

Printing History News

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

Number 65 ☆ Winter 2019–20

Printing Historical Society news

PHS *Journal*

The next number of the *Journal of the Printing Historical Society*, the first of the Third Series, is due to be published in the autumn of 2020. It will be the first to appear on an annual basis. Each volume will, it is hoped, contain at least as much material (both verbal and visual) as was held by any two biannual volumes of the New Series, as well as timely reviews. The design and typography will be adjusted, but will remain uniform with that of the previous series.

Volume 1 is due to contain a substantial essay by Michael Twyman on the French lithographic writer Niveduab; Riccardo Olocco on his methodology for analysing fifteenth-century type, with an analysis of a Venetian roman as an example of its application; James Mosley on 'Photographs of Type Details Made by Emery Walker'; the details of the British cartel of 'Associated Founders' which attempted to defeat the 'pirates' of their type designs in the last quarter of the nineteenth century, drawn from correspondence in the Type Archive by Michael Knies; 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.

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.

PHS prize for a *Journal* article

The Society is pleased to announce the 'Printing Historical Society Prize for New Scholarship', a competition for a new article on any printing-historical subject, suitable for the Society's *Journal*. The winning author will receive the 'Printing Historical Society Prize for New Scholarship' for that year, a purse

of £500, membership of the Society for one year, and publication in the PHS *Journal* (and digitally, subject to the usual processes of peer-review).

The competition is open to all researchers with no more than seven years' involvement in the field. Current students, early-career scholars, independent researchers and anyone new to printing history are invited to take part by sending their article (of between 4,000 and 8,000 words, in Word format) to the *Journal* Editor, along with a short covering letter describing their research.

The deadline for submissions is 1 October in each year, and the results will be announced before the end of the calendar year. Further details will shortly be available on the Society's website. In the meantime, for further information please contact the Editor (see p. 4), who will be happy to answer queries and discuss possible subjects and approaches for submissions.

Subscriptions for 2020

Printing Historical Society members are reminded that subscriptions fall due on 1 January each year. The Society has recently changed banks, so members who have yet to pay their subscription and have not received advice on the various methods of payment should check with the Secretary before making their payment. A convenient way to do this may be to submit a completed membership renewal form, now available on the Society's website (see p. 4). Subscription rates for 2020 remain unchanged from those of last year.

Applications for research grants

The Society is pleased to invite applications for research grants to be awarded later this year. Advice for applicants can be found on the Society's website. The deadline for receipt of applications is Sunday 10 May 2020.

Annual General Meeting 2020

The 2020 Annual General Meeting will take place at the St Bride Institute,

London, on Wednesday 1 July. Further details will be included in the next issue.

Gift membership card

The Secretary was recently asked if the Society could supply a gift membership card. Such a card is now available for purchase at the applicable member subscription price. The card contains a reproduction of a linocut created by Juliet Caithness in the 1970s, depicting a Columbian press, and used by kind permission of Whittington Press. If you'd like to make a gift of membership of the Society for a friend or family member, please contact the Secretary.

Call for expressions of interest in a Society trip to France

Readers will be aware that a large printing museum, the Atelier-Musée de l'Imprimerie, was opened at Malesherbes in France in September 2018. The Secretary would like to receive expressions of interest in participating in a group visit to Malesherbes, between late November 2020 and mid-February 2021, enabling the itinerary to include a visit to the exhibition celebrating the 500th anniversary of Christopher Plantin at the Bibliothèque Mazarine in Paris.

The Society on social media

Over the coming weeks and months it is hoped that the Society will gradually build a presence on Twitter using the handle @PrintingHS. Let us know if you think there are events and announcements that we should be publicising.

Norwich Printing Museum

The move of the Norwich Printing Museum (formerly the John Jarrold Printing Museum) into storage, prior to its establishment in new premises, is now complete and the old building has been handed over to the developers. It is hoped to include further news on plans for the new museum in the next number of *Printing History News*.

What's on at St Bride

'Where Does the Art Go?

Making art in the public realm'

Mark Titchner

Thursday 20 February, 7pm–8.30pm (doors 6.30pm), tickets £8–£12.50.

Mark Titchner's work involves an exploration of the tensions between the different belief systems that inform our society, be they religious, scientific or political. Focusing on an exploration of words and language, in recent years much of his production has been based in the public realm both in Britain and internationally. In this talk he will present a number of approaches to making art in the public arena with projects that vary from large permanent commissions to those produced in closed psychiatric units.

