

Handlist of **Collection level descriptions** (work in progress to MARCH 2020 (see University of Reading Enterprise catalogue for additional information))

**Palmer Papyrus**  
**TYP PAP 1975/1**



The Palmer Papyrus is a single artefact measuring at just under 13 feet in length. It contains nine chapters (1, 18, 64, 110, 125, 129, 148, 161 and 164) of the Book of the Dead, a funerary text which appears to have been specially prepared for the burial of Heru-Abu, a woman who is identified in the text as ‘daughter of the Mistress of the House Ta-Nefer-Ru’. The date of the Papyrus has been scrutinised, but it was made sometime between the 400c. BC (an inscription on the frame had dated it c. 400 BC) to the 200c. BC (Late Period to Ptolemaic Period). A scribe wrote the text and drew the vignettes with a reed pen and ink. The Papyrus is unique and highly valuable for its unusual length as well as because of the presence of two ancient Egyptian scripts, hieroglyphic and hieratic. Two thirds are covered in hieroglyphics and the remainder in hieratic. The completeness of the text is impressive, though some is missing due to the damage along the top of the Papyrus. // The Papyrus is displayed in its rolled-out form and is encased in a hardwood frame of 13 feet 4 inches. The brass plate on the case containing the Palmer Papyrus states that it was ‘Presented to the University College Reading by Sir Walter Palmer, Bart. 1907’. // Dr Stephen Quirke, Curator of Egyptian Antiquities at the British Museum at the time of conservation (1995-97), estimated that only 100 papyrus books of the Dead of the Late Period survive which are over twelve feet long. He also knew of no other Late Period example that combines both the hieroglyphic and hieratic scripts. He only discovered one other papyrus of any period, BM EA 9904, with which the Palmer Papyrus could be compared. // This description was prepared by Wayne Hart with reference to his dissertation, Ancient Egyptian writing systems: the use of language, materials and techniques on the University of Reading collection and Margaret ‘Peggy’ Smith’s notes in the Palmer Papyrus folder. // This is the oldest document that the Department owns and important for the history of writing.

The Papyrus was given to the University College of Reading by Sir Walter Palmer in 1907 and was originally wall-mounted in the basement of the University of Reading London Road campus. It was transferred to the basement of the main University library and then, in the mid-1970s, to the Department of Typography by arrangement with Professor Michael Twyman. In 1995, at the prompting of ex- student Philip Wickens, a project to conserve the Papyrus began. It had apparently remained in its frame for 90 years, causing a number of problems. The backing of the frame, dating to about 1906, had begun to buckle, causing parts of it to flake. Dirt had also entered the frame, and was settling on the surface of the Papyrus. There was a high chance that the backing sheet had become so acidic that it would cause damage the Papyrus. Richard and Helena Jaeschke of Devon conserved the Papyrus and Dr Malcolm Mosher, Jr.

deciphered the text. Work on the Papyrus finished in September 1997 and a private viewing was arranged for the 1 October 1997. In 2007, the Papyrus was borrowed by Reading Museum for an exhibition on ancient Egypt. It was returned to the Department in May 2008 where it remains.

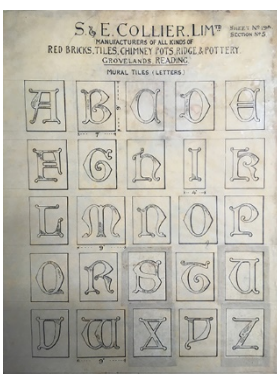
**St Marylebone coffin plates**  
**TYP CP 1983/3**



The collection consists of 1195 (including a small number that are fragmentary) lead, zinc and brass coffin plates, all removed from the vaults of St Marylebone Church and dated from 1810 to 1853. Lead coffins lined the wooden coffins. There were three coffin plates were associated with each person: the brass plate displayed during the funeral; the big lead plate on the inside coffin; and the small plate on the foot of coffin to identify the coffin when stored on the shelf in the crypt. // The attached pdf file contains the information on 943 coffin plates. // For further details see Bryony Newhouse's BA thesis 'The lettering on coffin plates from St Marylebone Parish Church, 1801 to 1853', *Typography & Graphic Communication*, University of Reading, 1996; Caroline Webb' BA thesis 'The visual organization of tombstone lettering, 1700-1850', *Typography & Graphic Communication*, University of Reading, 1984. This collection is the subject of an ongoing PhD thesis by Sarah Hoile, UCL Institute of Archaeology.

When the churchyard could not take any more burials at the beginning of the nineteenth century, the crypt was converted for interring bodies. By the 1850s the crypt was full and bricked up until the 1980s. The burial vaults of St Marylebone Church were excavated in 1983 to convert the space for community use. On opening the vaults they were found to be densely packed with coffins. The remains were reinterred at Brookwood Cemetery, Surrey, and in August 1983 the coffin plates were brought the Department of Typography & Graphic Design at the University of Reading. Another four coffin plates from St Marylebone Church, dating from 1830 to 1850, were donated by Charles Bazalgette on 5 December 1996. The crypt area of St Marylebone Church now functions as a counselling and refreshment area.

