

# Printing History News

The Newsletter of the National Printing Heritage Trust,  
Printing Historical Society and Friends of St Bride Library

Number 32 ☆ Autumn 2011

## PHS Grants for 2012

The Printing Historical Society is pleased to continue its limited number of small grants in 2012, for work including:

- Research on topics relating to the history of printing
- Publishable reports on archives relating to the history of printing

Grants are limited to historical research in printing technology, the printing and related industries, printed materials and artefacts, type and typefounding, print culture, and printing processes and design. Applications for research funding may be for up to £1,000; applications for publishable reports on archives, up to £500. In both cases grants may be used to cover material or other expenses, including travel, subsistence, photography, etc. Applications should specify the amount requested and offer a budget for the use of the funds envisaged; costs incurred before application are unlikely to be successful, as are projects that are deemed to be primarily bibliographical. Students, academics and independent researchers may apply. Some preference will be given to independent researchers.

The application should consist of:

1) a covering letter of up to 500 words, containing a brief curriculum vitae and the name, address and e-mail address of one referee (who has agreed to serve as referee), and 2) a description of the project and budget, of up to 1,000 words. The project description should state its purpose clearly, and succinctly. Please also state whether your project is part of a larger one, and whether you are applying elsewhere for funding. You will be expected to submit a written report one year after the award of your grant. Submit your application to the Chairman of the PHS Grants and Prizes Sub-Committee, Dr Peggy Smith, m.m.smith1@btinternet.com. Hard-copy submissions are no longer encouraged, but consult Dr Smith if this is necessary. *Application deadline:* 1 January 2012. Awards will be announced at the PHS AGM in Spring 2012, for disbursement the following month.



Woodcut of an early printing office, made around 1510  
(one of the devices of the Deventer printer Thierry de Borne)

## ST BRIDE EVENTS

### Print workshops

**Gutenberg Weekend.** Saturday 17 and Sunday 18 September 2011 (sessions run 11:00 a.m.–6:00 p.m. Saturday and 11:00 a.m.–4:00 p.m. Sunday, lunch 1:00–2:00 p.m.). Maximum class size six. *Fees:* £245.00 (£195.00 for those over sixty and full-time students)

How were the first books printed? We do not know exactly, but by using letterpress printing practices – hand-setting type, damping paper and printing on a hand-press – we can come to a better understanding of the methods of early printed book production. The aim of this workshop is to introduce participants to letterpress printing and relate the techniques involved today to some of those used in the fifteenth

century. It is particularly suitable for students of book history, conservators and those with an interest in letterpress or printing history. *Course leader:* Dr Claire Bolton. For further details of the programme and leader, and for online booking see [printworkshop.stbride.org/#gutenberg\\_weekend](http://printworkshop.stbride.org/#gutenberg_weekend) (for credit card booking please call 0207 353 4660).

### Letterpress short course

Designed for beginners or those with some knowledge of typography, graphic design or relief printing. There will be six sessions running from 6:00 to 9:00 p.m. every Tuesday from 4 October to 8 November 2011. Maximum class size six. *Fees:* £355.00 (£305.00 for those over sixty and full-time students).

During this course students will examine the processes and materials

needed to create their own letterpress work using Albion, Columbian and Adana presses. Each week will focus on a particular area of letterpress. The course will begin with an induction to the workshop, health and safety, an overview of letterpress printing with examples of practitioners' work, an explanation of hand setting and an introduction to the presses.

Subsequent weeks will cover wood-letter printing, tabletop platen presses, two-colour printing and the use of metal type and polymer blocks. The final sessions will be dedicated to more experimental processes such as mono-printing and overprinting wherein participants will create their own pieces under supervision. The course will provide an excellent overview of the letterpress process, materials and workshop management. *Facilitator:* Helen Ingham. For booking see below.

### Letterpress stage 2

Set your own brief and develop your letterpress sensibility. Sessions are arranged in groups of three, running from 6:00 to 9:00 p.m. on consecutive Mondays. The next three will be held between 3 and 17 October 2011. Maximum class size six. *Fees:* £175.00 (£135 for those over sixty and full-time students).

This course is intended for those who have completed one of St Bride's six-week beginners' courses. Experienced printers with a solid grounding in letterpress techniques may also join this group if they have sufficient skills. Please contact St Bride to find out if you are eligible.

With the knowledge of typesetting and printing already gained, students will work on their own projects, under supervision and using shared facilities. Some paper will be provided, but after consultation with the facilitator, students may bring along their own paper and printing blocks. For booking see below.

