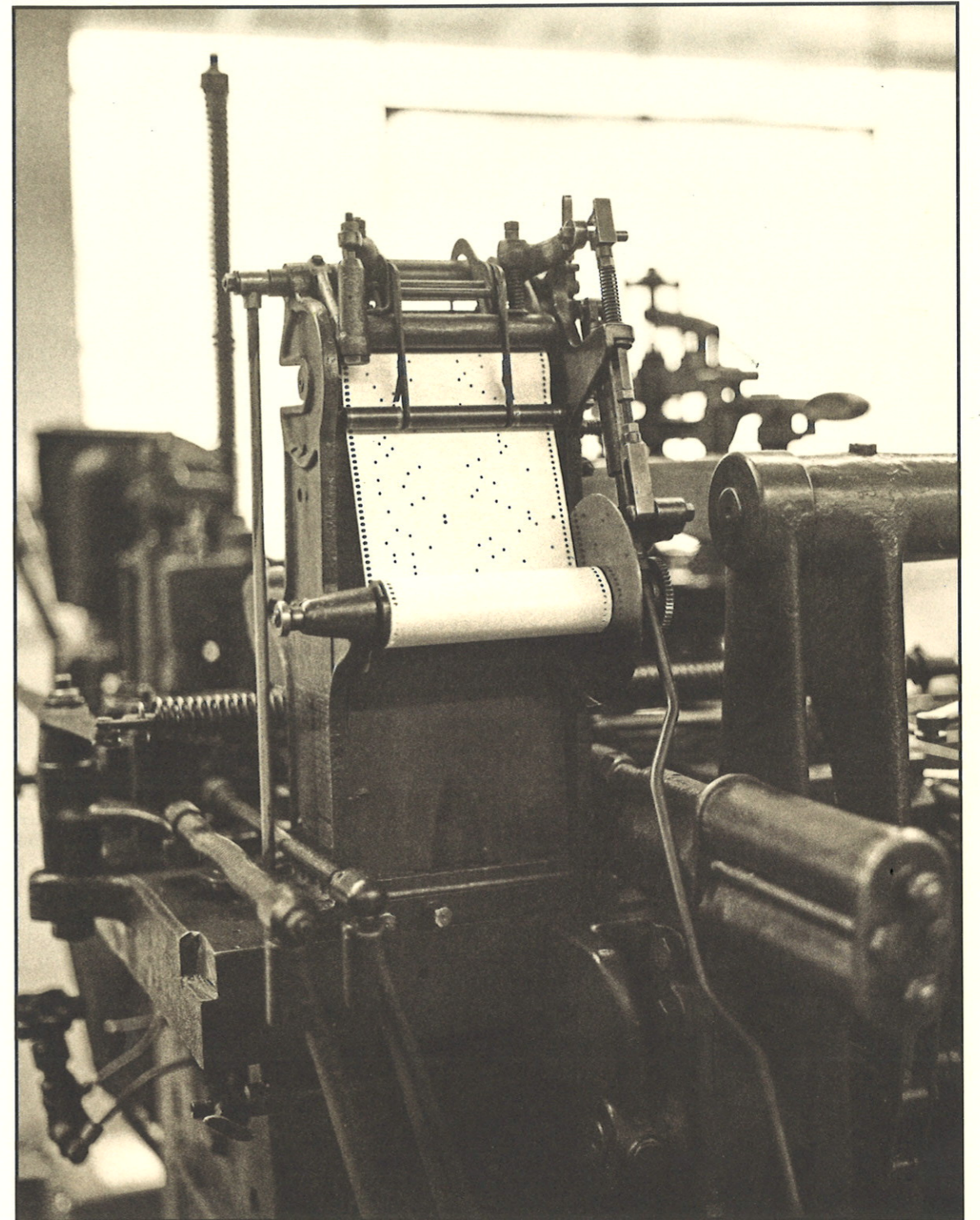
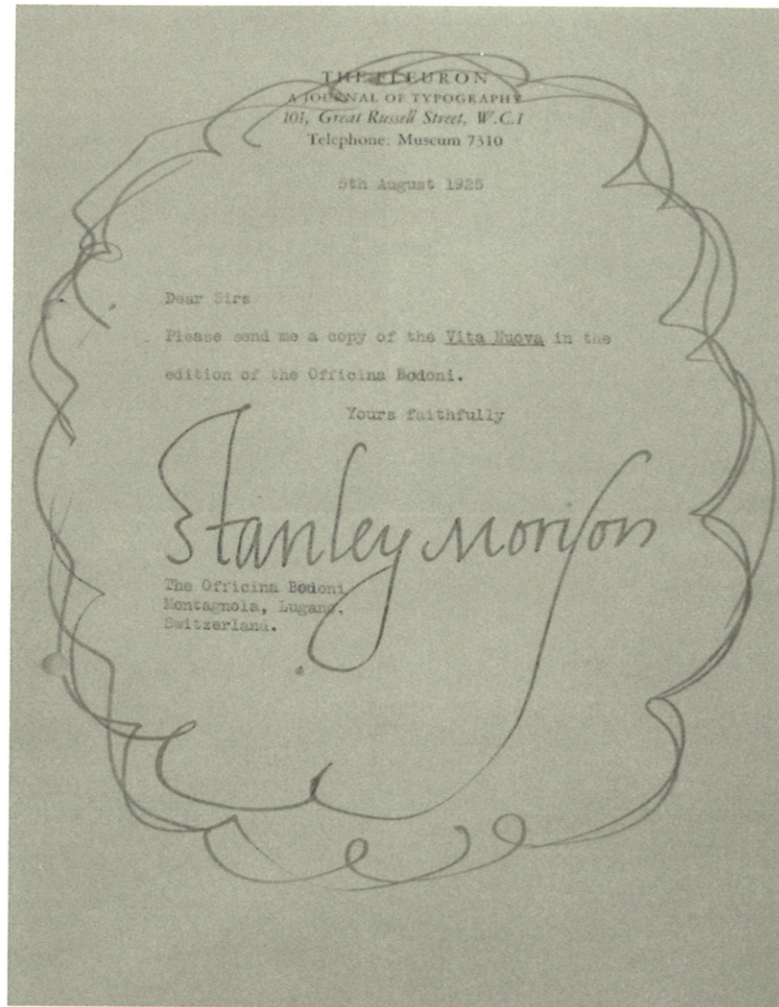