**Collier brick collection**  
**TYP COL 1966/1**



The collection contains a wide range of two and three dimensional material relating to the decorative architectural lettering manufactured by S & E Collier, the largest and the longest-lasting brickmakers in Reading. It includes 26 terracotta 'Mural' lettering and numeral tiles in a medieval Gothic revival style, and approximately 10 large wooden moulds for slightly condensed wedge serif lettering and sans serif numerals. There are also approximately 20 catalogues, individual leaves and specification drawings for lettering and general building products. The Department owns a copy of the 1913 illustrated catalogue of red moulded bricks. A digital copy is available by another institution at <https://archive.org/details/SAndECollierLtdCCA91940>. Location: TYP P12, P3 and main corridor. // S & E Collier were established at Coley in the 1850s. They moved to Grovelands in 1870 and operated until 1966. They were well known for their terracotta and 'Reading Red' bricks. // For further information see the pamphlet by Jane Wight, 'Patterns in brick.'

The making and use of brick in Reading', Reading Museum & Art Gallery, 1977. // This collection is yet to be fully catalogued.  
The collection was acquired between 1966 and 1970.

**Berkshire Printing  
Company  
TYP BPC 2002/1**



The archive consists of material salvaged from the premises of the Berkshire Printing Company who operated as a major packaging printing shop in Reading from 1911–2000. It includes books and pamphlets printed by the firm; printed sheets of packaging for companies such as Oxo and Brooke Bond; scrapbooks of printed labels; a photograph album of the factory c.1932; archival documents relating to the company; and some examples of technical equipment including cutting mats, a paper stiffness calculator and a photogravure printing cylinder. Further labels and packaging material from the firm are kept in the Centre for Ephemera Studies. This collection is yet to be fully catalogued. // Hazel Dwyer, Berkshire Printing Company: a case study of a provincial printing company, BA dissertation, University of Reading, 2005. // Locations: S3.1 and P6.

The majority of the material was retrieved by Martin Andrews, Keeper of the Collections at the Department of Typography and Deputy Director of the Centre for Ephemera Studies, at the time of the factory closure in 2000. Peter Durrant, County archivist of the Yeomanry House in Reading, donated some additional printed ephemera relating to the Company in November 2001. Further Company archive material was donated by David Woodward in March 2002. Both the acquisitions were mediated by Martin Andrews.

**David Caplan  
Collection  
TYP DC 1986/1**



The collection is representative of the work by the graphic designer and typographer David Caplan (1910-1986) between ca. 1927 and 1986. The collection includes some original artwork and layouts for publicity material for Shell (1927–1940), materials relating to the design of the 1966 World Cup stamps, covers and dust-jackets (c. 1950s–1960s) and reports, pamphlets, serials, leaflets, stationery, charts and logos for the British Library (1970s). It also comprises of labels for packages, posters and other general specimens of Caplan's work. // Please see the content in the attached handlist. This collection is yet to be fully catalogued.  
The collection was donated by Caplan's widow after his death in 1986.

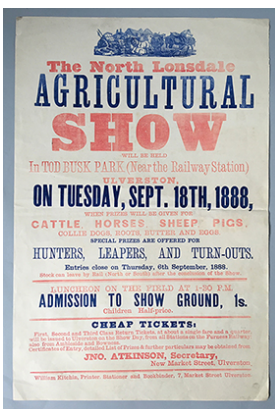
**National Savings  
Collection**  
TYP NSC 1999/1



The collection comprises some 300 posters and other printed ephemera such as stamps, bookmarks, and leaflets relating to the period 1917–1985 and mainly from the 1940s to the 1960s. It includes posters specifically aimed at children and schools, posters for HM Forces Savings, and the major World War II and post-war War Savings Campaigns (such as Wings for Victory and Salute the Soldier), which aimed to boost morale on the home front. This collection is to be fully catalogued yet. For further details see the attached handlist. // See also K. G. Burton, A penknife to a mountain. The early years of the National Savings Committee, London, National Savings, 1999.

The collection was donated in 1999 by Ken Burton who worked for the National Savings Committee from 1954 to 1983.

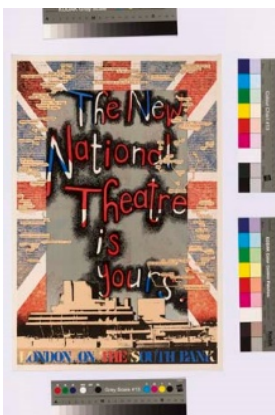
**Kitchin Collection**  
TYP WK 1983/2



The collection contains over 1000 items of jobbing printing, including colour and paper variations, produced by William Kitchin and his son Hume, in Ulverston, Cumbria. The items in the collection fall between 1856 and 1903. There are posters, notices, booklets, stationary, trade cards and other varieties of jobbing work. Most of the items bear the imprint of William Kitchen, and those dating from 1890 bear the imprint of Hume Kitchin. A few items have the price written on them, and some small advertisements of the firm contain the prices of forthcoming Christmas stock. This collection is yet to be fully catalogued.

The work of both printers had been collected together in a guard book, presumably after William Kitchin's death, either by Hume or by another printer. In 1966 the guard book was purchased by MERL from Roger Warner for £85. In 1983 the collection was given on indefinite loan to the Department of Typography & Graphic Communication.