### Booking and further courses

To book, please use the web-pages at [printworkshop.stbride.org](http://printworkshop.stbride.org). Alternatively you can book by credit card, by telephone on 0207 353 4660. Further courses and classes are planned, including a series of two-day intensive letterpress courses, one-day linocut and type poster-printing workshops and open sessions. Concessions are available for members of the Friends of St Bride.

### THE PASSMORE EDWARDS CENTENNIAL LECTURE

Monday 10 October 2011, from 7:00 to 10:00 p.m., the Passmore Edwards Room, St Bride Foundation. John Passmore Edwards was a widely-respected editor and philanthropist in the late nineteenth century who supported public buildings and libraries throughout the United Kingdom. The St Bride Foundation owes him a special debt as it was with his help that the libraries of William Blades and Talbot Baines Reed were purchased when the printing school was being established there in the 1890s. These books still represent a vital part of the St Bride Library collection on the history of printing.

On 10 October Dean Evans, author of *Funding the ladder*, which describes the Passmore Edwards legacy, will give a talk on the life and work of this remarkable man. The talk will be preceded by an introduction about the impact of this legacy on the Foundation and on the printing school and its building. Entry is by ticket, available in advance through the website ([stbride.org](http://stbride.org)) or by telephone (0207 353 4660) at £12.50.

### OTHER EVENTS

#### Book History Research Network

The Book History Research Network holds a series of twice yearly events. Information about these and a register of interests can be found on their website at [www.bookhistory.org.uk](http://www.bookhistory.org.uk). Please visit the website to register and to sign up for the next free event, which is:

**The future perfect of the book.** A one-day colloquium to be held at the Institute of English Studies (University of London) on 25 November 2011.

At a time when the rise of e-readers is said, by some, to foretell the end of the printed book, the founder of the Internet Archive, Brewster Kahle, has launched an initiative for the preservation of the codex. He is creating a storehouse for physical books in specially-adapted containers on the West Coast of the United States in order to preserve them as 'backup copies' for posterity. His idea was a reaction against the notion that books can be put beyond use (or destroyed) as soon as they are digitized. While the

future of the book is arguably an important topic for consideration, an initiative such as Kahle's also raises such question as how, if at all, past societies saw the future of the book (or of the predominant medium of their time). Although the digital revolution is possibly the most radical change in the history of writing, one wonders how other transitions fared – from the scroll to the codex, from manuscript to printed book, from printing on the hand-press to machine printing, from writing by hand to writing on the typewriter and the word-processor. Do the concerns of fifteenth-century critics of print like Abbot Johannes Trithemius of Sponheim have anything in common with twenty-first-century anxieties about the rise of digital technology? Is access to knowledge and preservation, which champions of the digital 'revolution' invoke, really a new concern? How much of the (old) culture of the book is retained in the new digital media?

#### Fine Press Book Fair

The 2011 Fine Press Book Fair will be held at Oxford Brookes University, Gipsy Lane, Oxford, on Saturday 5 (11:00–18:00) and Sunday 6 November (10:00–17:00). Some eighty fine and private presses, as well as specialist booksellers, trade-suppliers and a range of societies will be exhibiting. As usual, there will also be a programme of talks on the Sunday. Stalls will be held by the Friends of St Bride and the National Printing Heritage Trust. Admission is by catalogue (price £5.00), valid for both days. For further details see [www.fpba.com](http://www.fpba.com).

#### NEH Summer Seminar for College and University Teachers: *Tudor books and readers 1485–1603*

Between 18 June and 20 July 2012, John N. King of Ohio State University, and Mark Rankin of James Madison University will direct a National Endowment for the Humanities Summer Seminar for College and University Teachers on the manufacture and dissemination of printed books and the nature of reading during the Tudor period (1485–1603). In particular, they intend to address the question of whether the advent of printing was a necessary precondition for the emergence of

new reading practices associated with the Renaissance and Reformation. Participants will consider ways in which readers responded to elements such as book layout, typography, illustration and paratext (such as prefaces, glosses and commentaries).

This seminar will meet from 18 June until 20 July 2012. During the first week of the seminar, attendees will visit Antwerp, in order to draw on resources including the Plantin-Moretus Museum, and London, in order to attend a rare-book workshop and consider treasures at the British Library. During the four ensuing weeks at Oxford, participants will reside at St Edmund Hall as they draw on the rare book and manuscript holdings of the Bodleian Library and other institutions.