21 **Printing History**

The Journal of the American Printing History Association

NEW SERIES | WINTER 2017





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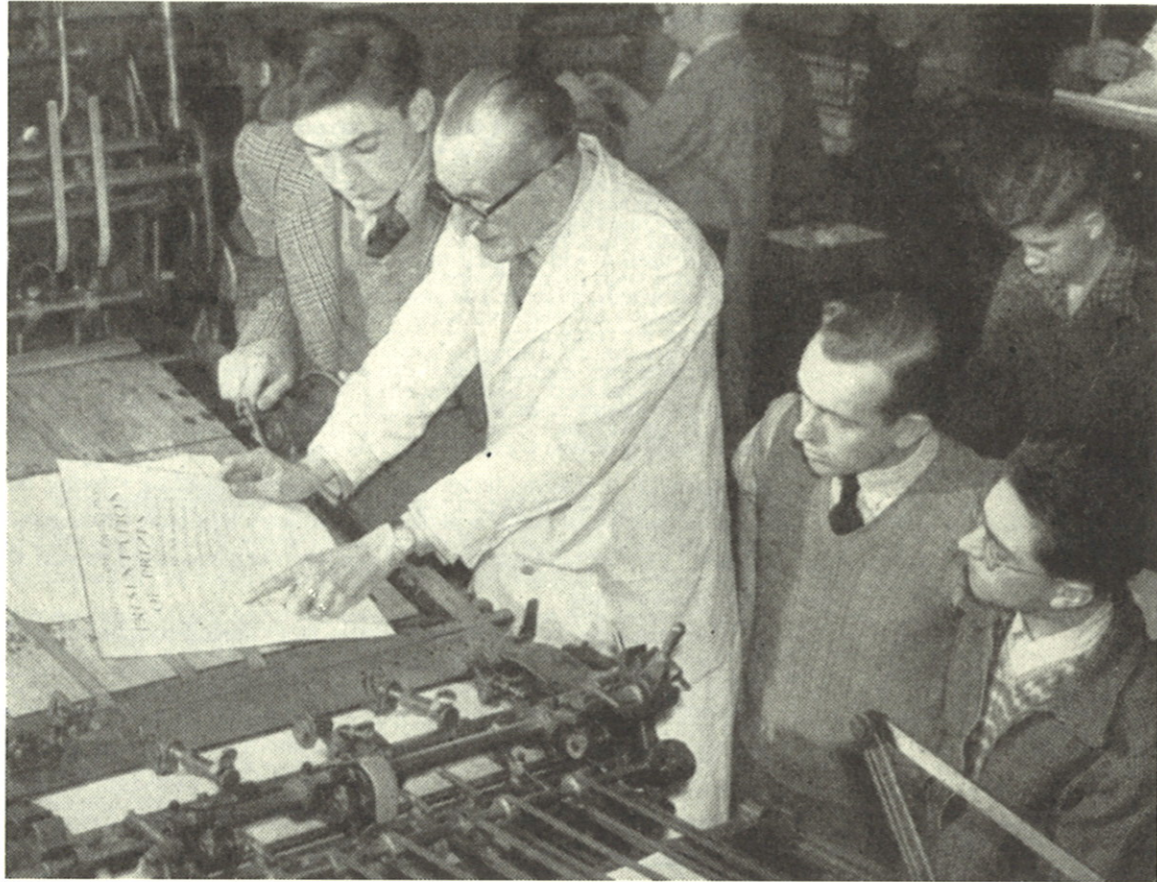
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Leonard Jay discussing proofs with apprentices. Photograph reproduced in *Linotype Matrix* 16, June 1953. Courtesy of RIT Cary Graphic Arts Collection.

CAROLINE ARCHER-PARRÉ

Leonard Jay: A Pioneer of Printing Education

*One cannot tell where one's work begins and ends;
in fact there may be no end, for goodness and truth abide forever.¹*

LEONARD JAY

I WAS NEVER TAUGHT how to be a typographer. I never went to design school. My printing education came partly through osmosis and partly from natural inquisitiveness, but to a large degree it was the result of the patient but enthusiastic tutelage of a father who loved his work as a compositor. From him I learned how to draw letters, analyze text, produce layouts, compose type and print; not as classroom exercises, but as real jobs for real people. Concomitant with practical experience came ad hoc lessons in printing history. It was a typographic education that emphasized the wholeness of the subject and the interdependence of its departmental aspects, in which the mechanics were inseparable from the aesthetics. It was a rather *recherché* approach to typography in the 1970s, when formal education was specialized and not comprehensive. Designers were taught to design, and printers to print.²

Typographic education has not always been so compartmentalized. In the 1930s, my father was fortunate to have been a pre-apprentice compositor under Leonard Jay, head of the Birmingham School of Printing, from whom he received a wide-ranging and inclusive typographic education, from which I benefited nearly half a century later. Jay was a quiet, cultured individual who nevertheless impressed both his strong personality and sound knowledge not only on the staff and students of the School of Printing, but also on the prevailing typographic landscape of Birmingham and the wider world. As a result, Jay turned the School into the foremost of its kind. This essay considers the life, work, and lasting legacy of Leonard Jay.

Background

Leonard Jay (1888–1963) was born at Broad Street, Bungay, Suffolk on June 7, 1888. He was the second son of Leonard Jay (1864–1939)

CAROLINE ARCHER-PARRÉ is professor of typography at Birmingham City University (U.K.), where she is co-director of the Centre for Printing History and director of the Baskerville Society. She has published works such as *The Kynoch Press: The Anatomy of a Printing House 1876–1981*; *Tart Cards: London's Illicit Advertising Art*; and *Paris Underground*. Her current project includes research into the life and work of the famous printer John Baskerville.

and his wife Alice (1864–1924). Leonard came from a family steeped in printing, for his father, a stereotyper, and his uncles and aunts were all employed by the reputable local printing works of Richard Clay. In addition, his mother, a teacher at the Norwich Board School, filled the family home with volumes of the great English classics. The maternal concern for the meaning of words, coupled with the paternal interest in the reproduction of those words, undoubtedly gave Jay a respect for books not only as physical objects but also as literary works of art. This dual approach to the printed word later guided Jay in his role as a teacher and helped him unite his love of literature with that of typography in order to produce printed matter of exemplary standards. In 1889, Jay's father took up an appointment at the Oxford University Press, where the family resided briefly before moving to London in 1893.³ It was here, on June 5, 1905, at the age of seventeen, that Jay became indentured as a compositor to Thomas Thompson Hodgson, an educational printer in High Holborn. At Hodgson, Jay gained an understanding of the complexities of typography.⁴