**National Theatre  
Archive**  
TYP NTA



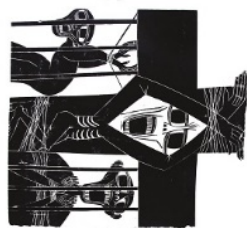
The collection consists of two sets of posters and five boxes of material by two designers who worked for the National Theatre. The posters are designed by Ken Briggs during 1963-74 and Richard Bird during 1975-1986. The boxes contain material designed by Ken Briggs for the National Theatre that include special programmes for theatre productions, some fragmented, cast lists arranged alphabetically by dramatist, and printed ephemera, such as stock sheets, internal envelopes, labels, standard information, invitation and reply cards, invitations to receptions, compliments slips/cards, advance booking forms and bookshop services leaflets. // Additional material relating to National Theatre productions covering the period from 1963 to the present day is held by the Royal National Theatre Archive in London. // TYP NTA 1980/1: It is estimated that the collection of 39 Ken Briggs posters and the five boxes of material were donated to the Department around 1980 either by Ken Briggs himself or Ian McLaren, who was his business partner. There is a handlist of the

content of the boxes attached to this record. // TYP NTA 2018/1: The 94 posters were designed by Richard Bird and donated to the Department by Mary Williams Dewynters on 22 January 2018. // See Daniel Rosenthal, *The National Theatre story*, London, Oberon Books Ltd, 2013. // About the NT logo see Ian Dennis, "National Theatre (1974)", *The logo issue: Creative review's top 20 logos of all times*, April 2011, p. 46; Id., *HDA International 1974*, in Mark Sinclair, *The untold stories behind 29 classic logos*, London, Laurence King Publishing Ltd, 2014, pp. 132-137. James Mosley, *Lettres à jour: public stencil lettering in France*, available online <<http://typefoundry.blogspot.com/2010/03/lettres-jour-public-stencil-lettering.html>>.

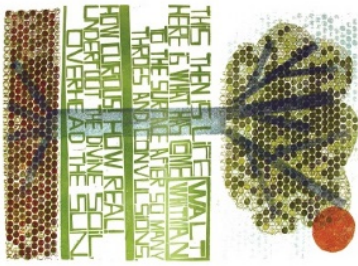
**Peter Bradford  
Collection  
TYP PBR 1994/2**

The collection consists of materials relating to the documentary films 'The story of printing' and 'The story of papermaking' (both 1951), including a letter to Peter Bradford by Harry Carter and a series of educational charts relating to printing and its processes. // Please see the content in the attached handlist. This collection is yet to be fully catalogued.  
The collection was donated to the Department by Peter Bradford and his wife in December 1994.

**Paul Peter Piech collection  
TYP PPP 2005/14**



The collection was formed by retrieving posters, pamphlets and books that remained in the printing shop run by Paul Peter Piech, the Taurus Press, after his death in 1996. It mainly contains experimental and personal items, particularly his later work from the 1990s. Some of these are small scale works printed on fragments, portraits of public figures and artists he admired, an extensive array of poem posters illustrating traditional modern Japanese haiku and a stunning series of posters for the Brecon jazz festival, which were displayed at the Brecknock Museum and Art Gallery. This collection is yet to be fully catalogued. // Paul Peter Piech was born in New York in 1920. He studied at the Cooper Union College of Art and in 1937 trained as a graphic artist at Dorlands Advertising Agency. During the Second World War Piech was posted to Britain with the US Eighth Army Air Force where he met his future wife Irene Tompkins, whom he later married in 1947. After the war he studied printmaking at Chelsea College of Art and was appointed as the artistic director of W. S. Crawford and Service advertising agencies, where he worked from 1951 to 1968. After a successful commercial career as a graphic designer, Piech went freelance in 1968 having already established his own firm the Taurus Press in 1959. During this period he produced linocut and woodcut printed posters, illustrations and limited edition books for a variety of clients and exhibition opportunities. From the early 1970s he taught at various art schools whilst creating and exhibiting vast numbers of political and socially motivated printed posters, many of



which combined his trademark hard-hitting imagery with heavy cut linocut lettering. Piech spent the last ten years of his life living in Porthcawl, South Wales, where he continued to work and had an influential impact on the Welsh art scene. // For further details see Caryn Ami Radlove's Ma Thesis 'Paul Peter Piech. An introduction to his work with an emphasis on his political posters', Department of Typography & Graphic Communication, University of Reading, 2001.

The collection was donated by Piech's daughter, Olwen Stocker, in January 2005 with the mediation of Martin Andrews.

**Cambridge  
University Press  
collection  
TYP CUP 2014/5**

The collection consists of one small folder and three boxes containing specimen pages relating to the Cambridge University Press. // Geoff Green was a book designer at Cambridge University Press from 1970 to 1980. At that time most books had a specimen page produced to show the client or publisher. Green inherited a large file of these specimens which served the purpose of allowing the designer to see a typeface set in a certain layout, line length, type size, leading etc. The Cambridge University Press exclusively used Monotype serial numbers for identification of typefaces and were one of the last to abandon letterpress for lithography. Green designed the majority of the books for which there are specimens in this collection. Some of the names on the specimen pages are Brooke Crutchley (University Printer), John Dreyfus (Assistant University Printer and Typographic Adviser) and Len A Gray (Works Director). This collection is yet to be fully catalogued.

The collection was donated by Geoff Green in June 2014.

