



PLACES, SPACES AND THE PRINTING PRESS: IMPRINTING REGIONAL IDENTITIES

KRAJI, PROSTORI IN TISKARNE: ODTISI REGIONALNIH IDENTITET

INTERNATIONAL SCIENTIFIC ONLINE CONFERENCE

MEDNARODNA ZNANSTVENA KONFERENCA NA SPLETU

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Hosted by
dr. Caroline Archer-Parré
dr. Ines Vodopivec

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THE CONFERENCE THEME

'Place' is a physical entity and relates to specific locations—geographical or architectural—where particular activities are conducted. 'Space', on the other hand, is abstract; it is the intellectual, cultural and experiential environment in which individuals or groups congregate and collaborate. Place and space are significant to the progress of all trades, but, with the exception of the James Raven's *Bookscape: geographies of printing and publishing in London*, these concepts have generally been overlooked when it comes to printing and the products of the press. Place and space are, however, instrumental to the creation of a printed vernacular aesthetic; important elements in dictating print's local working practices and the development of trade specialisms; crucial to facilitating print's relations with other industries; fundamental to forging connections between people both inside and outside the trade; and central to the transfer of knowledge, materials and techniques necessary for technological advancement. The purpose of this conference is, therefore, to consider how the places and spaces associated with printing may have affected the development of the press and its products; and, conversely, how the press and its products may have helped shape the places it occupied and assisted in the creation of regional identity. The conference will look at the subject from multiple perspectives including, but not limited to aesthetics, culture, design, distribution, technology, trade networks, and the social and economic aspects of regional printing. It will cover printing and print in all regions, all eras and all genres including books, magazines, newspapers, and printed ephemera.

VSEBINA KONFERENCE

»Kraj« je stvarna entiteta, povezana s posebnimi lokacijami – geografskimi ali arhitekturnimi, kjer potekajo vsakovrstne dejavnosti. Po drugi strani je pojem »prostora« abstrakten; lahko je intelektualno, kulturno in eksperimentalno okolje, v katerem se zbirajo in povezujejo posamezniki ali skupine. Kljub temu, da sta prostor in kraj zelo pomembna za razvoj sleherne obrti, sta oba koncepta v povezavi s tiskarsko in založniško produkcijo nemalokrat prezrta. Kraj in prostor sta pomembna dejavnika razvoja lokalne tiskarske estetike: sta pomembna dejavnika pri določanju lokalnih tiskarskih praks in pri razvoju obrtnih posebnosti, ključna za sodelovanje tiskarstva z drugimi industrijami, temeljna za povezovanje ljudi, ki delujejo v panogi in izven nje, ter osrednjega pomena za prenos znanja, materialov in tehnik, ki narekujejo tehnološki napredek.

Z namenom razmisleka o vplivih tiskarskih krajev in prostorov na razvoj tiskarstva, založništva in tiskov organiziramo konferenco, ki bo širše zajela tudi pomen tiska pri oblikovanju lastnega prostora obrti in pri soustvarjanju regionalne identitete okolja. Na konferenci bomo obravnavali estetski, kulturni in oblikovni vidik regionalnega tiskarstva, trgovino, distribucijo in tehnologijo tiska, kot tudi družbene in gospodarske kontekste regionalnega tiska. Konferenca je namenjena razpravam o tiskarstvu po vseh regijah in vseh obdobjih ter za vse vrste gradiva: tako za monografije in periodiko kot tudi za drobne tiske.

PROGRAMME PROGRAM

Welcome speech / Pozdravni nagovor

- Viljem Leban, Director of National and University Library, Slovenia
- dr. Caroline Archer-Parré, Co-Director, Centre for Printing History & Culture, BCU
- dr. Ines Vodopivec, Deputy Director of National and University Library, Slovenia

Panel 1 | 09:30-10:30 (Chair: Joe Saunders)

- Renata Šolar, Map as expression of regional identity: Ducatus Carnioliae Tabula Chorographica by Janez Disma Florjančič, 1744
- Amy Lidster, Inscribing identity: the overlooked significance of the imprint in early modern texts
- Laura Onions, Printing Otherwise: printing press as boundary object
- Question time

10:25-10:30 | comfort break / show films

Panel 2 | 10:30-11:25 (Chair: Irena Eiselt)

- Kirsteen MacKenzie, Actions rather than words: classical presbyterianism in the north-west of England and the printing press c.1647-1660
- Joe Saunders, Environments of the English print trade c.1600-41, evidence from wills
- Marija Klobčar, Singing at fairs: broadsides in Slovenian lands
- Question time

11:25-11:30 | comfort break / show films

Panel 3 | 11:30-12:25 (Chair: Patrick Goossens)

- Debbie Lakshmi Baishya, The printing press in the nineteenth century and Assamese linguistic regionalism
- Swati Moitra, Shaping the 'Neighbourhood of Books': the Sanskrit Press and the making of Calcutta's College Street
- Kanu Priya Dhingra, The Pirates of Daryaganj Sunday Book Market
- Question time

12:25-1330 | Lunch break

Panel 4 | 13:30-14:25 (Chair: Renata Šolar)

- Persida Lazarevic, Out of space, out of time: Venetian Greek typography with Illyrian characters

- Dermot McGuinne, Towards a typographic national identity in Ireland
- Jade Piaia, Priscila Farias, Typographia Hennies Irmãos: printing for migrating cultures in São Paulo city
- Question time

14:25-14:30 | comfort break / show films

Panel 5 | 14:30-15:25 (Chair: Persida Lazarević)