A scholar and a craftsman in equal measure, Jay supplemented his workshop knowledge with that of formal technical education at the Aldenham Institute, St. Pancras,⁵ where W. H. Amery⁶ had recently started a small but successful class in letterpress printing, which he delivered with the assistance of some able craftsmen. These were early days for technical education in the printing industry, which for five centuries had relied upon the old apprenticeship system whereby skills were acquired "on the job," and admission to the profession was often dependent upon paternity. By the turn of the twentieth century, the more enlightened members of the printing industry understood that as a result of increasing specialization and the subdivision of the many trades involved in printing, the majority of apprentices were unable to obtain the same experience as their predecessors and, unless an apprentice was ambitious, he would simply become a skivvy in one particular aspect of work. Therefore, if an apprentice were to progress in the trade, he had to take advantage of the opportunities offered by the emerging schools of printing.⁷

Jay was evidently an eager and receptive student who fully embraced and benefited from the opportunities offered by the schools. In 1907, while at the Aldenham Institute, he was awarded a Junior Artisan Art Exhibition, and in 1909 he was presented with an Artisan Art Scholarship, which entitled him to free tuition for three years together with a maintenance grant of £10 a year. In return, Jay was required to attend art classes at a school of his own choice on at least three evenings a week for two hours each evening.⁸ Of the six schools of printing then operating under the control of the Education Committee of the London County

Council,⁹ Jay elected to attend the most recently established, which was the L. C. C. Central School of Arts & Crafts on Southampton Row in Holborn. Opened in 1908–09, the Central offered both evening classes and a day school for book production, which provided some scholastic and some workshop training.¹⁰ Jay enrolled in the typography course, which was run as a series of evening classes by the printer-scholar John Henry Mason.¹¹ He opened Jay's eyes to the interdependence of the various craft subjects and encouraged him to engage with disciplines other than printing. Jay also joined calligraphy classes taught by Edward Johnston¹² and engraving classes taught by Bernard Adeney.¹³ Once again, Jay proved himself an exemplary student. He passed Grade II typography with a first class, and so impressed was the teacher with his acolyte that in 1912, Mason invited Jay to become his first assistant, on a part-time basis, in the instruction of typography.

These were tentative times for technical education, and while the printing industry may have been supportive of apprentices attending evening classes, it was with some reluctance on the part of management that apprentices were released from work to attend day school. The schools, on the other hand, had great ambitions for printing education and were beginning to agitate for an overhaul of the apprenticeship system. They advocated the first two years of a boy's training should be spent entirely in school followed by five years in the workshop. This was a proposition which, at the time, the printing trade had neither called for, nor would pay for.¹⁴ However, despite the hesitancy of the trade, Jay was an ardent believer in the necessity of technical education for the printing industry. He fully understood its benefits to the craft, the significance of his role in the delivering of that education, and the trailblazing nature of the work in which he was to be engaged. Jay accepted the post of part-time instructor of typography at the Central, albeit with little remuneration. He later wrote, "The pioneers had a very lean time as teachers, but all were practicing artists and craftsman."¹⁵

While Jay may have been "in sympathy with the movement," he was neither a disciple of Mason's aesthetic philosophy nor a servant to his pedagogical practice. Mason's instruction concentrated on the production of fine edition bookwork. He coached his apprentices in the fundamentals of decent lettering, accurate setting, and precise printing, and he cultivated good taste through the ideals of craftsmanship using traditional hand processes. However, such training was conducted in "isolation from competitive industrialism,"¹⁶ and Jay believed that if technical education was to succeed it had to work with, and not against, existing trade practices. Jay challenged Mason's approach by introducing students at the Central to the realistic problems involved in advertising design and the everyday challenges of commercial printing.

He also demonstrated that bookwork could be produced to superlative standards using modern machinery. Jay's attempts at teaching reformation were noticed by the powers that be, and his efforts were rewarded when, in 1923, the Mid-Kent Regional Education Authority invited him to help establish printing classes in Maidstone. Then, in 1925, Jay was given the opportunity to fully apply and evaluate his educational methods when he was appointed head of The Birmingham School of Printing, a rapidly developing institution that had been established to serve the largest concentration of printers in the country outside London.

The Birmingham Municipal School of Art

The Municipal School of Art opened in Birmingham in 1884 and was the first of its kind in Britain. Housed in a purpose-built, city-center accommodation designed by John Chamberlain (1831–83)¹⁷ and inspired by John Ruskin's *Stones of Venice*,¹⁸ the School of Art was directed by Edward R. Taylor.¹⁹ Its teaching was strongly influenced by the Arts and Crafts Movement and the work of William Morris (1838–96). Birmingham, like other English cities, such as London, Manchester, Sheffield, and Liverpool, was home to flourishing workshops and studios established on Arts and Crafts ideals, such as a return to traditional handicrafts, a simpler way of life, and an improvement in the design of ordinary domestic objects. However, in Birmingham, unlike the other cities, it was in the Municipal School of Art that the ideals particularly flourished. This was because of the presence on its staff of the talented artist-craftsmen known as the "Birmingham Group." While Arts and Crafts groups in London were formed to encourage associations, exhibitions, and sales of work, in Birmingham this was unnecessary as the School of Art met these needs. While members of the London Arts and Crafts movement relied upon patronage, in Birmingham, support was available, indirectly, through the School that was funded by the city's great industrialists.²⁰

William Morris provided the inspiration behind much of the early work of the Birmingham School of Art, including that of printing. Morris was a designer, printer, and bookmaker whose publications were produced as protests against what he perceived to be the poor, uninspired standards of Victorian typography, which had been caused by the degradation of contemporary craftsmanship and the introduction of new mechanical methods of production. As a socialist, Morris believed everyone was entitled to well-made things, and he produced his books using the same hand-processes and craft principles as the early printers. Morris oversaw all aspects of production, as the early printers

had done. While Morris created fine bookwork using hand-processes, his work was produced in isolation from commercial conditions. His books were typographic throwbacks, and yet they marked a revival in fine printing, because Morris demonstrated that fine craftsmanship and careful typography were not lost arts. However, his oversized, expensive, outrageous, daunting but beautiful books were made for effect and not for reading. They were typographic showcases, not exemplars for the mainstream publisher.

By the turn of the century, Birmingham began to move away from Morris and turned toward a more modern approach to design and art education with the appointment of R. S. Catterson-Smith,²¹ who despite his antipathy towards the many trades of Birmingham, held the ingenuous and wholly theoretical belief that Arts and Crafts' ideals could and should to be applied to industry.²² In 1913, discussions were begun with the local trade associations with a view to instituting classes for those employed in the printing industry. By February 1914, sufficient progress had been made that a joint consultative sub-committee was formed to superintend the introduction, equipping, and staffing of both day schools and auxiliary evening classes for printing trade apprentices.

