



# THE WILLIAM SHIPLEY GROUP FOR RSA HISTORY

Newsletter: 43 November 2014



## WSG HONORARY CHAIRMAN ELECTED PRESIDENT OF THE MEDICAL SOCIETY OF LONDON

Dr Nicholas Cambridge gave his Presidential Address to the Medical Society of London on 13 October 2014 on 'Archbishops, East India and Public Health: Life as a Victorian GP'.

The MSL is the oldest surviving medical society in this country-possibly in the world and its founder, Dr John Coakley Lettsom, was a member of the Society of Arts.



## FORTHCOMING EVENTS

**Friday 27 March 2015. WSG Symposium. Drawing: A Pre-eminent Skill.** 9.30am-7.00pm

Thanks to the generosity of the Tavolozza Foundation and the Royal Academy we have been able to organise this symposium on 18<sup>th</sup> century drawing schools before the foundation of the Royal Academy, to mark the tercentenary of the birth of William Shipley (1715-1803), drawing master and founder of the RSA. Dr Allan will talk on Shipley and his school. Programme and booking forms will be available shortly



## EXHIBITIONS

***Designing the 20<sup>th</sup> Century: Life and Work of Abram Games.*** Jewish Museum London, Raymond Burton House, 129-131 Albert Street, London NW1 7NB. 8 September 2014 to 18 January 2015. Tickets £7.50 (£6.50 concession).

Curated in conjunction with Abram Games' children and drawing on the family's archives, this exhibition celebrates the 100<sup>th</sup> anniversary of the birth of this influential 20<sup>th</sup> century graphic designer, who was elected RDI in 1959. As a child of immigrant Jewish parents Games felt intensely Jewish and that this contributed to the character of his work. He produced a huge amount of work for Jewish organisations and Jewish causes, mostly carrying out this work for free. As an official war artist during World War II he designed one hundred posters, including a recruiting poster for women for the ATS which became known as 'The Blonde Bombshell' poster. His post-war clients included the BBC, the Olympic Games and the Festival of Britain.



Detail from James Barry,  
*Hendrickje Stoffels*

***Rembrandt: The Late Works.*** Sainsbury Wing, National Gallery, Trafalgar Square, London WC2N 5DN. 15 October 2014-18 January 2015. Tickets £18.00 (£16.00 concession)

From the 1650s until his death in 1669 Rembrandt pursued an artistic style that was expressive and radical inspiring generations of artists and earning him a reputation as the greatest master of the Dutch Golden Age. In the 19<sup>th</sup> century the RSA was presented with James Barry's interpretation of Rembrandt's portrait of his housekeeper *Hendrickje Stoffels in a White Cloak* (c.1655). Rembrandt's original hangs in Room 23 at the National Gallery while Barry's version remains in the RSA's collections.

**Anarchy & Beauty. William Morris and his Legacy 1860-1960.** National Portrait Gallery, St Martin's Place, London. 16 October 2014 to 11 January 2015. Tickets £14 (£13 concessions)

This exhibition explores the work and ideas of the great Victorian artist-craftsman, designer, poet and visionary thinker, William Morris. Through portraits, personal items and fascinating objects, many of which will be on public display for the first time, the acclaimed author and biographer Fiona MacCarthy illustrates Morris's concept of 'art for the people'. The displays will include original furniture and textiles designed and owned by Morris, as well as work by his contemporaries Dante Gabriel Rossetti, Edward Burne-Jones, etc. The exhibition also showcases the work of twentieth century designers, including the work of RDIs Abram Games, Eric Gill and Terence Conran.

William Morris was an active member of the RSA's Applied Arts Committee and on several occasions he gave the Society the benefit of 'his ripe judgement'. In 1892 was awarded the Silver Medal for his paper on 'The Woodcuts of Gothic Books. Several years earlier Sir George Birdwood proposed (unsuccessfully) William Morris as a worthy candidate for the RSA's most prestigious award, the Albert Medal. The artist Frederick Leighton lent his support, 'It would be difficult to over rate, I think, the importance primarily of Morris' Applied Arts in almost every form among us, and it is with great satisfaction that I should have him honoured in this way by our Society'. The physician, R. Brudenell Carter wrote to say that I 'will support your candidate, but I fear he is, art workmanship apart, a very objectionable animal'.