- Fiona Black, Methods and frameworks for exploring print culture's places and spaces
- Barry McKay, Printing for a small northern town: Books for Whitehaven in the eighteenth century.
- Irena Eiselt, 'Greetings from Bled': picture postcards as a nineteenth-century mass communication media

Question time

15:25-15:30 | comfort break / show films

Panel 6 | 15:30-16:25 (Chair: Barry McKay)

- Andrew Walker, Pillars of the community? housing the English local and regional newspaper in the townscape, c. 1850-1980
- Andrew Jackson, The 1918-19 'pandemic', the provincial press and place: 'influenza column' content
Andrew Hobbs, How a Victorian newspaper lost its local touch: Anthony Hewitson's *Preston Chronicle*, 1868-90
- Question time

16:25-16:30 | comfort break / show films

Panel 7 | 16:30-17:25 (Chair: Fiona Black)

- Patrick Goossens, Columbian versus Albion, the fight of dragons and dolphins
- Luciana Mattar & Marcos Braga, Book design in independent publishers from São Paulo, Brazil
- J. P. Ascher, The Influence of desktop publishing on office spaces from SGML to AirSpace
- Question time

17:25-17:30 | conclusion

ABSTRACTS

POVZETKI

Panel 1

Map as expression of regional identity, Ducatus Carnioilae Tabula Chorographica by Janez Disma Florjančič, 1744

Renata Šolar

In the paper the importance of the printing press in shaping the regional identity will be presented through the map *Ducatus Carnioilae Tabula Chorographica* by John Disma Florjančič dated 1744. Maps in general reflect human creativity in experiencing space. On the one hand, they are immaterial reflections of cultural spatial perceptions, and on the other, a material result of the technology and art of a specific place and period. Hence, both cognitive as well as technological and artistic human development can be traced through map history. Map *Ducatus Carniolia* ... is the highest-quality and most complete map of Carniola of that time, distinguished by its clear representation of landforms, good readability, and rich pictorial and textual insets. It was produced following a decade of fieldwork by the author. The map is composed of twelve sheets measuring approximately 45 × 62 cm, printed with copperplates engraved by Abraham Kaltschmid. The entire map measures approximately 180 × 188 cm and uses a scale of approximately 1:100,000. The right upper part of the map features very detailed plan of Ljubljana. Above it, there is the city's view with numbered sites explained in the legend below the plan. The bottom right corner of the map features a richly ornamented cartouche with various details typical of Carniola at that time and a legend with a graphic scale. The original copperplates are kept at the National Museum of Slovenia. By the end of the eighteenth century, the map was reprinted twice.

Renata Šolar comes from a background in Geography. She was educated at the University of Zagreb and the University of Ljubljana, and obtained a PhD degree at the University of Zagreb. She has worked at the Ljubljana National and University Library since 1996. From 1996 to 2020, she headed the library's Map and Pictorial Collection, and from 2007 to 2018 she also served as head of the Special Collections Division. Her research focuses on the application of new IT services for accessing maps in a library environment. She has taken part in several international and Slovenian research projects and has authored research articles dealing with information science and librarianship. She also chaired and co-founded several international associations of map curators at cultural heritage institutions (the LIBER Maps Expert Group and the Map & Geoinformation Curators Group, MAGIC).

Inscribing identity: The overlooked significance of the imprint in early modern texts

Amy Lidster

Imprints in early modern publications tend to supply information about the stationers involved in the edition and the place of publication, such as the location of the printing house and/or bookshop where copies could be purchased wholesale. This paper argues that, in addition to their practical function, imprints often carry interpretative significance and contribute to the identities of their stationers and the places and spaces they evoke. Imprints establish an exchange between physical and textual space. For example, the detailed imprint in the first edition of *King Lear* (1608) connects the play with bookseller Nathaniel Butter's popular reputation as a publisher of news and his business location in the heart of St Paul's Churchyard – an area known for the circulation of news and politics. Butter's investments were shaped by his surroundings – by the Churchyard itself and its broader cultural, political, and religious associations. These identities become a permanent part of *King Lear* through its imprint and have the potential to influence readers' interpretations and focus their attention on the play's topical engagement with the Jacobean union debate. Moreover, as publications were traded and circulated across the country, their imprints could – from a distance – shape the reputation of the physical locations to which they refer and the way in which these identities could be brought to bear on the text itself, blurring the boundary between text and paratext. By concentrating on a handful of publications printed in England between c.1580 and 1642, this paper explores how imprints both disclose and direct the identities of their stationers and the places with which they were connected.

Amy Lidster is a Postdoctoral Research Fellow at King's College London, where she is working on a Leverhulme-funded project called *Wartime Shakespeare: The Fashioning of Public Opinion through Performance (1593-2021)*. Her principal research interests are in Shakespeare and early modern literature, with an emphasis on the conditions of theatrical and textual production. Her first monograph, *Unruly Histories: Publishing the history play in the age of Shakespeare*, is currently under review and derives from her AHRC-funded PhD, which she completed in 2018 at KCL. Her book explores the relationship between the publishing of history plays and the different ways in which these plays were read and used during the early modern period. She is also working on another monograph and database project called *Challenging Authorship in Early Modern Playbook Paratexts* (based on her 2018/19 Postdoctoral Fellowship at the Society for Renaissance Studies), which examines ideas of authorship, authority, and authorization as they are presented in the paratexts of playbooks published in England between 1500 and 1660. She has published in *Shakespeare Survey*, *Shakespeare Studies*, and *English: Journal of the English Association*, and she is currently co-editing *Edward III* for Internet Shakespeare Editions.