Those eligible to attend include American citizens who teach at college or university level, graduate students and independent scholars who have received the terminal degree in their field (usually the Ph.D.). In addition, non-US citizens who have taught and lived in the USA for at least three years (by March 2012) are eligible to apply. NEH will provide participants with a stipend of \$3,900. Full details and application information are available at the website [www.jmu.edu/english/Tudor\\_Books\\_and\\_Readers](http://www.jmu.edu/english/Tudor_Books_and_Readers). For further information, please contact Mark Rankin ([rankinmc@jmu.edu](mailto:rankinmc@jmu.edu)). The application deadline is 1 March 2012.



## Supermarket display

Bernard J. Seward

The ancient market town of Dursley in Gloucestershire is dominated by a relatively new branch of Sainsbury's. The wall panels of the building, facing the main street (pictured above), are decorated with images reflecting the traditional industries of the area – R. A. Lister and Petter diesel engines, the Dursley Pedersen bicycle and the

Bailey Newspaper Group. It was the latter, featuring a good photograph of a large Cossar machine, which caught my eye while driving through the town earlier this year. I resolved to return at the earliest opportunity to photograph the display (pictured below).



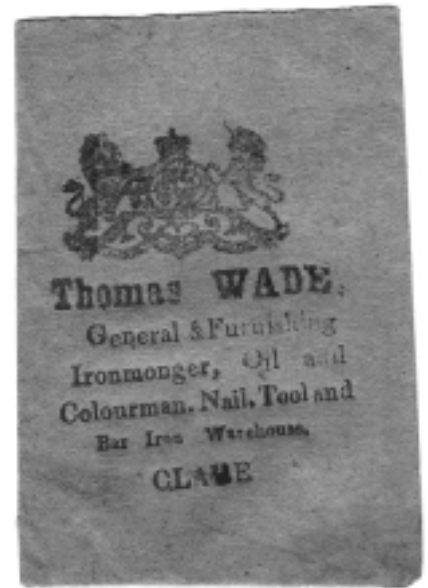
The Cossar appears to be made up of three eight-page press units (for broadsheet working) plus an eight-page re-reeler. In terms of the Dawson Payne and Elliott manufacturing classification, that would make it a Model D 16, potentially capable of turning out twenty-four pages in one operation, or thirty-two in two, but at half the aggregate output rate.

The photograph on the left shows the Princess Royal, a local resident at Gatcombe Park, being shown the mechanism of the re-reeler by Mr Fred Bailey. She had been invited to inaugurate a new and faster rotary press by ceremonially pressing the button. For this, the Princess had been offered temporary union membership of the National Graphical Association by the incumbent Father of Chapel, complete with endorsed union membership card. This was an important milestone in the history of Bailey's, a day to remember in October of 1978.

Having set the new machine running, the Princess unexpectedly asked to see the now-redundant Cossar put into operation as well. With it standing there, fully webbed up, it was the work of a moment to satisfy the Royal request and the now famous photograph, along with the covering story, appeared in the next edition of *The Dursley gazette*.

## TINY EPHEMERON

After reading of one of the largest surviving items of ephemera in *PHN* 31 (p. 3), readers may be interested to see something at the other end of the size-range (albeit not, perhaps, the smallest possible example). The paper



bag shown above was printed (rather crudely) for the iron-monger Thomas Wade. It is small, approximately 40 x 30 mm (shown at roughly double size above) and was printed locally in Clare, Suffolk, at an unknown date, perhaps around 1840. It appears to have been designed to hold small quantities of nails or other small items sold by Wade. The text reads 'Thomas WADE, General & Furnishing Ironmonger, Oil and Colourman, Nail, Tool and Bar Iron Warehouse, CLARE'. The iron-monger survives and the current owner has several similar paper bags which show that the printer in question set this text many times. The bag reproduced above is now in the Ancient House Museum, 26 High Street, Clare, Suffolk CO10 8NY. See [www.clare-ancient-house-museum.co.uk/](http://www.clare-ancient-house-museum.co.uk/). Thanks to Peggy Smith for drawing this item to the editor's attention and supplying the photograph and details.

## Graphic Design

### Letter to the Editor

*The following e-mail was received from Jacob Simon, Chief Curator at the National Portrait Gallery.*

Your correspondent in *Printing History News* 31 makes suggestions concerning the early use of the term 'graphic design' and asks who can know for sure whether this is the first appearance of the term. Google Advanced Book Search is a powerful tool which allows one to examine the appearance in print of a particular term by

specifying a period of years to search. Such a search for 'graphic design' would suggest that the term was well-established in the nineteenth century but underwent a subtle transformation of meaning in the early 20th century. It is used, for example, by Walter Crane in 1904 and by others much earlier.