Classes for Printers' Apprentices

In the early twentieth century, Birmingham had one of the largest and most versatile concentrations of printing activity in the country. Its printing firms served the most diverse industrial center in Britain. While most cities in Britain supported just two or three industries, Birmingham was known as the "city of a thousand trades," and these many and varied businesses demanded a wealth of printed material.²³ Alongside general printers supplying a vibrant and demanding local industry, there were also printing businesses that specialized in either serving a particular trade—for instance Bradshaws of Birmingham catered to laundry needs—or concentrated on the manufacturing aspects of print. Examples are Kalamazoo Ltd. (Redditch, ca. 1908 to the present), which employed some 1,200 workers who produced loose-leaf systems and business forms, and Kenrick & Jefferson Ltd. (West Bromwich, ca. 1830–1993), which employed more than 1,300 workers and earned an international reputation for forms and systems as well as for general printing needs. Cornish Brothers and Hudson & Sons, both firms that had been established in the nineteenth century, continued to operate into the last quarter of the twentieth century as book printers. Transfer printing, which had served the ceramic industry in the mid-nineteenth century, continued to flourish in the twentieth century.²⁴

It was this large and multifarious local industry that the School of Printing had to satisfy with supply of apprentices. When the first appointed instructor, James Terry, commenced teaching—rather inauspiciously in September 1914, just two months after the outbreak of World War I—eighteen students enrolled in the course. Their ages ranged from fourteen to twenty years, and they were drawn from nine Birmingham printing firms.²⁵ The inaugural printing classes were equipped with a general selection of machines and materials, including several kinds of type and a small trial press. With this rudimentary set-up, Terry concentrated on providing instruction in the creative aspects of the trade rather than workshop techniques. He taught the apprentices the skills of drawing and equipped them with an appreciation of good design so they could produce work that would enable them to function independently of the artist. While the Birmingham printing trade, like that of other cities, was broadly supportive of the newly established classes, many printers found it problematic to release apprentices during the day, especially for the five years deemed necessary by the School for a student to become proficient in design. But the School was adamant: No student would be admitted to the evening classes unless they also attended the day school, and all apprentices under sixteen years of age were required to attend two mornings and one evening a week. However, as World War I (1914–18) began to impact the printing trade, and with many men enlisting and leaving firms short-staffed, the printing industry became hard-pressed to spare apprentices to attend the day school.

Despite the interference of the war and the concerns of the trade, the printing classes not only survived, they flourished. With the return to peace, the School's printing equipment was expanded, additional material was purchased, and industry leaders such as Emery Walker²⁶ and J. R. Riddler²⁷ came to lecture. The classes also began to move away from simply teaching “art” and started to train students to become designers with an industrial bias in order to serve a city that contained a great variety of printing firms for which knowledge of the theory and practice of art was essential. Thus the day school provided instruction for both composition and printing, evening classes covered hand-composition (theory and practice), Monotype and Linotype composition, lithographic art, and machine printing. Most importantly, the local trade was increasingly supportive of the classes, and the number of students had risen from the initial intake of just eighteen students to more than 160 by 1922–23.

In 1925, after eleven years at the School, James Terry retired from his post as teacher to the printing apprentices classes. Under his guidance, and with the support of the local printing industry, the School had laid

the foundations for the provision of printing education in Britain's second city. With Terry's departure, a new era of technical instruction began in Birmingham, when Leonard Jay was appointed as the first head of The Birmingham School of Printing at the Municipal School of Art.

Classes for Pre-apprentice Printers

When Jay arrived in Birmingham in 1925, he inherited a School that was beginning to develop a new vision for printing education. The Birmingham School of Printing had a corresponding influence and importance within the city. No other school in the provinces had to deal with the scale of problems encountered in Birmingham, nor did they have to face the same level of responsibility to the printing industry.²⁸ It was necessary, therefore, for Jay to make and preserve contacts with the local printing trade employers to understand the expectations and requirements of the industry and to develop courses that would adequately serve the regional printing community. For the School to meet the needs of the trade required careful and strategic development. Jay's first move was to establish a pre-apprentice course that would prepare boys (and it was a course exclusively for boys) for employment in the printing industry, while at the same time continuing their general education.

As early as March 1919, The Birmingham Municipal School of Art had begun to consider establishing a Junior School of Art, from which it would run full-time courses to prepare pre-apprentices for various local trades, including silversmithing, jewelry making, brass-working or carving, and printing.

In September 1925, the School opened its doors to the first cohort of pre-apprentices for the printing industry. The School accepted just twelve pre-apprentices annually. Those selected to train with Jay were all local boys between twelve and thirteen years of age. They attended the School during the day, on a full-time basis, for three years before taking up apprenticeships in the local printing industry at the age of sixteen. Admission to the School was through a strict entrance examination in which the boys were tested for general knowledge, spelling, comprehension, and vocabulary. They were also required to demonstrate an ability in drawing, to transcribe a sheet of badly-written text, to take down a page of dictation, and to paste-up a title page. Bursaries, or scholarships, were available to a few. Once admitted, the boys were given a broad education and studied English, history, mathematics, science, geography, sport, lettering, and design, in addition to their chosen field of printing or composition. This was a significant departure in the training of printers, who previously were only admitted

to the trade through familial contacts (as Jay himself had been) and served their apprenticeship “on the job” while under the guidance of a master printer. The new system of pre-apprenticeships enabled boys to enter the trade on the basis of merit, rather than through preference.

Jay understood the importance of supplying “the right type of lad”²⁹ to the trade and recognized the role played by education in providing the industry with boys armed with the requisite skills. Jay believed an apprentice should be “fitted by both education and physique” to become an efficient and competent printer and that it was the responsibility of the School to ensure boys were adequately prepared mentally, physically, and creatively to benefit the trade and to be of value and service generally. Jay realized this could not be left to chance. The prospects of the printing industry depended upon the kind of apprentice allowed to enter the workplace, because the apprentice was the craftsman of the future. Jay argued that if the printing industry was to progress, “It required something more than simply an improvement in materials and machinery.” There had to be an adequate supply of intelligent and well-educated workers because “the greater the improvement in materials and machinery the greater the need for more real, intelligent and enlightened craftsmen.”³⁰ It was the role of the School to provide such craftsmen. All reasonable precautions were taken in the selection of potential pre-apprentices, who were vetted for their fitness and ability to profit by instruction. Their capacity to acquire the rudiments of compositors’ work was also evaluated so that at the completion of their training all boys were able to “produce reasonably well a fair variety of work.”