Printing Otherwise: Printing Press as Boundary Object

Laura Onions

This talk presents research on an ongoing project that pursues how a 'social infrastructure for printmaking' may be formed when printmaking is unhinged from a specific location and is instead a roving resource for communities. The paper contributes a speculative, contemporary methodology for the development of a mobile printing press as a 'boundary object' in which space is given resonance in joined together voices. The formation of a boundary object requires overcoming limitations of established boundaries, seeking common spaces to carry new collectively understood forms (Barad, 2014). Drifting between and within different regional locations, the ability to transport a press could enable familiar places or modes of doing/being to be interrupted or altered: 'Making insides and outsides accessible and welcoming, whether they involve rights, ideals, identities, or everyday practices. And when we go outside, we track that world's dirt back in, and vice versa' (Bogost, 2015). How might an alternative cartography accumulate via the press? One which spatialises the mapping of experience and emotion – a kind of social map that orientates us otherwise, towards narratives that stretch interpretive borders of place. Drawing upon theories of social sculpture, place-based community research and object orientated feminisms, the paper will analyse the potential of printmaking as a mediator of social and political identities an embodied knowledge which spills out into historical resonances for future making.

Laura Onions is an artist based in the West Midlands (UK). She is a lecturer in Fine Art (with a focus on print) at the University of Wolverhampton and also a Programme Assistant at Grand Union, a contemporary art gallery in Birmingham. Recent talks & research: *Printing and Pedagogy*, CASS Research Seminar, (London 2020); *Claiming Collective Spaces for Reading*, Annual Association for Art History Conference, (Brighton, 2019); *Being Maker Centric: making as methods for Self-organising & Achieving Craft Impact in Local Communities & Economies*, co-authored book chapter (2018). Recent Exhibitions: *I am because we are* project in conjunction with the Haven, (Wolverhampton, 2019), *The Twin*, Coventry Biennale, group exhibition (Coventry, 2019) *Art Licks*, group exhibition (London, 2019) GU Women at Modern Clay (Birmingham, 2018).

ABSTRACTS

POVZETKI

Panel 2

Actions rather than words: Classical Presbyterianism in the North-West of England and the Printing Press c.1647-1660

Kirsteen M MacKenzie

This paper aims to reassess the role and significance of the printing press in the lives of parish ministers in England with particular reference to English Classical Presbyterians in the North West of England during the operational period of the Manchester Classis and the Cheshire Association during the mid-Seventeenth Century. Using the example of classical Presbyterians in the North-West of England it will show that despite their distance from major printing presses in London the ministers used the presses as a tool to help promote the classical system and ministerial values. However, this paper will also suggest that historians need to be cautious when assessing the importance of printed treatises in the work and lives of ordinary ministers in early modern England. As the ministers of Lancashire and Cheshire highlight physical actions and oral communication were far more important in their daily lives and far more effective in promoting and defending a classical system of church government than any published treaties or books. Overall, this paper will suggest that when assessing the relationship between the printed word and the ministry we need to take a full account of the variety methods of communication and contextualise accordingly.

Kirsteen M MacKenzie is a historian and broadcaster specialising in the Wars of the Three Kingdoms 1638-1660 and Jacobitism c.1688-1788. Her monograph on the Solemn League and Covenant and the Three Kingdoms c.1643-1663 was published by Routledge in 2017. Her current interests are in British and Irish book history c.1603-1707. Dr MacKenzie has presented many papers in the UK and Ireland including at NTS Culloden and has featured on BBC Radio 4 and STV's 'The People's History Show'. You can follow her on Twitter at [@kirsteenMM](https://twitter.com/kirsteenMM)

Environments of the English print trade c.1600-41, evidence from wills

Joe Saunders

Works by Johns, Raven and others have taken a spatial turn in their consideration of the early modern English print trade, looking at its geography within London and the dual role of printing houses and book shops as domestic and business spaces. Wills are useful for a broader understanding of the trade within its environments by offering a sense of physical spaces and places at several levels, from immediate surroundings to situation within England. They show the trade within a physical world which was not just 'of' the trade, where quires and tools cohabited with horses and beer bowls while book shops were considered alongside tenements and stables. We can see where members of the trade came from, where they lived and worked during their careers but also other places they had ties to and where they went after the trade such as to a country inn or boarding a ship the East Indies. Altogether, wills make us think more deeply about the range of spaces and places that had influence upon the trade, and vice versa, which this paper will explore.

Joe Saunders has just started a part-time PhD at the University of York researching a social history of the English print trade c.1557-1666 using wills. He is interested in all aspects of the trade from material culture to networks of credit. In his masters he carried out Social Network Analysis on wills of members of the Stationers' community in London during the 1620s and 30s. His first publication, which comes from this research, is a chapter on female agency within the Stationers' social network and is due for publication in 2021.

Singing at Fairs: Broadsides in Slovenian Lands

Marija Klobčar

The paper deals with the issue of song leaflets in Slovenia. In addition to leaflets prompted by military events, natural disasters, religious or other propaganda, there were leaflets with songs about murders and the punishment of murderers. The paper focuses on the last group of leaflets, since very little is known about them so far. Namely, there was a presumption that due to the prevalence and importance of folk songs, street singing related to song leaflets did not develop in Slovenia. On the basis of new findings, this paper not only demonstrates the existence of fair or street singers and the distribution of such songs in Slovenia, but also attempts to define the question of language and the prints: among the German prints prevailing on broadsides in Slovenian lands there are some testimonies of prints in Slovenian language which had an impact on the society at that time and left their traces in folk songs. These prints will be put in the context of distribution of small prints in which the singers took part in and in the context of society, which regarded fair singing as a moral and national threat to Slovenians.