*Daisy wallpaper, 1862.*  
William Morris Gallery

**Alvar Aalto – Second Nature.** Vitra Design Museum, Charles-Eames-Str 2, D-79576 Weil am Rhein, Germany. 27 September 2014 to 1 March 2015

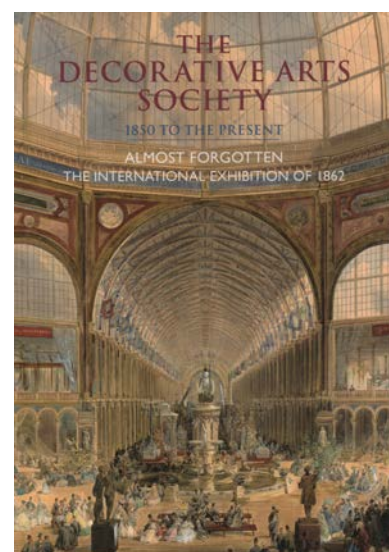
Architect and designer Alvar Aalto (1898-1976) was an important proponent of a more organic modernist design style in the 20<sup>th</sup> century. He designed the first wooden cantilevered chair in 1932 and his Savoy vase (1936) remains a quintessential symbol of Finnish design. This exhibition provides a comprehensive insight into Aalto's oeuvre, showing his most important buildings, furniture and lighting designs, as well as exploring the inspiration behind his designs. He was elected an Honorary RDI in 1947



*Savoy Vase*

### **ALMOST FORGOTTEN. THE INTERNATIONAL EXHIBITION OF 1862**

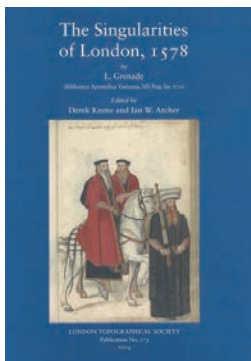
Thanks to the support of the Royal Commission for the Exhibition of 1851, the Paul Mellon Centre for Studies in British Art and Giles Waterfield the Decorative Arts Society were able to produce this special edition of their *Journal* based on the contributions to the 2012 WSG conference of the same name. This is the first publication in over 150 years dedicated to this previously overlooked exhibition, with articles on the building itself, furniture in the medieval court, jewellery, medals, modern art, machinery in motion and other aspects of this exhibition. Normally priced at £25, members of the William Shipley Group can buy this beautifully illustrated volume at the special rate of £20. Please send your order to Richard Dennis Publications, The New Chapel, Shepton Beauchamp, Ilminster, Somerset TA19 9JT. Tel:01460 240044 or email [books@richarddenispublishations.com](mailto:books@richarddenispublishations.com)



## BOOK REVIEWS

**Lucienne Day: In the Spirit of the Age** by Andrew Casey. London: ACC Editions, 2014. ISBN 978-18514927270.

Andrew Casey's monograph strikes a nice balance between text and plenty of full-page colour images of designs by this RDI<sup>1</sup>. Casey demonstrates Lucienne Day's influential and innovative response to pattern design which combined her love of nature with her love of Modernism, creating something entirely original and setting a new standard in Britain. She also designed carpets, wallpapers and ceramics and her long-running association with Heal's and the John Lewis Partnership established Lucienne as the best-known textile designer of the 1950s and 1960. In later life she turned her design skills to silk mosaics which she created with her niece Karen Conradi. Andrew Casey has uncovered new research, unpublished material from the Lucienne Day archives and the Robin & Lucienne Day Foundation, and has interviewed members of her family, her design associates, members of her staff and specialist UK and overseas museum curators to produce this informed stylish overview of a designer who remained true to her target audience – 'designing for young people who haven't very much money but want good things'.



**The Singularities of London, 1578** by L. Grenade. London Topographical Society Publication no.175 (2014) ISBN 978 092087620. London Topographical Society, 3 Meadway Gate, London NW11 7LA

L. Grenade was a Spanish Protestant refugee from the Low Countries. French was the language he chose to write in, probably because this was widely known in the literate and diplomatic world of his time. He provided an English version for the benefit of his London posts.

