

Printing History News

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

Number 79 ★ Summer 2023

ST BRIDE Forthcoming events

‘Night Light’ exhibition

Until 30th September.

A series of oil pastel drawings by Peter S. Smith, whose work is in private and public collections including Tate Britain, the British Museum, the Ashmolean, Oxford, the Fitzwilliam, Cambridge and Calvin University, Michigan.

The Beatrice Warde Memorial Lecture: ‘Writing with Type’

Thursday 19th October, 7–8.30pm.

Across history, writers have used typography and layout to shape their messages from the inside out. Countless cultural producers amplified their voices with typography, from Martin Luther and Florence Nightingale to László Moholy-Nagy and Gretel Adorno. This talk explores writing as design, and design as writing – and the people who make it happen. Ellen Lupton, who is giving this talk, has written numerous books about design, from the classic textbook *Thinking with Type* to books about sensory design, health-care design, and the Bauhaus.

‘The Hyphen is a Dagger: Poets and Printers in Collaboration’

Wednesday 22nd November,
7–8.30pm.

Celebrating the possibilities of collaboration between printers and poets, this special event sees the launch of a remarkable new limited-edition publication – *The Hyphen is a Dagger* – from Nomad Letterpress and AB Press. Conceived, authored and printed by Pat Randle, Angie Butler and S. J. Fowler, who will be giving this talk, this work is a rare example of print and poetry working in symbiosis rather than on commission or as illustration.

Following a performance to mark the release, a moderated discussion will explore the unique process that led to the book’s conception and creation. In addition, five guest performers will open the night, all sharing work in kind.

Workshops and courses

One-day Adana/Letterpress

6th September, 10.30am–4.30pm.

This course is for the new or aspiring letterpress printer who is looking to set up a simple home studio using the popular Adana platen press.

Participants will receive instruction in hand-setting and printing on an Adana, as well as practical points regarding maintenance of the press, workshop management and what to look out for when purchasing equipment.

Wood Engraving (Relief Print) Taster Day

26th September, 11am–5pm.

This workshop course is suitable for beginners as well as printmakers from other fields who would like to add wood engraving to their portfolio. Participants will be introduced to the materials, tools and processes, with reference throughout the day to historic and contemporary wood engraving. Advice will be given on choosing and sharpening tools, as well as their care and safe use.

Tour of St Bride Foundation

Last Thursday of the month,
11am–1pm.

Tour our printing workshop, historic rooms and famous library. Get the opportunity 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.

For more information about any of these events, please visit our website: <https://sbf.org.uk/whats-on/>

PHS Journal

The next number of the *Journal* of the Printing Historical Society is due to be published in the winter and should contain the following essays: a translation of Marina Garrone Gravier’s transcription of and commentary on the *Arte de imprinta* (the earliest known Mexican printer’s manual); Riccardo Olocco on

Nicholas Jenson; Julia Smith’s ‘Batch-colouring of Woodcuts in Fifteenth-century Nuremberg’ (winner of the 2021 Prize for New Scholarship); Martyn Ould’s ‘Comparison of the Approaches to Printing in Oxford and Cambridge’; ‘Between Didot and Stanhope: the One-pull Press by Jean-Étienne Thiébaud (Orléans, 1787)’ by Rémi Jimenes; Giulio Galli on ‘Early Seventeenth-century Types at the Vatican Press’; Pria Ravichandran on ‘Kannada Foundry Types from the Specimen Book of the Basel Mission Press, 1882’; Roger Gaskell on the rolling presses at the Plantin-Moretus Museum; Ueli Kaufmann on the types of Jacques Moderne; Helen Williams on printers’ libraries; and addenda to Peter Lanchidi’s ‘Metamorphosis of a Kabbalistic-Masonic Lithograph’ and Claire Bolton’s catalogue of fallen types. Reviews of recent monographs in the subject will also be included.

The following *Journal*, for 2024, will be a special number to mark the ninetieth birthday of Michael Twyman and will include new material by the author, as well as essays in appropriate subjects (chiefly, but not limited to, lithography and lithographic printing), and a bibliography of Michael’s publications. The Editor is always pleased to receive submissions, and ideas for subjects for inclusion in the *Journal*, as well as suggestions for books to review (the last should be sent to the Reviews Editor, James M’Kenzie-Hall, at jmkenziehall@yahoo.com).

Association of European Printing Museums

Did you miss the AEPM 2023 annual conference in Offenbach? If you did, the photo-gallery of the event is now online at: https://www.aepm.eu/galleries/aepm-2023-conference/?doing_wp_cron=1690401131.8002610206604003906250, and a selection of the papers that were given at the conference can be seen at: <https://www.aepm.eu/publications/conference-proceedings-2/quo-vadis-printing-discovering-its-future/>.