## TAILS AND FEET

John Trevitt

As a second-hand bookseller (which is quite ambiguous enough all by itself) I strive for accuracy and exact terminology in describing my books. As I do not possess a copy of Glaister's *Glossary of the book*, when in doubt I have to turn to other established authorities.

To describe the bottom area of the page, I have learnt from John Carter (*ABC for book collectors*), R. B. McKerrow (*An introduction to bibliography*) and Hugh Williamson (*Methods of book design*) to call that the 'tail margin'. That has been a hard lesson to learn, on account of the footnotes which fall just above this blank area, and the familiar phrase 'the foot of the page'. Williamson's marvellous glossarial index does not help: 'tail – foot of page – 14'. Neither does Joseph Moxon (*Mechanick exercises*, edited by Herbert Davis and Harry Carter): his 'dictionary' defines 'Foot of a Page' as the 'bottom or end of a Page': 'tail' doesn't figure in his 'dictionary'.

Bookbinders seem clear about the tail (*viz.* Douglas Cockerell, *Bookbinding and the care of books* or P. J. M. Marks, *The British Library guide to bookbinding*). So do my occasional customers really understand 'library catalogue number at foot of spine'?

## M Shed opening

M SHED, Bristol's new museum of local life, science and art opened to the public on 17 June. The museum has substantial holdings of printing-related material and machinery and is the successor to Bristol Industrial Museum. The opening was marked by a 'Procession of Professionals' on 18 June, in which the printing-trades were represented by three stalwarts of the old museum, Greg Corrigan, Victoria Arrowsmith Brown (a member of the famous Bristol printing and publishing family) and Neil Spearey, all carrying objects signifying the world of books and printing. Regrettably, M Shed has

shown nothing of the willingness of its predecessor to make its printing holdings available for use and display, and a search of the voluminous M Shed website reveals references to printing and presses only on the page describing the former Industrial Museum. *With thanks to Bernard J. Seward for his report on the opening.*

## PHS members' survey

Individual members of the Printing Historical Society will find a questionnaire included with this number of *Printing History News*. This is aimed at gaining a better understanding of the needs, expectations and desires of current members, and the Society would be most grateful if those who receive the questionnaire would complete and return it. If you are a member and have not received a copy, please contact Catherine Armstrong (see below). If you are reading this as a representative of an institutional member of the Society and would like to complete a copy of the questionnaire on behalf of your institution, please contact the Membership Secretary, Dr Catherine Armstrong, at 69 Centaur Road, Earlsdon, Coventry CV5 6LX. Or you can e-mail Catherine at C.M.Armstrong@mmu.ac.uk.

## SMALL ADS

### Albion and Cropper offered

The Sinclair Trust would like these two presses to be used to train people in the practice of hand printing in a working environment. It is considering donating them and ancillary equipment on permanent loan to a charitable or educational institution in the UK. The Trust would consider partnering with a small or private press to strengthen or establish a workshop to offer training and hands-on experience in collaboration with an educational institution. If you would like to make a proposal, please contact peter@frontlinestates.ltd.uk. The presses are located near Cambridge and the details are as follows: Albion press, double deny (platen size 11 x 16 inches), dated 1855 (patent no. 531) by Ullmer and Sons, London; Cropper 'Minerva' treadle platen, 7 x 11 (internal chase size 8¾ x 12½ inches), made between 1867 and 1893. The Albion is in good working condition, but the Cropper needs some minor repairs.

## BOOKS BOUGHT

John Trevitt is still seeking books about books (typography, printing, publishing history and illustration). Contact John Trevitt, Rose Cottage, Church Road, Weobley, Hereford HR4 8SD. Tel: 01544 318388. E-mail: jj@trevitt.freeseerve.co.uk.

## Stop Press

### FESTIVAL OF BRITAIN STUDY-DAY

For details of this study-day, being held by the Department of Typography & Graphic Communication at the University of Reading on Tuesday 20 September, please see the website at [www.reading.ac.uk/typography/](http://www.reading.ac.uk/typography/) and look under 'short courses'.

## USEFUL CONTACTS

### National Printing Heritage Trust

[www.npht.org.uk](http://www.npht.org.uk)

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*Published by the NPHT, PHS and the Friends of St Bride Library, September 2011. Printed by Synergie, Birmingham.*