Mark Titchner is an artist living and working in London. He was nominated for the Turner Prize in 2006, participated in the Venice Biennale in 2007 and was Artist in Residence at the Art Gallery of Ontario, Toronto, in 2012.

Eye magazine's Type Tuesday

Tuesday 3 March, 7pm, tickets £8–£12.50.

Eye's first Type Tuesday of 2020, the quarterly event about type, graphic design and visual culture.

'Jan Tschichold and the New Typography'

Paul Stirton

Wednesday 8 April, 7pm–8.30pm (doors 6.30pm), tickets £8–£12.50.

During the 1920s Jan Tschichold began corresponding with many emerging graphic designers throughout Europe and the Soviet Union, offering to exchange works or requesting examples of adverts, posters and letterheads. What began as a means of educating himself in the principles of modern design, developed into a comprehensive survey collection of progressive graphics in Europe. Tschichold even referred to it as his 'museum'. This collection is now dispersed, but we can recapture the spirit of the heroic period of modernism through Tschichold's eyes by examining the designs he acquired. This talk will illuminate works by some leading figures such as El Lissitzky, Kurt Schwitters, Moholy-Nagy and Piet Zwart, as well as lesser-known designers like Johannes Molzahn, Walter Dexel and Max Burchartz.

Paul Stirton was curator of the exhibition 'Jan Tschichold and the New Typography' held in New York in 2019 and author of the book of the same title (Yale, 2019). He is Professor of Modern European Design at the Bard Graduate Center in New York and editor of *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, published by University of Chicago Press.

The Justin Howes Memorial Lecture: 'The Commanded Letter: Writing, Engraving and Typography in Eighteenth-century London'

John Hudson

Tuesday 19 May, 7pm–8.30pm (doors 6.30pm), tickets £8–£12.50.

Between the 1690s and mid-eighteenth century, English writing masters, mostly based in London in the environs of St Paul's Cathedral, collaborated with engravers to define a rich textual aesthetic, parallel to and in tension with contemporary trends in typography. This aesthetic commanded, among other things, the invention of a new style of 'print' letter: a neoclassical roman that would not find typographic expression until John Baskerville's types of the 1750s. By that date, this 'English Roman' had become a standard part of a writing master's repertoire, explored in a wide range of weights, sizes and constructions. In this heavily illustrated talk, John Hudson looks at the genesis of this style, and the aesthetic, social and technological contexts in which it developed.

John Hudson designs typefaces and makes fonts. As co-founder of Tiro Typeworks Ltd, a digital foundry specialising in custom font solutions for multilingual publishing and computing, he has been responsible for or has collaborated on type designs for Arabic, Bengali, Cyrillic, Devanagari, Ethiopic, Greek, Gurmukhi, Hebrew, Latin, Odia, Sinhala, Telugu, Thai and other scripts.

Justin Howes died on 21 February 2005. A good friend to the St Bride Library and the wider typographic community, in 1999 he founded the original Friends of St Bride Library with James Mosley. He was not only a distinguished scholar whose wide-ranging research was making an important contribution to our understanding of the types and lettering of the past, but he also put that scholarship into practice, learning to cast type by hand and to demonstrate to others the techniques of a secretive and mysterious trade. This annual lecture series is given in his memory.

The St Bride community

We have an excellent range of workshops in bookbinding, letterpress and wood engraving suitable for all levels – there is something for everyone!

Workshops

One-day Adana/Letterpress Course, Wednesday 12 February, 10.30am.

Wood Engraving (Relief Print) Taster Day, Saturday 22 February, 10.30am.

Tours

Tour our printing workshop, historic rooms and famous library. Get the chance to view some of the items in the library's special collection, and learn more about the Foundation and its significant place in the illustrious history of the printing trade. Perfect for designers, printmakers, or just lovers of history. Wednesday 26 February, 2pm.

Tuesday 24 March, 6pm (new evening slot). Price £10.

Venue hire

We offer our beautiful Victorian rooms for hire for events, from board meetings and conferences to weddings and other celebrations. Room capacities range from 6 to 150. A 25 per cent charitable discount is offered when an official charity number is presented.