PHS Prize for New Scholarship

The Printing Historical Society Prize for New Scholarship is being offered again in 2023, with a closing date of 1st October. The Prize will be given to the best new article on any printing-historical subject, suitable for the Society's *Journal*. The winning author will receive the prize for the 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).

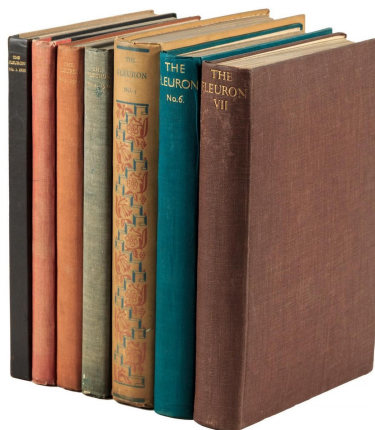
The competition is open to all, but those new to the subject (current students, early-career scholars, independent researchers and anyone new to printing history) are particularly encouraged to take part by sending their article (between 4,000 and 8,000 words, in Word format) to the *Journal* Editor, along with a short covering letter describing their research. The results will be announced before the end of the calendar year. For further details, see <https://www.printinghistoricalsociety.org.uk/prize-for-new-scholarship>. The Editor (see page 4) will be happy to answer queries and discuss possible subjects and approaches for submissions.

PHS research grants

Printing Historical Society research grants for 2023 have been awarded to:

- Dr Matthew Payne (£950) for research on the first printer in the City of London, specifically on documents relating to John Lettou in Valletta and Rome.
- Dr Shanti Graheli (£630) for work on Aldine advertisement lists in editions of the 1570s and 1580s, using Oxford libraries.
- Chiara Betti (£420) for research and digitisation work on eighteenth- and nineteenth-century printing plates in the collections of the Society of Antiquaries.

It was a very strong field this year and we could have awarded more grants if additional funding had been available.



Centenary of the birth of *The Fleuron*

One-hundred years ago Oliver Simon and Stanley Morison published the first issue of *The Fleuron*, which Robert Harling described as ‘probably the most influential printing journal ever to be published in the Western world’.

And although many other printing-related periodicals have come (and gone) in the past hundred years, *The Fleuron*, despite its limited span of only seven issues, is still highly regarded today.

The four-page prospectus for the first issue stated: ‘The principles which *The Fleuron* endeavours to promote by argument, it attempts to demonstrate by example; it is not confined within the rigid limits of commercialism. It is not merely as good as the price will permit, but as beautiful as a book can be; or, if that be too high a claim, as good as its artists and workers can make it.’

That first issue contained articles by Francis Meynell, Holbrook Jackson, Bernard Newdigate, D. B. Updike, and of course Simon and Morison – all well-known names in the world of print both then and now.

Articles were, perhaps, a little predictable: ‘Printers’ Flowers and Arabesques’, ‘Initial Letters in the Printed Book’, ‘The Title Page’, and

‘Notes on Printers’ Marks’, among others, though later issues were more diverse in their content.

Grant Shipcott, in *Typographical Periodicals Between the Wars* (1980), writes of Bernard Newdigate’s article about the past and future of printing, ‘Respite and Prospice: A Chronicle and a Forecast’: ‘The man whose steadfast belief in hand-printing brought about the end of the Fleuron Society here encouraged further experiment in colour photolitho-offset and, under the heading “The Doom of Typesetting”, foresaw the advent of photosetting’.

The first issue was well received, with J. C. Squire writing in the *Observer*: ‘It is the fruit of co-operation between a number of enthusiasts who are not private printers ministering to the tastes of connoisseurs with glass-fronted bookcases and large bank-balances, but commercial printers willing to expend all this art on any job which is given to them – book, poster or prospectus.’

The final issue of *The Fleuron* was published in 1930, by which time Simon had relinquished co-editorship, leaving Morison as sole editor and struggling to keep things going – hence its demise.

Its legacy was to inspire and instil good practice among print practitioners throughout the twentieth century: to make print ‘as good as its artists and workers can make it’.

The Fleuron at the ‘23 Typographic Journals’ exhibition

World Book Day is an annual event organised by UNESCO to promote reading, publishing and copyright. The first World Book Day was celebrated on 23rd April 1995 and continues to be recognised on that day every year.

This year the day was marked by an exhibition of 23 journals belonging to the private Antero Ferreira Collection (CAF) and offered the opportunity to show the diversity found in the world of typography: 23 fundamental publications of typography, microtypography and orthotypography, from twelve countries.