Marija Klobčar is a senior researcher at the ZRC SAZU Institute of Ethnomusicology and a lecturer at the Department of Ethnology and Cultural Anthropology at the Faculty of Arts in the University of Ljubljana. Her research interests include ritual songs, ballads, and soldiers' songs, with an emphasis on their social contexts. Her monograph *Na poti v Kamnik* (On the Way to Kamnik) (2016) explores relations between folklore and everyday life, with particular attention to differences between town and village and the way they are reflected in the songs of the region. She has also researched the roles of men and women in the transmission of ballads, and intercultural relations, bilingual songs, songs transferred from one linguistic community to another, and itinerant singers, including blind singers. Her book *Poslušajte štimo mojo - Potujoči pevci na Slovenskem* (Listen to My Voice - Itinerant Singers in Slovenia) was published in April 2020.

ABSTRACTS

POVZETKI

Panel 3

The Printing Press in the Nineteenth Century and Assamese Linguistic Regionalism

Debbie Lakshmi Baishya

Benedict Anderson in his *Imagined Communities* (2006) notes how one of the primary factors in the development of nationalism is capitalism – the printing industry being one of the earliest capitalist ventures. (37) One of the primary factors deployed in the mobilization of the idea of nationalism is language and thereby the role of the vernacular becomes especially crucial in determining ‘nation-ness’ with regard to smaller states within the meta-structure of the nation. This paper intends to study how the Assamese regionalism, which is primarily linguistic in nature, was shaped by the printing press and the imaginings of the Assamese middle class in the second half of the nineteenth century. The first printing press was established in Assam in 1836 by the American Baptist Missionaries from where the earliest Assamese monthly *The Orunodoi* was published in 1846. This press was established in Sibsagar in Upper Assam, the seat of power of the Ahom Kingdom. Thus the language of *The Orunodoi* was the linguistic variant of the Upper Assam region. A few decades later *Jonaki* (1889) was published by a few Calcutta educated Assamese youths with the aim of standardizing Assamese language and thereby creating an Assamese linguistic identity. Beginning with *The Orunodoi* all the way into the twentieth century the Assamese middle class from the Upper Assam region ventured towards standardization of Assamese language which was mobilized to a great extent by the printing presses. The press was thus both a business venture and a medium contributing to Assamese linguistic identity. This standardization eventually resulted in Assamese linguistic regionalism. However, one of the primary drawbacks of this process was the negligence of different languages and cultures of the many indigenous groups of Assam. (According to *Ethnologue* there are eighty languages in Assam; PLSI also records the presence of sixty languages in Assam) This paper intends to look at the politics of this process through the printing presses of the late nineteenth century Assam. Further it shall discuss the problems resulting from the forceful homogenization of language and identity in a culturally heterogeneous region.

Debbie Lakshmi Baishya is currently a doctoral student at the Department of English, Delhi University. The title of her thesis is *Rethinking Literary History: A Study of the Printing Presses of the Brahmaputra Valley*. Her research interest lies especially in Assamese book history. She is particularly interested in looking at how the printing press has continued to shape the Assamese linguistic identity across time, since the first printing press was established in Assam in 1846. Further, She is keen to explore the role of the river Brahmaputra in the formation of Assamese literary and cultural identity. In the past, as a part of Intra-Asian Travel Project by CATA, Dept. of English, Delhi University, she has translated a few articles from late nineteenth-century Assamese magazines which, are crucial to understanding key points in Assamese historiography, literary and cultural norms. As a scholar of Assamese book history, a field which is very little ventured upon, her work is dependent heavily on interviewing various scholars and printing press owners. Many such in-depth conversations with the people of the Brahmaputra Valley during her field work has led her to see the various voices and narratives with regard to Assamese literary and cultural tradition. These voices have often been overshadowed by mainstream narrative that dominates research in Assamese literary traditions. As an academican in the future, therefore, she intends to continue working towards and uncovering different cultural and literary motifs on the fringe of Assamese identity.

Shaping the ‘Neighbourhood of Books’: The Sanskrit Press and the Making of Calcutta’s College Street

Swati Moitra

The historic *boi-para* (the ‘neighbourhood of books’) in present-day Kolkata (erstwhile Calcutta) - College Street - is known for its bustling book bazaar, selling everything from textbooks to yellowed second-hand gems to carefully concealed pornography. In contrast, Battala - the once-flourishing print neighbourhood of nineteenth century Calcutta, with its reputation for ‘low-life’ literature - has slowly faded into oblivion. College Street did not emerge as a print neighbourhood of much significance until the latter half of the nineteenth century, unlike the *boi-para* at Battala. In this paper, I argue that the transformation of College Street into the ‘second’ neighbourhood of books in nineteenth century Calcutta owes a significant amount to the establishment of the Sanskrit Press and Depository in the area in 1847, by Ishwarchandra Vidyasagar and Madanmohan Tarkalankar. While Vidyasagar’s contributions to Bengali literature is well-documented, it is important to consider the significance of the Sanskrit Press’ physical distance from the flourishing *boi-para* at Battala, and Vidyasagar’s decision to open a physical bookstore soon after. To what extent did the Sanskrit Press’ decision to produce textbooks define its position in the Bengali print market at the time? Did the Press and Depository succeed in producing a centre for ‘respectable’ print, away from the physical space of Battala? This paper will seek to address these questions, and more, in its study of the Sanskrit Press and the making of Calcutta’s College Street.

Swati Moitra (M.Phil, Ph.D) is an Assistant Professor of English at Gurudas College, University of Calcutta. She has earlier taught at Shivaji College and Miranda House, University of Delhi. Her areas of interest include book history and histories of readership, feminist historiography and women’s history, nineteenth century studies, cultural studies, digital cultures and new media.