**3D lettering collection  
TYP 3DL 1965/1**



This collection of 3D lettering comprises letterforms made from a range of materials and different manufacturing processes. There are examples of stone, slate, plastic and vinyl letters, and ones that have been stamped, routed, cut, fired and assembled. Fixing processes, usually hidden from public gaze, can be observed in welds, plates, screws, bolts and tangs. It includes other discarded artefacts, from coins and medallions to drain covers and coffin plates. In addition, the comprehensive range of printing material, preserved in the wake of technological advances, contains a good selection of fonts and type, from 6 point to six inches, manufactured in wood and metal for relief printing. Amateur printing for home, educational and office purposes is well represented, including letters for assembly, rubber and metal stamps, typewriters and stencils. // The collection demonstrates a rich overview of lettering styles including serif and sans serif forms, scripts and decorated letters found in printed materials, as well as examples that show the sculptural and dramatic qualities of large, public lettering. It encompasses an interesting range of materials, scale, colour, and finishes represented; painted gold, enamelled blues and reds, burnished metals and saturated plastics. The ravages of time now serve to provide a further graphic dimension to some of the older examples. // This collection is yet to be fully catalogued.

Many items in the collection have been saved from demolition sites in south-east England from the mid 1960s onwards, a period in which public lettering from the late nineteenth century fell into disuse as requirements and tastes changed.

## **Baxter Collection TYP BAX**



The collection consists of foundation plates, electrotype plates, woodblocks, stereotype plates and prints by George Baxter and his licensees. It comes from six different donations and a few purchases, in some cases allowing us to piece together the components of a Baxter print. // Baxter pioneered a new method of printing in colour by using wood or metal relief blocks together with steel foundation plates and oil-based inks. The process led to the production of reasonably priced decorative colour prints. Prior to Baxter's innovation, most prints were either monochrome or coloured by hand. Baxter's work is highly respected and was widely collected by museums, Reading Museum being one of a handful of museums with large collections of his work. // Key plates, copper plates and blocks: // 1. Mary Duval Butcher (TYP BAX 2010/6): In 2010 the Department received a gift of 31 foundation plates, 12 electrotype plates and 20 colour woodblocks relating to the printer George Baxter (1804–1867). The gift includes some of the engraved plates and blocks from which colour prints were taken, and as such, are unique. The Department items were acquired by Mary Duval Butcher (1931–2008), who amassed a collection that was described as one of the best in private hands by The New Baxter Society, a society devoted to promoting interest in Baxter's work and in nineteenth-century colour printing generally. Mary Butcher had stipulated that she wanted important parts of her collection to be given to appropriate institutions, to encourage further research. She had been a member of the New Baxter Society, and it was the Society's membership secretary who suggested the Department of Typography & Graphic Communication as a suitable home for those items that relate to the actual printing techniques. The gift to Reading was made unconditionally by her husband Donald Butcher. // 2. Mike Martin (TYP BAX 2014/14): Mike Martin donated 5 electrotype blocks and 20 colour woodblocks to the Department in October 2014. The items all relate to Le Blond prints produced between 1853 and 1870 and, in particular, to 'The Showman', 'Crossing the Brook' and 'The 5th of November'. // The prints of Baxter and his licensees: // 3. Waddleton (TYP BAX 2008/1): This collection consists of 27 sheets, mainly the so-called 'Kronheim sheets' and a small bundle of other prints, all collected by Norman Waddleton over the years. 27 proof sheets were part of the collection belonging to Alfred Ernest Owen (1869–1929) sold by Christie's in 1987 (The New Hall vault: Kronheim prints from the collection of the late Ernest Owen, the property of Mr. and Mrs. Ralph Lury for sale by auction, Wednesday 23 September 1987 ... and Thursday 24 September 1987, London, Christie's South Kensington Ltd., 1987). At the auction sale, they were purchased by Norman Waddleton (1916–2008), who wanted to donate them to the New Baxter Society. Due to logistic reasons, the New Baxter Society proposed Waddleton to donate them to the Department of Typography. The prints were formally handed over to the Department in

June 2008, after the death of the donor. // 4. Kirsty Exton (TYP BAX 2011/3/1 and TYP BAX 2012/5): The majority of the prints in our collection were donated by Kirsty Exton, a member of the New Baxter Society. In October 2011 and May 2012 she gave the Department 40 proof sheets of the Baxter licensee Joseph Mansell, 8 proof sheets by Kronheim, and about 70 framed and unframed prints (Baxter, Le Blond and Kronheim prints). // 5. Brian Lawrence (TYP BAX 2011/10/1): In November 2011, Lawrence donated to the Department one print of the Lake Lugellaw. // 6. Purchases (TYP BAX 2017/5 and TYP BAX 2018/4): the Department purchased from Mic Relf, a member of the New Baxter Society, four 'Gems of the Great Exhibition' and one print of the 'Lover's letterbox' in 2017; and seven Kronheim sheet in 2018.

**Frederick Warne  
Collection  
TYP WAR 2012/2**



The collection consists of about 4000 relief printing blocks, most of them sets of blocks for colour printing, and stereotype and electrotype plates (in 95 boxes ). The collection also includes a substantial number of wood blocks for nineteenth-century children's books, including Edward Lear's Book of Nonsense. The blocks have been proofed, but have yet to be sorted out in their sets.