Journals exhibited: *Alphabet and Image* (1946), *Baseline* (1979), *Caractère Noël* (1949), *Codex* (2011), *Druk* (1999), *É letra* (2010), *Emigre* (1984), *Fuse* (1991), *Grrr* (1995), *Lettera* (1954), *Ligature* (1966), *Novadam* (1936), *O Typographo* (1909), *Octavo* (1986), *Signature* (1935), *Spin* (2017), *The Black Art* (1962), *The Fleuron* (1923), *Tipografia* (2008), *Type* (1997), *Typo* (2003), *Typographica* (1960), *Typography Papers* (1996).

Printing Historical Society annual grants

Up to £1,000 supporting research on topics relating to the history of printing.

Up to £500 supporting publishable reports on archives relating to the history of printing.

The scope includes historical research in printing technology, printing and related industries, printed materials and artefacts, type and typefounding, print culture, the history of printing processes and design. The grants cover material or other expenses including travel, accommodation, and photography. Assessment is on viability of the project, effectiveness of the proposed use of funding and relevance to the aims of the PHS.

Those eligible include students, academics and independent researchers. Applicants are strongly encouraged to submit their work to the Society’s *Journal*.

Further details: <https://www.printinghistoricalsociety.org.uk/grants-and-prizes-home>

Virtual Museum of Printing: Blog brief

The Virtual Museum of Printing (VMoP) is an online platform for print historians, practitioners and heritage professionals in Britain to share information about their collections. These can be about the printing history of any culture or region in the world, in any time period. To help visitors of VMoP understand the human stories around printing history and print culture, and to help VMoP engage a broad and diverse audience, we invite blog contributions.

Submissions should be between 1,500 and 2,000 words, and they can be about any aspect of the printing history of any culture, as long as it is relevant to 'collections' (broadly understood) held in Britain. A successful submission should inspire readers' interest and direct them towards archival resources or museum collections (physical or online) where they can further their engagement.

Contributions are invited from individual researchers and practitioners who wish to share their ideas and findings; from archivists and collection holders who would like to share details about an aspect of their collections; and from heritage organisations keen to publicise ideas and initiatives that advance knowledge and understanding of printing history and heritage. If you or your organisation has an idea you would like to discuss and develop, please contact VMoP's Blog Editor Dr Shijia Yu at yu.shijia@outlook.com.

Potential topics can include, but are not limited to:

- Figures in printing history.
- Global printing and print culture.
- Technological development in printing history.
- Historical printing artefacts (and their products).
- Printing designs.
- Representations of printing.
- Places of significance in printing history.
- Contemporary responses to historical printing artefacts or designs.
- Initiatives and projects in the printing history and heritage community.

When writing your post, please bear in mind the following points:

- A wide range of readers will access the VMoP blogs, and many of them are not print specialists. You should not assume prior knowledge of specialist terms or facts, and you should ensure that you sufficiently explain any such references in the blog. Combining elementary information with more

detailed information is also an effective way to make your post interesting to readers with varying degrees of knowledge about printing history.

- Although printing history is exciting, this might not be immediately obvious to everyone. Engage your readers by highlighting the relevance of your story to them and building a connection between them and the piece of printing history you tell.
- Images help! Please include up to three images with captions, ensuring that you have the permission to publish the image in this way (if the image is not open access, written permissions will be required).
- No one can know everything about printing history, so it is absolutely fine to admit uncertainties and be open about what is still unknown. In fact, you can get your readers more involved and prompt thinking by pointing out questions that the current research still has not answered.
- Keep your paragraphs short and snappy, and consider using subheadings effectively to organise your information in easily accessible layers.
- To make your blog-post more accessible, it is good practice to ensure that if you have idioms or culturally specific references, they can be understood by readers from diverse cultural backgrounds.
- We aim to make the blog an educational resource as well as a means of engaging the public. Alongside links to collections or archives, you are welcome to include up to three suggestions for further reading at the bottom, though please ensure that these are open access.

National Printing Heritage Committee seeks new Secretary

The current Secretary of the NPHC, Holly Trant, will, sadly, be stepping down from this role at the end of the year, and so the Committee are seeking someone to take her place. It is possible that the role could be shared between two people to 'lighten the load'. If you are interested in helping out the NPHC by taking on all or part of this important and very worthwhile printing-heritage work, please do get in touch to find out more about the role. Contact details on p. 4

Petition to help save one of the last surviving type foundries

In Darmstadt, one of the world's few remaining commercial type foundries operates in the Haus für Industriekultur (HIK), a branch of the Hess Landesmuseum. At the beginning of the year the owner, Rainer Gerstenberg, announced that after 26 years in the HIK he wanted to scale down the operation of the foundry. As a result, the museum management instructed him to leave the operating premises by the end of this year. Mr Gerstenberg has offered to donate his workshop equipment, including all machines, moulds and other accessories, to HLMD. He has also offered to continue to run the workshop on a voluntary basis and, if necessary, to train a successor. The management of the HLMD rejected this offer on the grounds that the space was needed for other purposes.