The Pirates of Daryaganj Sunday Book Market

Kanu Priya Dhingra

Daryaganj Sunday Book Market, popularly known as Daryaganj Sunday Patri Kitab Bazar, is an informal market for used, rare, and pirated books that has been operating on the streets of Old Delhi for the past five decades. Based on an ethnography conducted in the bazar for my doctoral research, in this paper, I will map the trajectory of one of the main circuits that has been proliferating in this market especially in the past decade, that of pirated or duplicate books. Known as 'D' books (short for digital/duplicate books) among the vendors and buyers, the pirated books are available here in many formats: pocketbooks and locally published manuals; pirated paperbacks of non-fiction; low-priced English literature by Indian authors; unauthorized translation of foreign titles; and mass commercial photocopying of academic texts. In a bazar otherwise known for used, second-hand titles, piracy's is the only circuit enabled by immediate, rapid 'glocal' print practices. Compared with Robert Darnton's formative "communication circuit" (1982), here, the 'actors' lose their definitive character — the figures of bookseller, reader, author, publisher, and "the book" are marked by contingency — as is the space of the street where the pirated books are circulated. Using Doreen Massey's productive conceptualization of space as unlimited, heterogenous, and capable of transformation (2005), I will argue that despite piracy's *everywhereness*, Daryaganj Patri Kitab Bazar's accessibility, hypervisibility, and porous legality have helped the producers and vendors of 'D' books to adapt and thrive. The pirated books and the bazar are then in a symbiotic relationship, where piracy is a 'tactic' (De Certeau, 1982), a creative by-product of the space in which it fosters, as the book bazar retains its identity of a parallel location for books.

Kanu Priya Dhingra is a research scholar of Book History and Print Cultures at the Centre for Cultural, Literary, and Postcolonial Studies, at SOAS, University of London. Supported by Felix Scholarship Fund, her current research engages with the parallel book markets of Old Delhi. She has delivered talks on her research at University of Oxford; The Books and Prints Initiative, University of London; The Institute of Historical Research, School of Advanced Studies, London; CHASE Virtual Encounters; SOAS; University of Delhi; Ambedkar University; and Jadavpur University. Her work, creative and academic, has been published by *Himal SouthAsian*, *The Caravan*, *Scroll.in*, *Indian Literature*, *Muse India*, among others.

ABSTRACTS

POVZETKI

Panel 4

Out of space, out of time: Venetian Greek typography with Illyrian characters

Persida Lazarević Di Giacomo

In this paper the ways in which Greek typography in 18th century Venice helped maintain Slavic identity will be analyzed. In August 1754, a Greek named Theodosius asked to be registered with the Guild of Bookstores and Printers and offered to set up a printing company with “Illyrian” letters, demanding a twenty-year privilege of printing with exemption from any taxes. In support of his request Theodosius asserted that the typographies of the Venetian Republic were unable to cover the market for books printed in Illyrian, which consisted primarily of liturgical books that followed the Greek rite. From that moment onwards, Theodosius’ printing house became the point of reference for the Slavs, a sort of enclave for them in Venice; it was as if the rest of Venice no longer held any interest for them – their interest was drawn to the printing house of Theodosius. The printing house in Venice came to be regarded as a sort of extraterritorial Slavia, a cultural outpost located outside the territories inhabited by the Slavs.

Persida Lazarević Di Giacomo is an associate professor of Serbian and Croatian language and literature at the University ‘G. d’Annunzio’, Chieti-Pescara, Italy. Her research interests include South Slavic Enlightenment, Italian-South Slavic relations (18th-19th century), South Slavic oral traditions, and contemporary Serbian literature. She is also a member of the Italian Association of Slavists (AIS), the Italian Association for the Study of Southeast Europe (AISSEE), the Baskerville Society, the British Society for Eighteenth-Century Studies (BSECS), and the Italian Association for the Study of the 18th Century (SISSD)

Towards a typographic national identity in Ireland

Dermot McGuinne

In Ireland there is a distinct and unique language – Gaeilge, and while it is not widely spoken now it is, nonetheless, the first and official language of the country. It is part of the Celtic family of languages which in addition, can be found in various forms in Scotland, Wales, the Isle of Man, Cornwall and in parts of Brittany. In Ireland, in the past, to express this language in print there was a distinct and unique alphabet. This made use of just 18 basic letterforms, but to extend their phonetic range a complex system of diacritical marks of aspiration, accent and ligature contractions was used. Despite some more exotic theories, this alphabet had its origin in the roman – a roman arrested in time is how Stanley Morison of the Monotype Corporation rightly put it. This static state was in part due to a nostalgic and enduring conservative, yet very real, appreciation of the calligraphic skills of the early monastic scribes. But perhaps more importantly it was due to the symbolic significance that both the language and its forms acquired through association with certain nationalistic and political preferences.

In this paper I would identify the various influences that shaped its design evolution, in particular the manner in which they in turn helped establish a national identity and a visual sense of Ireland that remains intact to this day.

Dermot McGuinne gained his primary degree and early experience as a graphic designer in the United States where he later held the position of Art Director of the University of Iowa Press and Publications Department. He was awarded his doctorate from Trinity College Dublin for work completed on the subject of the “Irish Character in Print” and is author of Irish Type Design and various articles on this topic. He is a retired senior lecturer and Head of Departments of Fine Art and Visual Communication Design at the Technological University of Dublin. He presently serves on the Curatorial Committee of the National Print Museum of Ireland.