The collection of blocks now at the Department once formed part of The Printing House Museum at Cockermouth, run latterly by Jeremy Winkworth (it had been set up by his father). Winkworth's father had the blocks on long-term loan from the publisher Frederick Warne. When the Frederick Warne Company was taken over by the Penguin Group in 1983, the ownership of the collection also passed to it. With the Museum's closure in 2010, Winkworth donated the collection to the Department, but Penguin officially signed the agreement in 2011. It arrived in early 2012.

**John Soulby  
Collection  
TYP SOU 1983/1**



The John Soulby Collection comprises over 500 items of provincial jobbing printing produced in Ulverston, Cumbria, by John Soulby junior between 1819 and 1827, including posters, notices, handbills, trade cards, billheads, receipts and a variety of other jobbing work. Many items in the collection are proof items, with letters missing, wrong fonts, manuscript corrections to copy, or smudges from testing if the ink was dry, providing an insight into the working processes of the jobbing printer. Many items have a manuscript note stating the name of the client and size of the print run. The items had originally been pasted into a blue paper guard book along with some twenty items by other north country printers; perhaps by John Soulby as a record of his own work. When the album was acquired by the Museum of English Rural Life in 1965 all theatre items were removed. These items were photographed and the photographs now form part of the collection. The printed items are numbered in the order in



which they had been pasted down in the album. The material is classified by subject, genre, form, material, etc. and this classification is used in the description of each item. The nos. 21d, 143, 208, 279c, 282, 308, 391 and 471 are missing. // Michael Twyman, 'John Soulby, printer, Ulverston. A study of the work printed by John Soulby, father and son, between 1796 and 1827, with an account of Ulverston at the time by William Rollinson', Museum of English Rural Life, University of Reading, 1966. The collection was obtained in Ulverston from descendants of the Soulby family. In 1965 it was acquired from Roger Warner of Burford by the Museum of English Rural Life at The University of Reading for £40. In 1983 the collection was given on indefinite loan to the Department of Typography & Graphic Communication. The removed items came up for sale some 20 years later, when some of them (including two posters and a collection of tickets) were purchased by Michael Twyman, Professor in the Department of Typography & Graphic Communication, for his personal collection of Soulby items.

**Lithographic stones collection**  
**TYP LIT**



The collection of lithographic stones consists of a small representative group showing different approaches to working on stone, and a much larger collection of about 200 stones of commercial work from the early twentieth century. // The representative group includes stones dating from the second quarter of the nineteenth-century through to the original drawings put on stone by Barnett Freedman for an edition of Anna Karenina in 1951. Collectively the stones illustrate crayon work, ink work, the use of the transfer process, and lithographic 'engraving'. The subject matter includes topographical views, illustrations, a portrait, stationery, a map, and a text page (transferred from handwriting) for one of Ralph Chubb's private press books. // The larger collection, consisting of some 200 stones, came from two commercial printers in Aberdeen, G. Cornwall & Sons, and G. & W. Fraser, who were still printing from stone in the inter-war years of the twentieth-century. Donated in December 1973, they were stored by Dunlops until their arrival at Reading two years later in January 1975, thanks to the mediation of George Mackie (Aberdeen College of Art & Design) and Michael Twyman (University of Reading). The majority carry colour separations for packaging (conserves, soap, sardines, etc.), but there are also stones for letterheads, invoices, receipts and other items of stationery, some with text transferred from type matter. In most cases the colour separations of the chromolithographed labels appear together on mother stones, from which they would have been transferred to machine stones for mass printing. // One lithographic stone with the image of Rev. John Still (1761-1839), Prebendary of Salisbury, was donated by Mrs Elizabeth Still in 2005 and bears the initials of the British lithographer Charles Hullmandel (1789-1850). // In 2006 two lithographic stones with natural history images dating from the late 19th century were purchased for £155.00 on ebay from Hans Ulrich from Esslingen. // The collection has not been fully catalogued yet.

## Olympic Poster Collection TYP OLY



The collection consists of posters relating to the Olympic Games which took place in Munich in 1972. // TYP OLY 1972/1: The rare Munich posters were acquired by the Department after a visit by their staff and students to the Design Studio of Otl Aicher (1922-1991), the graphic designer for the Olympic games in Munich. Ian McLaren, who worked as part of the design team, mediated the acquisition. // Otl Aicher was an internationally acclaimed graphic designer, best known for visual identity programs for Lufthansa, FSB (Franz Schneider Brakel), and the 1972 Munich Olympic Games. For the Munich Games, Aicher worked with a small number of elements to construct the identity: colour, emblem, type, format and grid. He developed a colour palette that was easily identifiable and effective at communicating information. Aicher famously created 120 pictograms – including for the individual Olympic sports – to enhance the visual communication across the Games. Aicher said this about the visual identity of the Munich Games: "As a strictly designed grammar, the system allows free, playful application. The actual figures are figures of a game. That means free figuration of equal elements and fixed rules instead of fixed depiction. This is comparable to ball games or chess, where fixed elements and an agreed set of rules allow playful freedom. This curious balance between obligation and freedom, which is characterised in sport, has its affinity in area of aesthetics. The choice of our colours is precisely defined, however, we believe we have discovered a whole world of combinations". // The Centre for Ephemera Studies, within the Typography Department, owns a small collection of ephemera relating to the Olympics in London 2012. These items were donated by Peter Salter, who acquired the material in his role as a Gamesmaker volunteer, in October 2012. The donation was mediated by Malcolm Warrington of The Ephemera Society. Please see the content in the attached handlist. This collection is yet to be fully catalogued. // About the logo see Coordt von Mannstein, Graphicteam Koln 1968, in Mark Sinclair, The untold stories behind 29 classic logos, London, Laurence King Publishing Ltd, 2014, pp. 110-115.