The establishment of the pre-apprentice classes was unique to Birmingham. The development was generally welcomed by the local printing industry, but it was opposed by the trade associations, which maintained resistance to the scheme for several decades. The associations’ objections were rooted in outmoded notions of protectionism, obsolete traditions, a perceived loss of power, and the refusal to accept inevitable change. Thus it was, in April 1930, five years after pre-apprentice classes had begun, Jay first received a deputation of three members of the Birmingham Typographical Association who, while not antagonistic to the Printing School generally, were strongly opposed to the pre-apprentice classes. The representatives called for the total abandonment of the classes on the grounds that the scheme had failed to provide boys of the “right type.” The Typographical Association claimed the boys sent into the trade by the School were “addicted to snobbery.”³¹ That is, the boys felt their knowledge to be greater than those entering the trade directly from the elementary schools, which, given the level of training they received, was undoubtedly the case.



RENDERING A
DISTINCTIVE
SERVICE

A Distinctive Service (1928) 3½ × 6 in. This example of “jobbing” printing was displayed in a Birmingham School of Printing booklet (no 6, December 1928), which showed specimens of work done by the students attending classes 1928–29. The motif was used on a number of different projects and reproduced in a variety of colors.

The core of the Association’s unease was the perception that the pre-apprentice scheme, which placed boys on merit, had displaced the old preferential system whereby men already in the industry could apprentice their sons. The Association felt it was losing control over the apprentices because it could no longer claim the sole right to place boys within the industry. In addition, the Association feared that the quota of apprentices agreed between the employers and the Association on the basis of a seven years’ indenture from the age of fourteen would be exceeded through the shorter term of apprenticeship served by boys from the School, and any addition to the agreed quota would seriously affect the industry and jeopardize the livelihood of those already employed in the industry.

In March 1932, in order to refute the claims of the Association, Jay sought to obtain particulars as to the numbers of employers and journeymen in Birmingham. He also sought the numbers of apprentices the trade could absorb each year, a list of boys who entered the trade and the firms in which they were placed and employers’ reports on their work. After assessing his findings, Jay met with representatives from the Association to present the results, to counter their arguments, and to allay their fears.

Jay argued that in the five years since the pre-apprentice classes had begun, forty-four boys had been placed in thirty-three local firms, and that such a large number of companies recruiting from the School was an indication of the popularity of the course with the trade. According to figures supplied by the Typographical Association, at least twenty apprentices were absorbed annually by the Birmingham trade, of which the School supplied less than ten apprentices per annum, which meant at least half the apprentices still entered the trade under the old system. In addition, from comments made to the School by reputable local firms such as the Kynoch Press,³² Buckler & Webb,³³ and Ebenezer Baylis,³⁴ it was evident the trade shared the School’s view that the system of selection by merit was better than the preferential system, for the boys from the School could be put to work immediately as effective and confident members of the printing works and brought with them a level of typographic sensitivity not apparent amongst the other apprentices.

The School’s influence over trade absorption of the apprentices was less than suggested by the Association, for it merely recommended boys for a vacancy. The decision to accept or reject an apprentice rested entirely with the employer. On average, ten boys left the School each year at about fifteen years old and served a six years’ term of apprenticeship instead of seven years. The effect of the shorter-term of apprenticeship was that the number of journeymen in the trade only increased by ten over a period of forty-two years; it was unlikely that the addition

of one journeyman in four years would have had the serious effects suggested by the Association.

However, the local unions were not to be appeased. In 1934, the Birmingham & District Printing Trades Association (BDPTA) argued that in view of the widespread unemployment in the printing industry and the increasing difficulty in placing boys as apprentices, it was of the opinion that the pre-apprentice classes at the Birmingham School of Printing should be suspended for five years. In addition, the BDPTA argued that employers in the city be urged to grant to apprentices now engaged in the industry every opportunity to attend the existing day classes. The BDPTA was unsuccessful in its demands, hostility between the School of Printing and the unions persisted, and the various trade associations continued to oppose the scheme for more than twenty years.

A Day in the Life of a Pre-apprentice Printer

Upon matriculating in the School, daily life for the pre-apprentice printers was regimented and highly disciplined. Classes were divided between the School of Arts and Crafts' main city-center site at Margaret Street and the Junior School at Vittoria Street in Birmingham's Jewellery Quarter.

A great deal of importance was placed on punctuality. Any boy who entered the School after the bell sounded at 9:15 A.M. and 1:25 P.M. was counted as being late, and the doors were closed on those who failed to arrive on time. From Monday through Friday, classes ran from 9:30 A.M. until 12:30 P.M. and then from 1:30 to 4:30 P.M., with a break of just ten minutes mid-morning and mid-afternoon. The pre-apprentices were expected to bring their own lunch and to eat it in the School Hall between 12:30 and 1 P.M. at "tables laid for the purpose." Eating within the School precincts during any other time was strictly prohibited.

The boys' days were full. In addition to printing, all students had to learn both imitative and inventive drawing and continue with their general education in English, history, geography, and mathematics. Details of the pre-apprentice course stipulated that a total of twelve hours each week should be devoted to practical work and nineteen hours to be given to other subjects. Reports were issued three times a year, and students were graded and ranked in each subject area. Wednesday afternoons were reserved for games. Evidently not all the boys relished sport, and to discourage malingerers the School regulations declared sportswear had to be brought to School "whatever the weather may appear at the moment of setting out in the morning." The physical health of the boys was taken seriously, and medical inspections of all full-time junior boys were carried out periodically. With such a busy

The School of Art, or "Margaret Street," as it is affectionately referred to, was, for many years, home to the Birmingham School of Printing. It is without question the finest late Victorian building in Birmingham. Funded by the elites of Birmingham and designed by John Henry Chamberlain, it has been in continuous use since opening in 1885, passing into the hands of Birmingham City University in 1990.



syllabus, holidays were a welcome break to staff and boys alike. Vacations included two weeks at Christmas, one week each at Easter and Whitsun, and seven-and-a-half weeks in the summer, during which time students were expected to undertake vacation homework.

Education came at a price. Each boy had to equip himself for life at the School. A cap, large brushes, boxes of colors, drawing boards, two set-squares, a ruler, and a compass were all necessary for his schooling, as were football boots, a school jersey, knickers, and a year's sports subscription. Fines were imposed for various omissions and offenses. For breakages or wanton treatment of schoolbooks, the boy was responsible for "the cost of the article." For the crime of spilling tea over the tablecloth depended on the size of the stain. For some the discipline was overwhelming. A chilling example is that of one poor boy who mislaid his equipment and who was so fearful of his punishment that he threw himself over the School banisters and fell four floors to his death. The School undoubtedly "owned" the boys and strictly administered their education. Nevertheless the School is fondly remembered by its alumni, who regarded its discipline as necessary preparation for their roles as apprentices in the printing trade. As apprentices, they were once again "owned" by a master printer who could "secure or reserve" a boy on application to the head of the Birmingham School of Printing.