Typographia Hennies Irmãos: printing for migrating cultures in São Paulo city

Jade Samara Piaia & Priscila Lena Farias

During the first hundred years of printing in São Paulo (1827-1927), many immigrants arrived and settled communities where their languages were spoken. The Hennies Brothers letterpress printing shop was founded by German immigrants in 1891 and passed on to three generations. Like other immigrants, the Hennies brothers brought with them equipment and knowledge. This contribution was particularly important given Germany's long typographic tradition, and influenced local print and material culture. They were active for a century, producing printed artifacts aimed at multiple sectors of the society. The purpose of this communication is to share an analysis of the publications issued by the Hennies aiming at immigrant communities settled in São Paulo. The research methods included visiting libraries, searching for the publications by those printers, obtaining textual and visual data, processing and analysing this data. The results presented focus on publications issued by Hennies Irmãos in Portuguese, German, Italian, French, Latvian and Arabic; highlighting the use of their typographic repertoire in these publications. This case study provides a basis for a rich discussion on local and migrating print cultures.

Jade Samara Piaia is a postdoctoral researcher at the Visual Design Research Lab (LabVisual) at the University of São Paulo School of Architecture and Urban Planning, in Brazil. She has experience both as a graphic design lecturer and practitioner. She holds a PhD (2017) and a Master's degree (2012) in Visual Arts from the University of Campinas (Unicamp) Art Institute. Her main research interests are typography, print culture, design history, information design and visual communication. <jadepiaia@usp.br>

Priscila Lena Farias is an Associate Professor and the coordinator of the Visual Design Research Lab (LabVisual) at the University of São Paulo School of Architecture and Urban Planning, in Brazil. She is the author of several articles and books on typography, semiotics and design, and is responsible for the digital platform Tipografia Paulistana <<http://www.fau.usp.br/tipografiapaulistana/>>. Her current research interests are the history of typography in Brazil, and lettering in the public space.

ABSTRACTS

POVZETKI

Panel 5

Methods and frameworks for exploring print culture's places and spaces

Fiona A. Black

The culture of print is complex and many variables interact to define its identity across local, national and international regions. Drawing on extensive archival and bibliographic research, this paper employs a case study to analyse two major methods and frameworks which can inform our thinking about both space and place. Geographic information systems and actor network theory are explored as ways of adding new understandings to print culture history. Both methods enable nuanced analyses of place and space. The case study provides a comparative spatial history of an Edinburgh printing firm active during the transformational period of the 1870s to the 1960s. This firm's geographic location, and enduring business and interpersonal networks, greatly influenced its business development and relationships with both corporate clients (publishers and institutions) as well as private customers. The firm's location also impacted the products of its presses across the decades, whether the clients and customers were located near to the printing works or thousands of miles distant. Building on James Raven's "bookscape" for a key area of London, this research uncovers regional and community identities that were forged, supported and enhanced through the agency of socialist-leaning, business-savvy printers and managers in Edinburgh.

Fiona Black is Professor, School of Information Management, Dalhousie University in Canada. Her ideas for using GIS for book history research, first presented at the SHARP conference in Cambridge, 1997, were published as a co-authored paper in Volume 1 of *Book History*. Her research has been supported by individual and collaborative grants from the Social Sciences and Humanities Research Council of Canada (SSHRC). She was a director of the SSHRC-funded Major Collaborative Research Initiative resulting in the publication of *A History of the Book in Canada / L'histoire du livre et de l'imprimé au Canada* (University of Toronto Press, 3 volumes, 2000-2006). Her forthcoming publication on GIS and book history, with J.M. Grek Martin and B.H. MacDonald, will appear in the *Oxford Research Encyclopedia of Literature* (Oxford University Press, 2021). (Professor Black retired recently, concluding her career as Associate Vice-President Academic at Dalhousie. She remains active with research.)

Printing for a small northern town: books for Whitehaven in the eighteenth century

Barry McKay

The town of Whitehaven on the north-west coast of England rose, during the eighteenth century, from little more than a muddy village to the third most important port in the country; and declined with almost equal rapidity thereafter. This paper will examine the work of the printers in the town and the works they produced for the local and regional market. The most significant of these included manuals of navigation and mathematics but also extended to works in Manx (the *Bible* and *Book of Common Prayer*) and the earliest chapbooks printed in the county. I will seek to place the printers' work into the context of the needs of the town's mariners, the 'export' market to the Isle of Man, and the reading requirements of the growing polite local readership.

Barry McKay is a semi-retired antiquarian bookseller and independent scholar. He has lectured and published widely on several aspects of the history of the book.

'Greetings from Bled': Picture postcards as a nineteenth-century mass Communication media

Irena Eiselt

The expansion of the railway, the development of the postal system, the increasing democratization of travel as well as changes in travel interests and printing technology prompted the formation and development of a new mass medium – a postcard. Printed ephemera, a trivial form of mass communication, was an omnipresent part of everyday culture from the late 19th century until the first half of the 20th century, a period known as »the golden age« of printed postcards. The official history of the postcard begins with the first postal card, which was issued by the Austro-Hungarian Post Office on October 1, 1869. A year later, the first picture postcard was introduced. The oldest picture postcard held by the Slovenian National and University Library was printed in 1890. It depicts Bled, a town in the Upper Carniolan region of northwestern Slovenia and a popular tourist destination in the second half of the 19th century known primarily as a health resort. This paper will examine the role of the economic and technological development in the development of printed picture postcard production by analysing the collection of postcards of Bled held by the Slovenian National and University Library. It will also examine the relationship between mass-produced printed postcards and real photo postcards made by local professional photographers, specifically with regard to visual information.