## Alec Davis Collection TYP AD 1967/1



The collection consists of 143 items and includes tin boxes, card boxes, bottles, matchboxes and other packaging materials produced in various countries from around 1890 to 1940. It is organised in three different sections: social history, materials and design. The collection once belonged to the London-based graphic designer Alec Davis who wrote the first book on packaging design. In his work 'Package & print: the development of container and label design' (London: Faber and Faber, 1967), Davies traces the development of European and American packaging from 1550 to 1914. The copy of the book in the Department contains Davis' personal notes. // Davis' papers relating to his book 'Package & print' are held at Special Collections at the University of Reading (MS 1406, Alec Davis, 18 boxes). The collection was donated to the Typography Unit, now the Typography Department, by his widow shortly after his death in 1967 with the mediation of Michael Twyman.

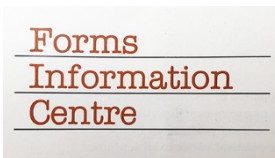
**Huntley & Palmers  
collection  
TYP HP 1970/1**



The Huntley & Palmers collection consists of 106 decorated biscuit tins dating from the nineteenth and twentieth centuries, including a large number of novelty items. The collection also comprises a number of handmade design dummies for approval. // The Huntley & Palmers archive covering the period 1837-1995 is held at Special Collections, University of Reading, <<https://www.reading.ac.uk/special-collections/collections/sc-huntley-palmers.aspx>>. // About the history of this firm see the dedicated website <<http://www.huntleyandpalmers.org.uk/ixbin/hixclient.exe?a=file&p=huntley&f=huntley.htm>>. // For further information see Jennifer Martin, *The design history of Huntley & Palmer biscuit tins*, Thesis, BA in Typography & Graphic Communication, University of Reading, 2008–2009; Caroline Russon, *The changing faces of Huntley & Palmers*, Thesis, BA in Typography & Graphic Communication, University of Reading, 2003; *Huntley and Palmers biscuit tins and ephemera auction and reference catalogue, 1868 to 1950*, Christie's, London, Christie's South Kensington, 1996; Franklin, M.J., *British Biscuit Tins 1868-1939. An Aspect of Decorative Packaging*, London, New Cavendish Books, 1979; Thomas Anthony Buchanan Corley, *Quaker enterprise in biscuits. Huntley & Palmers 1822–1972*, London, Hutchinson & Co., 1972.

The collection came in to the Department of Typography & Graphic Communication from the buildings of Huntley & Palmers around 1970, courtesy of Thomas Anthony Buchanan (Tony) Corley, a business historian and lecturer at the University of Reading.

**Forms Information  
Centre  
TYP FIC 1982/1**



The collection consists of 79 boxes containing forms (boxes 1 – 47) and research material, including reports and bulletins (boxes 48 – 79) predominantly from the 1970s and 1980s. The Forms Information Centre aimed to provide a central source of published and unpublished material on forms and related topics and to give guidance to departments on the principles of form design and control. The FIC built up a wide range of publications from the UK and various other countries (Australia, Norway, Canada, Denmark, etc.) and a collection of forms from Government and the private sector. It includes examples of forms for the Post Office, British Telecom, British Rail, Department of Health and Social Security, Foreign and Commonwealth Office, etc. The Centre ran courses and provided services for government departments to help improve the design of forms in order to make them easier for the public to use. // See *Forms reforms. Second progress report to the Prime Minister by the Cabinet Office (Management and Personnel Office)*, April 1984 (printed copy in the reading room, DoT&GC).

The FIC was created in October 1982 in response to an invitation from the Cabinet Office to provide information about form design. The collection has not been added to since the 1990s.

**Robert Gibbings  
Collection  
TYP RG**



The collection comprises of two parts. The first part (TYP RG 1982/2) includes proofs of 18 wood-engravings and one original pencil sketch, mounted in card folders and all signed or initialled by Robert Gibbings (Location: TYP P13). There are also glass negatives of some of his illustrations, and a number of items of printed ephemera relating to Gibbings' period as Lecturer in Typography and Wood-engraving in the School of Art (now the Department of Fine Art), Reading University. The items are listed in the attached PDF file. // The second part of the collection consists of 24 books, 11 of which were donated by Ully Bach (TYP RG 2006/17/1-11). The rest belong to the A F Johnson Collection (TYP RG 1970/2/1-13). There is also a selection of materials relating to three exhibitions held in 1975, 1989 and 2006 (TYP RG 1989/1/1). // The Departmental archive of student work includes a number of books and pamphlets printed and illustrated by students under Gibbings. Special Collections contains an internationally important collection of material relating to Gibbings, and in particular the Golden Cockerel Press. There is also a collection of Gibbings' prints and a major piece of Gibbings' sculpture in the Museum of Reading.