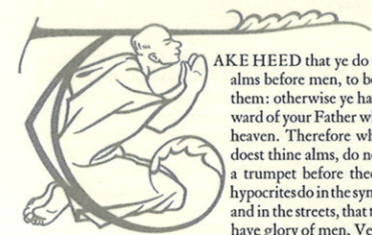
Jay's Teaching Philosophy

While Mason in London was teaching the craft techniques of printing, Jay in Birmingham installed modern machinery, including Monotype

and Linotype composing machines and Miehle printing presses. These were essential training tools for Jay's newly recruited pre-apprentice printers. To introduce technology into an art school in the 1920s, when artists viewed machines with both misgiving and suspicion and believed them incapable of producing either "craft" or "art," was a courageous move. However, the crux of Jay's approach was to supplement technical knowledge with both the aesthetics and scholarship that make genuine craftsmen. Jay believed that the products of mechanical printing could only be improved when its creators were infused with the same attitudes that helped produce the fine work of the past, and that students should be given the intellectual wherewithal to breathe life and beauty into the products of the machine. Jay also held that aesthetics and scholarship were "a vital necessity in the mechanical age; for the more machinery that is introduced into the printing trade the greater the need for more alert, intelligent and enlightened craftsmen."³⁵ He understood that printing had become increasingly accurate as a result of improvements in machinery, but that machines were of little use without the human factor, which could enable better quality design and production. In Jay's mind, there was no doubt that better trained apprentices, who had acquired all the artistic qualities necessary for good printing, would be able to produce work equal to that done by hand. Jay also believed that at the same time the work could be produced more economically.³⁶ His instruction was directed by the belief that nothing worth printing was too small, humble, or inconsequential to be well designed, and that every job deserved the highest possible standards of composition and presswork. In order to achieve superlative levels of work, Jay recognized that it was necessary to understand and experience all aspects of the printing process. Although the machinery of printing was important,

the mechanics were of little service without the human element of experience and brains, and that if the human element that controlled the machines had acquired all those artistic qualities necessary in good printing, it would be possible to produce work of exceptional quality and achieve commercial success.³⁷

Jay firmly believed that students learned best by doing, and that each boy under his direction should have the opportunity to produce at least one piece of work of which he could be proud for the rest of his life. Each text reproduced by the pre-apprentices was carefully chosen by Jay to uplift, edify, and instruct the student. The first book designed, typeset, illustrated, and printed by the boys in the School was the passage from the book of Ecclesiastes, "Let us now praise famous men" (1926) which was followed by more than 150 publications, the last of



TAKE HEED that ye do not your alms before men, to be seen of them: otherwise ye have no reward of your Father which is in heaven. Therefore when thou doest thine alms, do not sound a trumpet before thee, as the hypocrites do in the synagogues and in the streets, that they may have glory of men. Verily I say unto you, They have their reward. But when thou doest alms, let not thy left hand know what thy right hand doeth: that thine alms may be in secret: and thy Father which seeth in secret himself shall reward thee openly.

And when thou prayest, thou shalt not be as the hypocrites are: for they love to pray standing in the synagogues and in the corners of the streets, that they be seen of men. Verily I say unto you, They have their reward. But thou, when thou prayest, enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret; and thy Father which seeth in secret shall reward thee openly. But when ye pray, use not vain repetitions, as the heathen do: for they think that they shall be heard for their much speaking. Be not ye therefore like unto them: for your Father knoweth what things ye have need of, before ye ask him. After this manner therefore pray ye:

OUR FATHER which art in heaven, Hallowed by thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen.

For if ye forgive men their trespasses, your heavenly Father will also forgive you: but if ye forgive not men their trespasses, neither will your Father forgive your trespasses.

8



PRINTER OF THE
Mainz Psalter of the
year fourteen hundred
and fifty-seven in the
action which Johann

[36-point Granjon]

LEFT: *Christ's Sermon on the Mount; Being the Fifth, Sixth, and Seventh Chapters of the Gospel According to St Matthew* (1938). 7½ × 12 in. 16 pages. Composed in Granjon by pre-apprentice students under the direction of H. Page and F. Moseley. Initials designed by Olga Garner.

RIGHT: *Peter Schoeffer: The Romance of the Printing Type and of the Master-Craftsmen Who in its Creation and Use Have Become Famous* (1936). Re-printed from "The Linotype and Machinery Record." 6 × 9¼ in. 12 pages. Composed in 14-point Venezia by pre-apprentice students under the direction of H. Page and F. Moseley.

which was the *Collects and Gospels from the Book of Common Prayer* (1953). Other examples of the School's work include the quarto printing of *The Song of Songs* (1937), composed as a drama by Ernest Renan, with illustrations by Bernard Sleight; a selection from *Ballads of Old Birmingham* (1945), printed on laid paper; *Christmas* (1936), poems by Washington Irving and illustrated by C. Gebhard; George Meredith's *The Lark Ascending* (1936) with illustrations by M. Curnow; *Peter Schoeffer*, with text by the eminent printer George W. Jones' (1936); *Kim Weng and the Miraculous Tusk* (1941) by Ernest Bramah; and *Eight Poems* by Thomas Bodkin, professor of Fine Arts at Birmingham University and the founding director of the Barber Institute of fine arts (1935–52). Jay was acutely aware of Birmingham's typographic heritage, and he perpetuated the name of John Baskerville. He produced six items related to the eminent Birmingham printer.³⁸ The students also spent as much time producing "jobbing" work as they did books, creating items of stationery and other business ephemera alongside

complex material such as tables, directories, and mathematical and scientific setting, for Jay believed:

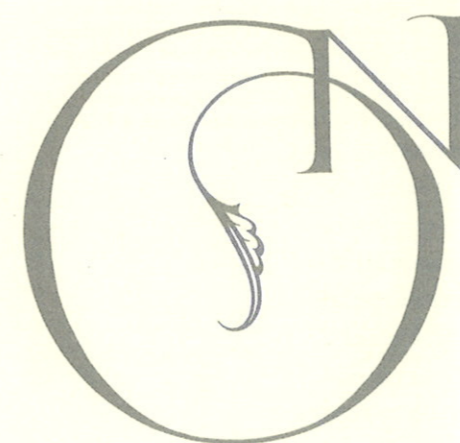
There is no difference between artistic work and commercial work, for artistic work can be commercial work, and commercial work can be artistic work—it all depends on the standards set up by printers. I believe in education and training through art and craft and not through cogs and wheels. The word art is so thoroughly misrepresented, abused, and misunderstood when all it really implies is the well doing of what needs doing, fitness for purpose, right making.³⁹