Irena Eiselt, PhD, completed her postgraduate studies at the Ljubljana Faculty of Arts, Department of Art History in 2015. Since 2006, she has been working at the Slovenian National and University Library (Map and Pictorial Collection, Serials Collection). As of 2020, she is currently Head of the Collection Department. Her research focuses on the history of photography and historical newspapers.

ABSTRACTS

POVZETKI

Panel 6

Pillars of the community? Housing the English local and regional newspaper in the townscape, c. 1850-1980

Andrew Walker

This paper seeks to examine a number of local and regional newspaper offices within England over time. The stature and architectural style adopted by national newspaper titles in their Fleet Street presence has been regarded as a physical expression of the influence of the Fourth Estate. To what extent did the regional and national newspaper headquarters seek to emulate their national counterparts? How did the offices of the large regional newspapers differ from those of the more local press – in terms of size, function and architectural style? To what extent did change occur over time as shifts took place in ownership patterns and the fortunes of the papers concerned? The paper will assess the cultural significance of the local and regional newspaper headquarters, examining these alongside other civic buildings developed within the townscape in the nineteenth and twentieth centuries, both of a private and public nature. The paper will explore how the varied architectural styles adopted by newspapers in purpose-built accommodation sought to respond to, shape and/or articulate specific local and regional identities.

Andrew Walker was Vice Principal of Rose Bruford College of Theatre and Performance between 2010 and 2020. Prior to this, he worked for 18 years for the University of Lincoln and its predecessor institutions. He has a longstanding interest in the local press and the articulation of local and regional identities. He edited a special issue of *Journalism Studies* in 2006, focussing upon the history of the provincial press. More recently, his work exploring aspects of the history of local newspapers, includes 'Rough music, community protest and the local press in nineteenth-century England', *International Journal of Regional and Local History*, 13, 1, 2018.

The 1918-19 'pandemic', the provincial press and place: 'influenza column' content

Andrew Jackson

Provincial press publications and the places that hosted them were intimately and essentially interconnected. Column content mirrored the interests and concerns of regions and localities. Titles varied in their editorial stance and style, aligning in different ways with how they were aiming to reach out to particular districts, sectors and communities. The study of certain themes in newspapers reveals the degree to which editors blended the national and international with full and close attention to the local and regional. Through the summer of 1918 to the spring of the following year, the 'Spanish Influenza' pandemic swept across Britain in three waves. The press attuned itself, variously incorporating: tables of government statistics, local authority orders, commercial advertisements, comical comment, and other graphic material. Recent research has looked at the range of responses in column content from publications appearing in counties down the eastern side of the country - from the East Riding of Yorkshire to Essex, and through publications like the *Hull Daily Mail*, *Lincolnshire Echo*, and the *Diss Express*.

Andrew Jackson is Head of Research and Knowledge Exchange at Bishop Grosseteste University in Lincoln. He is a public and community historian, as well as a specialist on the provincial press. Andrew maintained a 'pandemic column' through the first lockdown for the local city online newspaper, *The Lincolnite*, and has written related online pieces on the 1918-19 and 2020 pandemics and local and regional media representation for the British Association for Local History, Social History Society, History Workshop Online, The Culture Capital Exchange, and the Universities Association for Lifelong Learning

How a Victorian newspaper lost its local touch

Andrew Hobbs

This case study of the owner-editor of the *Preston Chronicle*, Anthony Hewitson (1836-1912), uses his diaries and his newspaper to examine how he attempted to represent and influence his town. Like many local newspaper editors, Hewitson printed local history, in his newspaper and in books, offering the continuity between past and present that is part of shaping place and space. He also campaigned on local issues, in a contest with rival newspapers, leaders and readers, over the nature of their town: was it progressive, spending freely on the infrastructure of a new harbour, or retrenching and conservative? Was it tolerant and diverse, acknowledging the rights of Roman Catholics to worship freely, or was it loyal to the state church? And was it respectable and cultured, or should it embrace the new working-class craze of association football, with its unruly crowds and its gambling? This case study looks at how Hewitson became increasingly out of step with his readership, and how his newspaper no longer reflected the place on which it reported, and therefore struggled to survive in an increasingly competitive local print market.

Andrew Hobbs is a senior lecturer in the School of Arts & Media at the University of Central Lancashire in the UK. He is interested in English provincial print cultures and local and regional identities, particularly newspapers and magazines of the 19th and 20th centuries. Recent publications include the open-access book, *A Fleet Street in Every Town: The provincial press in England, 1855-1900* (2018), winner of the Research Society for Victorian Periodicals Colby Prize, and a chapter on provincial periodicals in the award-winning *Routledge Handbook to Nineteenth-Century Periodicals and Newspapers*. He is a Fellow of the Royal Historical Society, and a former journalist.

ABSTRACTS

POVZETKI

Panel 7

Columbian versus Albion, the fight of dragons and dolphins

Patrick Goossens

The struggle between several of Europe's oldest nations for claiming the birth ground of the invention of printing created a stream of images. The representation of a technical process was used to promote the idea of progress and enlightenment. Starting with Stradanus' *Nova Reperta*, we will look at title pages, printed ornaments, statues and bourgeois mantel pieces as well as iconic 'replicas' or downright forgeries to find that the printing press was often misrepresented. Looking at nineteenth-century printing presses as material, abstract, objects, we find their embellishments are referring to intellectual concepts like history, freedom, enlightenment, commerce, knowledge and even ... nationalism. Inventors often found that their 'places and spaces' were not ready for their new ideas. The American George Clymer moved to London to promote his newly invented 'Columbian Press', coming in to competition with the 'local' Albion press; all referring to their regional origin. Crests, eagles, dragons and dolphins and busts of historical figures were used to transcend the capability of the already powerful machine. This practice stands in great contrast with the undecorated mechanical press of the Bavarian inventors Koenig and Bauer who also had to move from their 'place and space' to be able to construct their machine which became a far greater game changer than the most beautiful iron hand press one can ever imagine.