His 'Singularities' described London 'Capital de Royaume d'Angleterre' as it was in 1578, when Elizabeth I was firmly seated on the throne. It brings out the magnificence of the skyline of the capital viewed from the then unembanked river.

The well known 1572 map of London is reproduced in full colour and black and white prints after copperplate maps which survived from the 1550s are used to illustrate places mentioned by Grenade. St Paul's in its pre-Great Fire form is shown as a central feature on these maps. Grenade calls the cathedral 'the magnificent Church of St Paul' and gives it detailed treatment. The emphasis is on its size and the tombs it contains. The approach is generally Protestant, although the singing by 'the chanterers and children of the choir' and the music of the organs are 'marvellous to hear'.

The state kept by the Lord Mayor is considered equal to that of the Doge of Venice and his entry into the Guildhall is a cause for wonder and admiration. Shakespeare would compare them to the Senators of Ancient Rome.

A contemporary illustration is reproduced on the cover of the present edition showing the Lord Mayor on his entry into the City accompanied by the previous Lord Mayor and preceded by the sword bearer. The Lord Mayors are wearing scarlet robes fringed with gold.

The London Topographical Society is to be congratulated on producing this splendid volume which has as its Honorary Editor, Dr Ann Saunders, MBE, FSA whose own works on the history of the capital and on English Heritage in general have received so much appreciation in the learned world. She is a founder member of the WSG and was a contributor to the RSA History Study Group for over three decades.

*David G.C. Allan*

<sup>1</sup> Elected to the Faculty in 1962 and the first female Master in 1987.



## NEW WSG OCCASIONAL PAPERS

No.26 ***Some Noble Patriotic Members and Prize Winners of the Twickenham Area Supplemental Paper*** by David G.C. Allan.

The elapse of two decades is an appropriate time to fill in a number of gaps in this study. As well as considering names chronologically under six headings a section has been included on local visits by Royal members and, and another for medal winners. Appendix III includes the complete texts of reports to the [R]SA Council on the existing stage of education in Richmond, Twickenham, Mortlake and Neighbourhood, and of Ealing and Brentford. This Supplemental Paper is available with the original text published by the Borough of Twickenham Local History Society (the two tied together with a silken ribbon) at a cost of £8.00 (£1.25 p&p) or £5 for a single paper (plus p&p)



George C.T. Bartley addressing hop pickers 1878

No.27 ***Habits of Thrift and Industry: Improving Bethnal Green*** by Pat Francis with a new edition of *One Square Mile in the East End of London* by George C.T. Bartley. 96pp with illustrations. £8.00 (£1.25 p&p).

Bethnal Green came to the attention of the Society of Arts for two reasons. First, through the Society's interest in manufacturing techniques and secondly, as hand-weaving became redundant, the weavers and their families descent into poverty.

## BLUE PLAQUES



Photo: Chris Redgrave/English Heritage

On the 21<sup>st</sup> October 2014 English Heritage unveiled a blue plaque to the architect Wells Coates (1893-1958) at his former home at no.18 Yeoman's Row, Knightsbridge, London where he lived from 1936 to 1956. Coates is perhaps best known as the designer of the modernist Isokon Lawn Road Flats in North London. Elizabeth Darling, Oxford Brookes University and author of a recent monograph on Wells Coates said 'there are two key factors which make him such an important figure in the history of British Modernism. First was his role as the primary instigator and organiser of the challenge of modernising architectural culture in Britain from the late 1920s onwards. Second was his concern to develop a new language of architecture and design...The result was some of the most striking buildings and objects ever designed in 20<sup>th</sup> century Britain'. Wells Coates was elected an RDI in 1944.