Ten books (TYP RG 1970/2/1-13) belong to the A F Johnson Collection and were donated by Johnson's son in the early 1970s. Another three books were later added to the same collection. // Eighteen wood-engravings and a sketch (TYP RG 1982/2) were donated to the Department in October 1982 by Mrs Maxted from the estate of her husband, Roy Maxted, who was a Lecturer in the Department of Chemistry from 1920–63. For the most part the items had been given to Roy Maxted by Robert Gibbings in the period when both were residents of St Patrick's Hall of Residence, University of Reading. Gibbings was resident in St Patrick's Hall during World War II. // A few years later, the material used in the exhibition 'Robert Gibbings: a centenary Exhibition 1989' held at Reading Museum & Art Gallery from 10 June – 15 July 1989 was added to the RG collection (TYP RG 1989/1/1). // In October 2006 eleven books (TYP RG 2006/17/1-11) written and illustrated by Robert Gibbings were donated by Ully Bach, a friend of Gibbings, who left the books in her will. They were passed on to our Department by Ken Garland. // In the same year material from the exhibition 'A true tale of love in Tonga. Robert Gibbings (1889-1958)', held at the Crawford Art Gallery in Cork from November 2006 – February 2007 was included in the box TYP RG 1989/1/1.

**Birthday book  
collection  
TYP BB 2009/7**



The collection comprises of 1200 birthday books dating from the 1870s to the late 1990s; of these 366 items are from the nineteenth century and another 34 were printed between 1900 and 1914. A birthday book has a diary-like format for no specified year with spaces for each day in which the owner enters other people's birthdays in order to remember them. The owner would sometimes use their volume as a collection of the autographs of acquaintances, friends and even famous people. In the collection there are books containing the signatures of Neville Chamberlain, King George V, David Lloyd George and others. A birthday book could be used by the same owner over years and then passed on and added to by successive



generations. Many of them have gilt edges, good bindings and are beautifully illustrated and decorated with woodcuts, engravings or chromolithographs. Famous book illustrators have lent their talents to birthday books, such as Kate Greenaway, Edmund Dulac, Edward Ardizzone, Walter Crane, Edmund Evans, Margaret Tarrant, Cicely M. Barker, Rex Whistler, Nicholas Bentley, etc. Most big publishers were involved in the production of birthday books at the end of the nineteenth century and the beginning of the twentieth century. // There are electronic and printed lists of the collection. // See Cătălina Zlotea, The birthday book collection. A description of the genre in terms of origins and design features, MA unpublished dissertation, University of Reading, 2010. The collection was donated by Gillian Bishop, the collector, in November 2009.

**Gerald Cinamon  
Collection  
TYP GC 1994/1**

The collection consists of 25 books and 93 book jackets designed by Gerald 'Jerry' Cinamon c. 1967–1994. // Cinamon (b. 1930) is an American designer and typographer. He studied under Paul Rand and Armin Hofmann and moved to London in 1960. He designed books for various publishers and later became chief designer at Penguin. He is also credited with bringing the Swiss Style to the UK. // The dust-jackets are not catalogued individually yet. The collection was donated by Cinamon after 1994.

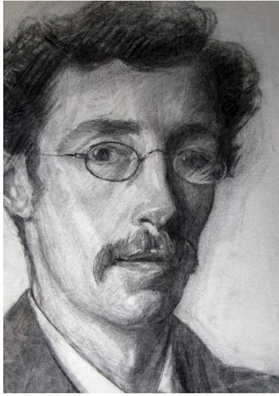
**The Victor Hope  
Collection of Musical  
Engraving Equipment  
TYP MEC 2013/5**



The collection consists of all the equipment necessary to engrave sheet music, such as metal plates, knives, score cutters and scribes. There are several sets of punches for numbers, alphabets and musical symbols in punch holders. There are examples of printed music books and a marked-up copy. The collection is kept in TYP P12, TYP M, TYP S3.11. // Victor Hope was the last known music engraver to work commercially in Britain and his collection is rare, if not unique, in preserving and representing a process that has been long replaced by digital methods. // Hope's intaglio press is now at the Bodleian Library in Oxford. // A good explanation of the process of engraving music can be found in the video called 'Sharp as a Tack - Music Engraving: an Art and a Craft', The G. Henle Verlag process of Music Engraving, Notation and Editing, 1997: <[https://www.youtube.com/watch?time\\_continue=458&v=m5uPPJj\\_M\\_o](https://www.youtube.com/watch?time_continue=458&v=m5uPPJj_M_o)>. The collection was donated by Victor Hope in Winter 2013 with the mediation of Martin Andrews.