Library

St Bride Library cares for an internationally significant collection of items relating to printing, typography, paper-making and graphic design. In addition to more than 60,000 catalogued books, pamphlets and broadsides, it is home to one of the largest and most significant collections of type specimens, and holds over 200 special collections and many of the physical objects associated with printing and type-founding.

The library is normally open on the first and third Wednesday of each month between noon and 8pm. Please contact us directly to organise a private library visit by e-mailing library@sbf.org.uk.

Friends

Would you like to support us by becoming a Friend of St Bride Library? For £5 a month, you will benefit from discounts on our lectures and conferences, free retrieval for items in our Closed Access collections viewed in the Library reading room; and Friends receive a bi-annual e-mail update on how their donations are helping.

Find out more at the St Bride website (details on p. 4).

Dr Ann Pillar (1948–2019)

Ann Pillar was one of Britain's leading experts in the history, theory and practice of typography. During the late 1980s she was Publicity Manager for The Monotype Corporation where she set up and managed a new department to usher in the dramatic advances in digital font manufacturing and output technologies.

Born in Vienna, she came from a military family and lived abroad for much of her childhood. Early schooling was in France, where Ann's father was stationed at S.H.A.P.E. near Versailles. A letter to Father Christmas sent by Ann around this time (and kept by her parents), asking for a 'PRINT-ING SET' shows her early interest in typography.

This period in France established in her an enduring love of the French language, culture, its art and design. Ann always felt that the importance of the role French modernism played in the history of typography and graphic design was under-appreciated in Britain. This led to a number of talks, articles and exhibitions based around 'French Moderne'.

She returned to England and was sent to the Royal School, Bath. Her later study for a foundation course at Maidstone College of Art, followed by a BA Hons Fine Art at the University of Newcastle-upon-Tyne, introduced Ann to the work of many important British artists.

After a period successfully designing for a Woking-based design agency, Ann was appointed Publicity Manager for the Typography Division at The Monotype Corporation, where she was tasked with establishing and managing a new department at an exciting period of change for the industry. The role was challenging; it was rare for a woman to be appointed to such a senior role in a thoroughly masculine profession, although she did follow in the illustrious footsteps of Beatrice Warde who had been appointed Publicity Manager at Monotype in 1929.

Following Monotype's demise, in 1994 Ann was offered a two-week teaching trial on the HND Typography course at Stafford College, which was extended to ten years, where she became a key member of staff devoted to her students. Teaching at Stafford led to the offer of a similar role at the University of Reading, in the Department of Typography & Graphic Communication.

Edward Wright (1912–88), artist, designer, typographer, maker, was to become a major focus of Ann's work, both in a scholarly sense and also in the important friendships that resulted with his family, most significantly with Anna, Edward Wright's daughter. In 2008 Ann secured AHRC funding for doctoral research on Edward Wright, whose work she greatly admired and whose teaching helped elevate the role of the graphic designer as a profession in post-war Britain. Ann completed her PhD in 2012 on the centenary of Edward Wright's birth.

Ann had an affinity and appreciation for those who 'made' things and was an accomplished 'object-maker' in her own right. This included visits with her typographer husband Peter to Welsh churches to make squeezes of early Christian inscriptions and letterforms. Ann was an accomplished photographer; a gifted artist; and a talented maker of ceramics. It was, however, at the Lock-up Press works at Walsall, with Peter, that Ann felt most at home and took most pleasure in their shared work.



Ann was a perfectionist with a steely attention to detail. She devised a colour-coded system of dots to organise the type specimens – part of the collections at the Department of Typography & Graphic Communication at Reading. Her beautifully formed handwriting showed thought and care in the placing of every space, full-stop and line.

Ann was an immensely loyal and thoughtful friend to many. She valued the sense of belonging and was an enthusiastic supporter of many societies, including the Double Crown Club, Printing Historical Society, Letter Exchange Group, Wynkyn de Worde Society, AtypI, and Twentieth Century Society, enjoying the social opportunities this provided.

Ann epitomised cheery, elegant grace and lived out her last months with the most positive outlook on life, meeting with family and friends, sorting things out, and with an incredible aura of quiet calm. Ann and Peter continued to work on letterpress printing projects at The Lock-up Press, including contributing an extract to the 'Moby-Dick' Bodleian Library project to commemorate the 200th anniversary of the birth of Herman Melville.