The Torch was an innovative vehicle for displaying the work of the School. It was a substantial publication issued intermittently between 1933 and 1950 containing sample pages and illustrations of the books published by the School and copies of photographs, advertisements, and commercial stationery produced by the students.⁴⁰ Through *The Torch*, the Birmingham School of Printing won praise throughout the world for the high quality of its design and production. The publication's use of color was subtle, showing printers could move away from the conventional use of black and red. It used a wide range of contemporary Monotype and Linotype typefaces, displayed a wide knowledge of types, including an awareness of their history and evolution and how to handle them.⁴¹

The work of the Birmingham School was highly regarded and with equal. The specimens were “tantalizingly flawless from the technical side” and demonstrated good printing, appropriate spacing, mindful breaking of words, and judicious use of capitalization; in terms of color values, balance, harmony, and margins, all work was beyond criticism.⁴² Under Jay's guidance, Birmingham's typographic style was developed in concert with the best of current work but at the same time was always mindful of the needs of industry.⁴³ The School maintained a sensible balance between design and the practical side. Theory and practice were integrated in order to provide students with a liberal education.⁴⁴

Beatrice Warde (1900–69), an American typographic expert who resided in England, was the publicity manager for the Monotype Corporation and editor of the *Monotype Recorder and Newsletter*. Warde was well known for her essay, “The Crystal Goblet,” and the broadsheet, “This is a Printing Office.” She was a prolific writer, researcher, and public speaker. She was also a friend and supporter of Leonard Jay. She had great admiration for the work of Jay and the School, which she noted:

... has produced a series of exhibition-pieces, collectors' items, which at first were thrown away by the local printers; it has idealistically offered every lad a chance to work, for once in his life, on an “untrammelled” job—some splendid page of which anyone could be proud. There has



ON WENLOCK EDGE

WENLOCK EDGE

the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
To-day the Roman and his trouble
Are ashes under Uricon.

7

Six Poems by A. E. Housman (1937).
5¼ × 8 in. 20 pages. Composed in
12-point Baskerville by pre-apprentice
students under the direction of
H. Page and F. Moseley. Wood
engravings by G. Sidaway, Elsie
Hedingham, and A. Philips.

been no raucous reminder that “art pays.” But little by little rumours got around that so-and-so, apprentice in some miserable little shop, had been taught how to design decently, with the eventual result that his shop had emerged from price-cutting ignominy into prosperity. There have always been catalogue settings in those grandiose Birmingham year-books, machine-set jobs that played the game economically, and yet seemed to say to the printer: “Wouldn't we fetch a better price than usual, even though we cost no more? The difference is in the design and the choice of a good face.” That is campaigning. And the result has been—not only a growing waiting-list of students, but far more important, a degree of financial and moral support from the trade that makes this one of the leading training schools for printers in the world.⁴⁵

A frequent visitor to the Birmingham School of Printing, Warde addressed the students, distributed prizes, delivered appraisals, and penned a “lucid and scholarly” text especially for the School. Warde's *Nature of the Book* was printed and published by Jay and his students in 1930.

Lasting Legacy

When Jay began his work at the Birmingham School of Printing, he was the only full-time teacher on the staff, and there were just two half-day classes per week. At his retirement in 1953, more than 530 students attended the School, and there were seventy-four classes, of which forty were held in day and thirty-four in the evening. Jay's students took his teachings into the industry not only locally but also nationally and internationally, and some went on to become teachers themselves who occupied positions of influence in schools of printing across the country.⁴⁶ Jay believed he had "little hope of surviving as being one of the pioneers of craft education,"⁴⁷ yet as head of the Birmingham School of Printing, he undoubtedly influenced and transformed the outlook of a whole generation of printers. Jay was a superlative craftsman and made craftsmen out of others by teaching them to discriminate and to reject whatever was substandard in design or execution. He wished not to be remembered only as a bookman. Instead he wanted to be remembered for his principles of "clarity, beauty and truth," which he applied to all classes of printed matter, from business cards and tabular work to posters and four-color work. Above all, it was Jay's conviction that "with the aid of machinery controlled by well-educated craftsmen," work could be produced equal to that done by hand, "not for the cultured and discerning few only, but for everyone."⁴⁸ Under Jay, the Birmingham School of Printing produced more than 150 publications "for everyone," and they are his indelible record in printing history. However, Jay's most important legacy is the boys who trained under him and who took their learning into printing businesses throughout the country and thereby helped to raise standards in the industry. His bequest does not stop with the cohort he trained. That generation educated the next, and I, for one, am a grateful beneficiary of the holistic teachings of Leonard Jay.

NOTES

1. Leonard Jay to Arnold Yates, 3 November 1956, "Jay/Yates letters," Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
2. Caroline Archer, "With thanks to Leonard Jay," *The Education of a Typographer*, ed. Stephen Heller (New York: Allworth Press, 2004), pp. 35–7.
3. For more biographical information on Leonard Jay, refer to Lawrence Wallis, *Leonard Jay, Master Printer-Craftsman, First Head of the Birmingham School of Printing, 1925–53* (London: Charles Skilton Ltd, 1963).
4. Indenture papers, Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
5. The scheme for the administration of the Institute was made under the City of London Parochial Charities Act, in 1890–91. See the National Archives.