Contact Matthias Heinrichs at sdz.darmstadt@web.de or Dr. Jürgen Franssen at post@verein-fuer-die-schwarze-kunst.de for details of the petition.

Joining the Printing Historical Society

Membership of the PHS brings the *Journal* and *Printing History News*, which is published in conjunction with the Friends of St Bride Library. Students may join at a reduced rate. Membership runs annually from 1st January.

To join the Society or to renew your membership, please contact the Membership Secretary: membership@printinghistoricalsociety.org.uk.

You can also write to the Membership Secretary PHS, c/o Paekakariki Press, 4 Mitre Avenue, London, E17 6QG.

Membership subscription rates for 2023:

United Kingdom:	Overseas
• individual £37.50	• individual £52.50
• student £15	• student £30
• institution £45	• institution £60

Supporting Member: you can make an additional Supporting Member donation as part of your membership payment.

<https://www.printinghistoricalsociety.org.uk/membership>

CENTRE FOR PRINTING HISTORY & CULTURE

Forthcoming events

'Pre-paid Printing: The role of private funds and public subscribers in the issuing and circulation of printed matter'

14th–15th September, 10am–4.30pm daily, at Winterbourne House and Garden, Birmingham.

Price £40 for two days, including refreshments and lunch. More information and link to booking page is available at: <https://www.cphc.org.uk/events/2023/9/14/conference-pre-paid-printing-approaches-to-the-study-of-subscribers-lists>.

In the eighteenth century they called it publishing by subscription; in the twenty-first century it is known as crowdfunding. Whilst the terminology may vary, the practice of recruiting individual buyers in advance of publication to cover the expense of printing is a strategy common to all eras. It is an approach that has enabled the production of a whole range of printed matter, from religious texts to works of fiction, from scientific volumes to newspapers, from prints to sheet music. Financial necessity was often the reason for prepaid printing, but subscription proposals were also useful for testing the market and launching a new work, and the practice enabled the producers of printed matter to operate outside the constraints of usual publishing conventions.

Topics include: Peter Allen on the differing fortunes of Baskerville's medical texts; Isabelle Baudino on female subscribers to illustrated history books in eighteenth-century Britain; Josh Ehrlich on subscription publishing and the eighteenth-century origins of Indian print culture; Simon Fleming on William McGibbon and his links with the Edinburgh Musical Society; Nile Green on European technologies in Asia's communications revolution; Martin Killeen on women subscribers to Baskerville's Cambridge Bible; John Lavagnino on subscription publishing without pre-payment; Dermot McGuinne on the printing of the annals of the four masters (a typographic consideration); Martin Perkins on publishing music by subscription as a promotional tool; Tony Quinn: Orford Ness, an Elizabethan map and a book to celebrate a Cambridge don; and Zsuzsa Torok: Periodical editors and their sub-

scribers in the mid-nineteenth-century kingdom of Hungary.

At the end of the first day there will be a visit to the Cadbury Research Library where we will view and discuss a selection of subscriber volumes in the archives. On the second day there will be a visit to the Winterbourne Press, and the Typographic Library located at Winterbourne House.

'Print, Politics and the Provincial Press in Modern Britain'

28th September, 5–6.30pm; online lecture via Zoom.

The provincial newspaper was 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.

This volume covers previously neglected aspects of print culture, political literacy and reading practices across the regions of Britain in the late eighteenth, nineteenth and early twentieth centuries to offer an introduction to research in this burgeoning field of study.

Speakers include Duncan Frankis on the *Dublin Evening Post*, 1789–94; Sue Thomas on George Edmonds versus the *Monthly Argus*; Helen Williams on reporting Chartism in south-west Scotland; James Brennan on political press culture in the West Midlands, 1918–25; Lisa Peters on the *Wrexham Guardian* versus Watkin Williams, MP; and Victoria Clarke on identifying the readers and correspondents of the *Northern Star*, 1837–47.

More information and a link to the booking page is available at: <https://www.cphc.org.uk/events/2023/9/21/book-presentation-transient-print>

Norwich Printing Museum

The Museum in Residence at Blickling Hall is open throughout the summer between 11am and 3pm, Friday to Sunday. Entry is free. As well as the usual live demonstrations of printing and bookbinding at the Museum, courses and exhibitions are planned for the summer and autumn, which will be listed on the website at <https://www.norwichprintingmuseum.co.uk/> and announced on the Museum's Twitter feed (@NorwichPrinting). Meanwhile the Museum is seeking a new building to contain and display its entire collection of printing machinery and equip-

ment, and to allow an expansion of its programme of demonstrations, teaching and events, and of its opening hours. To support the Museum, please consider becoming a Member or Friend of the Norwich Printing Museum (including the John Jarrold Heritage Collection), the details of which can be found on the website.

CONTACTS

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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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