**Allen Seaby  
Collection  
TYP AS 1997/1**

The Department has 89 woodcut printing blocks designed and cut by Allen Seaby, as well as his books and the tools and materials he used, such as brushes, knives and chisels. It includes a number of his original manuscripts and some rare copies of journals published by a group of woodcut artists using similar techniques, among them Frank Morley Fletcher. When Japanese colour woodblock prints first arrived in Europe



towards the end of the nineteenth-century, they became a defining influence on European art. Japanese style was soon visible in large swathes of art and style, most notably the Art Nouveau and Impressionist movements, but the techniques and processes employed to produce these prints were not widely explored. Seaby, along with Fletcher, were leading promoters of the technique in Britain. // Locations: TYP S8.11-12; P13.10. // Born in London in 1867, Allen Seaby was a painter, illustrator, colour woodcut artist and writer. Allen Seaby was a student at Reading School of Art and, from 1920 to 1933, Professor of Art at the University College, Reading (from 1926 the University of Reading). He illustrated and wrote a number of books during his career including: *Art in the Life of Mankind*, 1928–31, and *Colour Printing with Linoleum and Wood Blocks*, 1928. He also travelled widely in Scotland when he was working on the plates for a book on British birds. Seaby was an influential exponent of the colour woodcut method, his subjects including birds, animals, and scenes from both the United Kingdom and Europe. // Reading Museum holds the definitive Seaby collection, donated by Seaby himself. // For more information about the life and work of Seaby, see Andrews, Martin, and Gillmor, Robert, *Allen W. Seaby: Art and Nature* (Reading: Two Rivers Press, 2014).

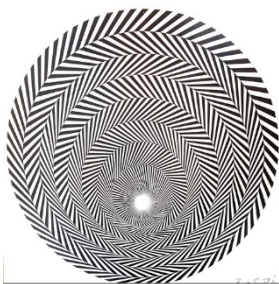
This collection was donated by Robert Gillmor, grandson of Seaby, and former University of Reading student, before moving from Reading to Norfolk in 1998.

**Bunney Collection**  
**TYP BUN 2000/1**

The collection comprises miscellaneous photographs, engravings, lithographs, prints, Italian and English newspapers and magazines dating from the eighteenth and nineteenth centuries. It includes the 'Facsimiles of thirty-three etchings by Turner for the plates of the *Liber Studiorum*', (Cambridge, 1879). // Please see the content in the attached handlist. This collection is yet to be fully catalogued.

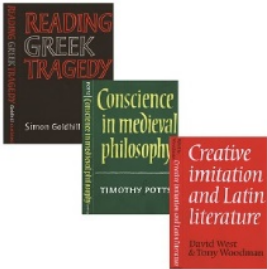
The collection was part of the reference collections of John Wharleton Bunney (1828–1882) and his son Gabriel Cyril Bunney (1876–1952), donated to the department in January 2000 from the estate of Michael John Hewetson Bunney (1907–1997), grandson of John Wharleton Bunney.

**Design Research Unit**  
**Collection**  
**TYP DRU 2014/7**



The collection comprises of 14 reproductions of works produced during Christmas and the New Year by many of the leading British artists and print makers of the 1960s-1980s. Artists such as Bridget Riley, Patrick Caulfield, Peter Blake and Patrick Heron, allowed the Design Research Unit (DRU) to reproduce their works in exchange for a charitable donation, in this case to SPACE (St Katherine Dock Project). The DRU hosted architects and designers working for the Charles Clore pavilion for small mammals at London Zoo, an area opened by the Queen in 1967. The collection was donated in August 2014 by John W Toovey, formerly Architect to the Zoological Society of London from 1967 to 1987.

**Michael Harvey  
Collection  
TYP MH 1996/2**



The collection comprises of original artwork for book jackets and finished printed book jackets, some large drawings and about 800 teaching slides relating to Michael Harvey's work. There is also a selection of materials relating to one exhibition on Harvey. // The book jackets were created by Michael Harvey in the 1960s–1980s, principally for Cambridge University Press, and Darton, Longman and Todd. The drawings, which demonstrate a variety of hand drawn lettering mostly on large scrolls, were produced by him when he was a Lecturer in the Department. // Michael Harvey (1931–2013) was a type and graphic designer. He designed typefaces and book-jackets, and carved inscriptions. His most notable inscription is the great frieze of artists' names in the Sainsbury Wing extension to the National Gallery, London. // Location: P13, S8, LP9. // Harvey's artwork and related correspondence for vast numbers of book jackets and other two-dimensional work are at Special Collection, <<https://www.reading.ac.uk/special-collections/collections/sc-harvey.aspx>>.

The original artwork for book jackets and a few finished printed book jackets were donated by Michael Harvey in the 1996, when he was a Sessional Lecturer in the Department (TYP MH 1996/2). The slides used in his classes were donated in November 1998 by Gordon Smith who taught with Harvey for some time at Epsom & Ewell School of Arts & Crafts (TYP MH 1998/1/1). The book jackets in the box were donated by the University Library from the late 1960s to 1998 (TYP MH 1998/1/2).

**Manuscripts  
Collection  
TYP MSS**

The collection consists of 15 fragments of Medieval and later manuscripts mainly in vellum containing Latin, Hebrew, French and Hindu texts, and 21 parchment fragments of 17th-century (?) French legal documents previously used in bindings and found during restoration of volumes.

The manuscripts were acquired by the Department in the 1980s-90s from various dealers. The parchment fragments (TYP MSS 2005/9/1) were donated in August 2005 by the bindery of the University Library.

**Incunabula  
Collection  
TYP INC**

The collection consists of more than one hundred incunabula fragments and a few incomplete early printed books acquired as samples for facilitating the study of typography design.

The items were acquired for a nominal sum from various dealers in the 1980s-90s. A batch of 25 incunabula were purchased in 1983 (TYP INC 1983/4); others fragments were later added to this collection probably between 1983 and 1994 (TYP INC 1990/1 and TYP INC 1994/3).