It is perhaps not surprising given Ann's meticulous planning and love of letterforms, her sense of place and memory, that she wanted to leave something behind: a piece of inscriptional lettering, that would stand in the local parish churchyard in Womersh, the village that had been her home for over 30 years. This is currently being organised by Peter, commissioned from Nicholas Sloan who captured so perfectly the beauty of Ann's funeral service at Woking Crematorium in a recent issue of *Forum*.

Ann Pillar, typographer and teacher, born Vienna, 4 October 1948 – died Farnham, 15 July 2019.

DIANE BILBEY

Columbian handpress for sale

Columbian Press no. 427, built in 1830 by Clymer & Dixon, London.

Size: platen 29¾ × 20¾ inches; bed 33 × 22 inches; overall height: 89 inches (+ 4 inches under impression); length: 76 inches with bed out; width 56 inches.

The machine was painted black by its current owner who has used it to print type and linocuts. It would benefit from a little tidying up but there is no serious or difficult work required. There is some play in linkages, but it is in working order though not recently used. The left side of the staple on which the main lever hinges has been reinforced or repaired with straps on both front and back. The reinforcement/repair is old (the workmanship suggests Victorian era) and the machine works perfectly. The tympan and frisket are missing but the brackets for these are on the bed.

The machine is in the south of the Midlands of England. It is in a room at the back of a terraced house. It will need to be dismantled to remove it so that the parts can be carried out. The floors are flat and strong without steps to the street. The buyer is responsible for removing the machine.

Offers from £3,000/US\$3500; 3,500 euros.

This machine is being advertised on behalf of the owner, a retired hobby printer. I am helping by taking enquiries and answering questions having examined the machine. I will pass on the details of serious enquirers to the owner who will agree any offers that may be made. I can also, by separate arrangement, help with removal if requested. My interest is solely to see the machine go to a good home.

RICHARD LAWRENCE
(ZRLawrence@aol.com)

Kulturhuef Museum of Printing and Playing Cards

The Kulturhuef Museum of Printing and Playing Cards, Grevenmacher, Luxemburg (www.kulturhuef.lu), completely renovated its permanent exhibition last year. A photo album of the new-look Kulturhuef has been added to the AEPM's gallery of printing museums. The AEPM's printing museums gallery now contains 43 albums of printing museums and heritage workshops.

Go to www.aepm.eu.

Association of European Printing Museums annual conference 2020

'The Importance of Place: Printing in the Context of History and Society'

Klingspor Museum, Offenbach, Germany.

First details of the theme of the AEPM 2020 conference and speakers are now online at <https://www.aepm.eu/conference-2020-2/>.

The conference is being organised jointly by the Klingspor Museum and the Offenbach Local History Museum (Haus der Stadtgeschichte) in co-operation with the International Senefelder Foundation and will take place from 28th to 30th May 2020.

The full programme and online registration will be available shortly.

Hay Wayzgoose

On Saturday 28 March, 10am-4pm, The Story of Book in Hay-on-Wye will be hosting its fifth Wayzgoose.

As always it will be a sociable gathering, with live music, drinks and vegetarian 'printers' pies'. Letterpress printed books, broadsides and printed ephemera will be for sale, alongside decorated papers, embossed notebooks, new and secondhand books related to book history, typography and printing.

Ken Burnley will be in Hay for the day, printing on the Titan treadle press.

The Story of Books, 20 Castle Street, Hay-on-Wye, HR3 5DF.

info@thestoryofbooks.com. Tel: 07879 373531.

Private Press Books 2010

The final volume of *Private Press Books*, the Private Libraries Association's annual bibliography of fine- and private-press book publishing, covering the year 2010, has just been published. A cumulative index to the entire series, 1959 to 2010, is included in this volume.

The details are as follows: 204 pages, 220 × 140 mm, paper wrappers, illustrated with facsimiles from the books described, price £20 (£10 to contributors and members of the Private Libraries Association) plus £3.50 for post and packing in the UK. Copies are available from the Editor, Paul W. Nash (paul@strawberrypress.co.uk), or from the Association (<https://www.plabooks.org/publications/>).

Monotype and other printing equipment available

The following equipment is available at Bury St Edmunds: Monotype keyboard; Monotype composition caster (late model); small quantity of keybars and matrices; Victoria powered platen; Harrild hand-operated guillotine; two galley racks with galleys; miscellaneous printing sundries. No reasonable offer will be refused. For enquiries please telephone 01284 718040.

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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.

ST BRIDE LIBRARY

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www.sbf.org.uk

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