Voulgre, and for lack of space, means of conservation and perspectives of future use, the Friends of the Museum are offering a Marinoni/Voirin 1920–40 printing press from a printer's workshop in Mussidan (Dordogne, France).

The machine bears a plate with the inscription: MARINONI Machines et matériel pour l'imprimerie et industries annexes Département Voirin n°36037 96, rue d'Assas Paris VIe Usines à Paris, Montataire et Montrouge 13573 EC3.

The Friends of the Museum wish to privilege, in this order, the donation to a museum, or a public organisation, sale or donation to private individuals and, if all else fails, destruction. Contact Les Amis du musée, 1-2 rue Raoul Grassin, 24400 Mussidan. Phone: 05 53 81 23 55.

Oxford Guild of Printers Wayzgoose

The Oxford Guild of Printers' 2019 Wayzgoose will be held on Saturday 2 November from 10am to 5pm at Oxford Brookes University, Headington Campus. Entrance is free.

There will be over forty tables of letterpress equipment, fine press printers, specialist booksellers, paper suppliers, bookbinders and more.

PHN distribution

If you are an individual member of the PHS you will be receiving this edition of *Printing History News* digitally, unless you have opted out.

Wanted

I have the start of a run of the PHS *Journal* to Volume 11, 1975. Do any other members have later copies of the *Journal* that they would be willing to part with and post? Additionally, I recently acquired, then had stolen, a treadle perforator. Does anyone have a lead on a treadle or hand-powered perforator?

Responses to: Ben Brundell, Halifax, West Yorkshire.

ben@britishletterpress.co.uk,
07848 954854

CONTACTS

PRINTING HISTORICAL SOCIETY

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

Chair: Vaibhav Singh,
errorsinc@gmail.com

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

PRINTING HISTORY NEWS

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

Published by the PHS and the Friends of St Bride Library, October 2019. Printed by Figsaw Digital Print, Alcester, Warwickshire.