Patrick Goossens studied history at the Universities of Antwerp and Louvain. He has long been closely linked with the Plantin-Moretus Museum in his hometown of Antwerp and is a founding board member of the Friends of the Museum, Treasurer of the Association of European Printing Museums, AEPM. He founded his own Project Letter-kunde. As an independent researcher he has focused on historical printing equipment and archives. He co-authored a book on the Columbian Press, and published some of his findings in the *Journal of the Printing Historical Society*, the yearbook of the *Dutch Bibliophiles*, the bulletin of *Drukwerk in the Marge* and on the AEPM website <http://tiny.cc/ffc89y>.

He presented at the Rochester Institute of Technology (Wells College), ATF conference San Francisco (USA), the Type Conference in Moscow (RU), SHARP conference in British Columbia (CA), AEPM in Chania (GR), Birmingham, Leeds, Oxford(UK), and at the ATyPI conference, Printing and Cultural symposium in Beijing, and several other conferences. Trying to understand the practice of historical printing techniques lead him to follow a course in punch-cutting at the *Imprimerie Nationale*, and various tutorials in matrix engraving with Theo Rehak from the Dale Guild Type Foundry. Currently he is working on a PhD on innovations of the nineteenth century printing industry in Belgium.

Book Design in Independent Publishers from São Paulo, Brazil

Luciana Lischewski & Marcos da Costa Braga

The Brazilian publishing market has recently shrunk by over 20% as a result of political instability, economic recession, and the reduction of investments in education and technology by the federal administration. However, in contrast to this downturn, a series of independent book fairs sprouted up in the city of São Paulo during the 2010s. They have been set up by so-called independent publishers: small organisations with limited staff and resources, which prize freedom for investing both in original content—of diversified genres—and in a unique visual language for their printed matter. Unlike large conglomerates and mass markets, independent publishers are interested in flat organizational structures, experimental methods and techniques, and in selling products directly. The result is a revamped aesthetics of the printed book promoting sensorial engagement with the work. This paper, which aims to discuss book design that results from this phenomenon in São Paulo, results from a qualitative study of primary sources that is both exploratory and analytical and is supported by oral history. In these books—which resemble book-objects, though within a commercial logic—the graphic design becomes part of the narrative and calls for new functions beyond primary reading.

Luciana Lischewski Mattar is a designer. She holds a BA in Design (2013) and a Master's degree in Design Theory and History (2020), both from the University of São Paulo (USP). With a background in visual design, product design, theory and history of design, creative processes and languages, she was a member of USP's Research Laboratory in Visual Design (LabVisual) (2018-2020) and, currently, works as a researcher at Inova HC, the Innovation Centre of USP's Medical School Teaching Hospital.

Marcos da Costa Braga is a designer, a PhD in Social History, and a professor at the University of São Paulo (USP). He is currently a professor in the Department of History of Architecture and Aesthetics of the Project and a member of LabVisual's History, Theory and Design Languages research team, both at USP. He is also a member of Museu da Casa Brasileira's Cultural Advisory Board and of the review board for scientific journals. He has authored several publications on the history of design in Brazil, including the award-winning book *Dez ensaios sobre memória gráfica* (2018). He was the head of the jury for written works for the Museu da Casa Brasileira Design Awards in 2013 and 2014.

The influence of desktop publishing on office spaces from SGML to AirSpace

James P. Ascher

The computerization of typography often disappears in the clouds of the clean minimalism of start-ups. But, that pervasive design medium, other people's web browsers, instructs our document structures, and their typographical designs influence everyday office spaces. The discipline of the grid disciplines AirSpace—named after Airbnb, but now a common interior design language that has no place, but makes everyplace a start-up's office. The roots lie surprisingly close at hand: IBM and several other computing firms agreed on an international standard for a standard, generalized markup language. These office documents became SGML, which Tim Berners-Lee adapted to Ted Nelson's concept of hypertext, became HTML, became convenient for Javascript, React, and these augmented-reality apps on portable computers in our pockets. But, this future can be glimpsed by closer-reading the SGML standard itself. This paper presents close-readings of the ISO 8879 standard for SGML describe how it influenced desktop publishing systems and physical places. Building on Ian Bogost's concept of a platform and Cynthia Wall's concept of the interlocking of description and space, this paper demonstrates that standards documents do more than older printers' manuals, one establishes nowhere's everywhere design.

James P. Ascher, doctoral student in English Literature at the University of Virginia, is finishing a dissertation on bibliography and Restoration to eighteenth-century English literature, focusing on printed forms of meaning, poetry, and natural philosophy. He has been both a Praxis Fellow and a Presidential Fellow in Data Science, was the Bradley Fellow for 2016-17 and helped establish the Public Humanities Lab for the Institute of Humanities and Global Cultures. During the summers he teaches collation tutorials at Rare Book School, product manages a bibliography app for your pocket computer, and designs a typeface for bibliography. Previously, he was Assistant Professor in the Libraries and in English at the University of Colorado Boulder where he catalogued rare books, taught book history, and directed the ScriptaLab colloquium, faculty seminar, and lecture series. His research explores bibliography within new media, the infrastructure of printing, and submerged histories in libraries. His published work includes bibliographical methods, typography, issues in diplomatic transcription, processes for collection surveys, and methods training and recruiting librarians.