6. W. H. Amery later went on to teach typography at the Camberwell School of Arts & Crafts.
7. Printing education in Britain grew rapidly particularly after World War II. In 1961, there were upwards of 60 schools of printing; by 1970 this figure had more than doubled to 140 training centers across the U.K., each providing printing apprentices access to specialist training and qualified men the opportunity to further advance their knowledge. The provision of technical education for the printing industry was, however, transitory and by the opening years of the twenty-first century all schools of printing had closed in Britain.
8. Wallis, *Leonard Jay*.
9. L. C. C. School of Photoengraving and Lithography, Fleet Lane, Farringdon; St Bride Foundation, Bride Lane, Fleet Street; The Polytechnic, Balderton Street; Borough Polytechnic, Borough Road; Aldenham Institute, St Pancras; L. C. C. Camberwell School of Arts & Crafts, Peckham Road; L. C. C. Central School of Arts & Crafts, Southampton Row, Holborn.
10. Chas. T. Jacobi of the Chiswick Press, "Technical Education in London for the Process Worker and the Printer," in *Penrose's Pictorial Annual* (London: A.W. Penrose & Company Ltd., 1911–12, Vol. 17), pp. 169–76.
11. John Henry Mason (1875–1951) was a typographer and teacher. He trained as a compositor and worked at the Doves Press (1900–09) before leaving to take up a full-time post teaching printing at the Central School of Arts and Crafts in Southampton Row. He also founded the distinguished but short-lived journal *The Imprint*.
12. Edward Johnston (1872–1944) is regarded as the father of modern calligraphy, the author of *Writing & Illuminating & Lettering*, and the designer of the sans serif typeface that was used throughout the London Underground into the 1980s.
13. Bernard Adeney (1878–1966) was a painter and textile designer and founding member of the London Group, an artists' exhibiting society. He started teaching at Central School of Arts & Crafts in 1903.
14. Beatrice Warde, "Apprentice Training in Typography: A New Movement of Great Economic Significance," in *Penrose's Annual* (London: Percy Lund Humphries & Co. Ltd., 1935, Vol. 37), pp. 34–7.
15. Leonard Jay to Arnold Yates, 28 May, 1960, "Jay/Yates letters," Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
16. Beatrice Warde, "Apprentice Training in Typography," pp. 34–7.
17. John Chamberlain worked in the Victorian Gothic style and was one of the earliest and foremost practical exponents of the ideas of architectural theorist John Ruskin. Chamberlain's later work was increasingly influenced by the early Arts and Crafts Movement, and the majority of his buildings were located in the Birmingham area, where he was a major figure in civic life.
18. *The Stones of Venice* is a three-volume treatise on Venetian art and architecture by the English art historian John Ruskin, first published from 1851 to 1853.
19. Edward Richard Taylor RBSA (1838–1911) was an English artist and educator. He painted in both oils and watercolors. He became a member of the Royal Birmingham Society of Artists in 1879, and in 1898 he founded the Ruskin Pottery at Smethwick, Staffordshire. He was head of the Birmingham School of Art and Crafts from 1877 to 1903.
20. Alan Crawford, ed., *By Hammer and Hand: the Arts and Crafts Movement in Birmingham*. (Birmingham: The Publications Unit, Birmingham Museum and Art Gallery, 1984).
21. Robert Sidney Catterson-Smith (1853–1938) studied at the Royal Hibernian Academy and Dublin School of Art, where he became an assistant teacher. He was a painter, black and white artist, and silversmith. He worked for William Morris from 1893, particularly on the designs by Edward Burne-Jones for the Kelmscott Press edition of Chaucer. Catterson-Smith taught design at the Central School

- of Arts and Crafts, London and acted as an inspector of schools for the London County Council in the late 1890s. He was head of The Birmingham Municipal School of Art from 1903 to 1920. In 1912, Catterson-Smith also became director of Art Education for the City of Birmingham.
22. Crawford, *By Hammer and Hand*, 1984.
 23. Birmingham was known as the "workshop of the world" because over a thousand trades were practiced within the city, making anything from brass to toys and jewelry to buttons. This diversity was very unusual, most cities specialized in one or two trades, and it was nicknamed, "The City of 1,001 Trades." Birmingham was at the center of the Industrial Revolution, and some of the world's most significant discoveries and inventions took place here, such as the invention of gas lighting and the development of the steam engine.
 24. D. C. Norman in *The British Printer* (London: CMP Information Limited, 1960), pp. 74–82.
 25. Buckler & Webb; White & Pike; Silk & Terry; Hopkins & Bailey; Hudson & Son; Davis; Goodmans & Son; Josebury & Son. It should be noted that only four of the apprentices were under sixteen years of age, but as new members entered the trade the average age of apprentices joining the School decreased.
 26. Emery Walker (1851–1933) was an engraver, photographer, and printer. A leading light of the Arts and Crafts Movement, a friend of William Morris, he set-up the Doves Press with T. J. Cobden-Sanderson.
 27. J. R. Riddler, principal of the St. Bride Foundation School of Printing.
 28. John Johnson to Leonard Jay, 1938, Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
 29. Advert by the Birmingham School of Printing to the local printing trade, circa 1935.
 30. Leonard Jay, "Art & Technical Training in the Printing Trade," an address to the Birmingham & Wolverhampton Printers' Managers & Overseers Association, 19 March 1929, printed by the Birmingham School of Printing, 1929.
 31. Minutes of the printing classes sub-committee, 30 April 1930.
 32. In-house printer to Imperial Chemical Industries (ICI), Britain's largest company, see Caroline Archer, *The Kynoch Press: The Anatomy of a Printing House 1876–1981* (London: The British Library, 2000).
 33. Birmingham's foremost general printer.
 34. Fine printers based in Worcestershire with offices in Birmingham and Leicester.
 35. Leonard Jay, "Modern Linotype Typography," pp. 41.
 36. Leonard Jay, "Art and Technical Training in the Printing Trade," talk given to the Birmingham & Wolverhampton Printers' Managers & Overseers Association, 9 March 1929, printed by Birmingham School of Printing, 1929.
 37. Ibid.
 38. William Bennett, (1937) *John Baskerville, the Birmingham Printer, His Press, Relations and Friends*; Josiah Henry Benton, (1914), *John Baskerville, Type-founder and Printer*; Thomas Cave, (1936), *John Baskerville, the Printer, 1706–1777, His Ancestry*; Leonard Jay, (1932), *Letters of the Famous 18th century Printer John Baskerville of Birmingham*; Ralph Straus, & Robert K. Dent, (1907), *John Baskerville: A Memoir*; Benjamin Walker, (1944), *The Resting Places of the Remains of John Baskerville*.
 39. Leonard Jay to Arnold Yates, 22 February 1961, "Jay/Yates letters," Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
 40. For a complete list of books produced at the Birmingham School of Printing, refer to Lawrence Wallis, *Leonard Jay*.
 41. William Maxwell to Leonard Jay, 18 November 1938. Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
 42. D. R. King, Secretary to Leonard Jay, 1938, Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
 43. R. B. Fishenden to Leonard Jay, 15 November 1938, Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
 44. Herbert Simon to Leonard Jay, 15 November 1938, Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
 45. Beatrice Warde, "Apprentice Training in Typography," pp. 43–7.
 46. Restall, Head of Printing Herriot-Watt College, Edinburgh; Wright, Head of Printing Department, Camberwell School of Art; Jefford, Head of Printing Department, North-western Polytechnic, London; Rogers, Head of Printing Department, Merchant Venturers, Bristol; Toome, Brighton School of Arts & Crafts; Westall, Southampton School of Arts & Crafts; Jones, Worcester School of Arts & Crafts; Pickering, Medway School; Page, Moseley, and Weeks, Birmingham School of Printing; Archer, Watford College of Technology; and other ex-students found positions in Schools of Printing in Reading, Colchester, Gloucester, and Huddersfield.
 47. Leonard Jay to to Arnold Yates, 5 March 1957, "Jay/Yates," Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.
 48. Leonard Jay to to Arnold Yates, 22 February 1961, "Jay/Yates," Leonard Jay Collection, Cadbury Research Library, University of Birmingham, XLJ.