The Isokon Building. Picture: Johnny Green/PA

Earlier this summer a plaque was unveiled at the Lawn Road flats to mark the 80<sup>th</sup> anniversary of this iconic building designed by Coates for Jack and Molly Pritchard. This Grade 1 listed block is renowned as Britain's first domestic building, of architectural significance made from concrete. Early famous residents included Walter Gropius, RDI, Henry Moore and Agatha Christie, who likened it to a giant liner. In 1976 Jack Pritchard was the recipient of the RSA's Bicentenary Medal awarded to a person who, in a

manner other than as an industrial designer has exerted exceptional influence in promoting art and design in British Industry. Jack Pritchard was involved in the establishment of the Isokon Furniture Company and he was also instrumental in involving Walter Gropius and Maxwell Fry in the design of Impington Village College, Cambridge. He maintained his advocacy of modern design throughout his life and, in retirement, he revived Isokon with new designs by Ernest Race RDI as well as classic designs by Marcel Breuer.



On the centenary of the outbreak of the Great War in September this year English Heritage erected a blue plaque to Sir Fabian Ware (1869-1949) who founded the War Graves Commission to ensure that the graves of fallen soldiers were not lost forever. Gillian Ware unveiled the plaque on 14 Wyndham Place, the Grade II listed terraced house in Marylebone, which was her grandfather's home between 1911 and 1919. In his capacity as Vice-Chairman of the Imperial War Graves Commission he came to the RSA on 29 February 1924 to speak on the 'Building and Decoration of the War Cemeteries', a subject 'which it is extremely difficult to speak in public, and hitherto I have avoided doing so; but I felt when you invited me that the atmosphere provided by your Society and...the sympathetic guidance which I know that Lord Askwith's chairmanship would ensure, made the undertaking at least possible'.<sup>2</sup> Sir Fabian attended the RSA's conference on war

memorials held on 27 April 1944. He expressed gratitude to the Society for calling this meeting. 'People are not thinking about the sacrifices of this war in the same way as they considered those of the last war, and anything that can be done to give expression to public opinion is of the greatest possible value'.<sup>3</sup>

Sir Fabian Ware also took an interest in the Society's campaign to preserve ancient cottages although ill-health prevented him attending a reception at 'The Apple Orchard, West Wycombe' on 15<sup>th</sup> June 1932 which had been arranged for Fellows and their friends to inspect the village which had been reconditioned by the RSA. The Chairman of Council read out his telegram to the assembled guests: 'Most disappointed. Phlebitis incapacities moving to-day. Every Gloucestershire man deeply grateful Society of Arts for preserving Arlington Row, Bibury and thankfully congratulate you on a similar success - West Wycombe'.<sup>4</sup>

#### **RDI AWARDED 2014 MINERVA MEDAL**



Automotive designer Ian Callum RDI has been honoured by the Chartered Society of Designers with the award of the prestigious Minerva Medal for his outstanding contribution to automotive design. He is the first automotive designer to receive this award in 33 years. First awarded to Milner Gray RDI in 1955 this impromptu award is only made when someone has been identified as worthy of the recognition., CSD's President David Callcott said that Ian Callum had successfully demonstrated the value of strategic design within an organisation and that 'the success of Jaguar Landrover is testament enough to his design achievements and the Minerva Medal is recognition of them.' Many of those awarded were RDIs or subsequently became RDI. For Ian Callum see <http://www.iancallum.com/> and

for a full list of recipients of the Minerva Medal <http://www.csd.org.uk/index.aspx?id=68>.

<sup>2</sup> *Journal of the Royal Society of Arts*, vol.72 (1924), pp.344-355

<sup>3</sup> *Ibid*, vol.92 (1944), pp.322-340. See Heather Creaton, 'A guide and light to future generations': the RSA and the design of war memorials, 2011. WSG Occasional Paper 21 priced at £7.50 (£1.25 p&p) available from the Honorary Secretary.

<sup>4</sup> *Ibid*, vol.80 (1932), p.834

## **ANNIVERSARIES**

**2014** marks the **centenary** of the publication of Laurence Binyon's most famous poem, *For The Fallen*:

They shall grow not old, as we that are left grow old  
Age shall now weary them, nor the years condemn  
At the going down of the sun and in the morning  
We will remember them



Hear the actor Rory Kinnear read the whole of this poem at <http://britishlibrary.typepad.co.uk/english-and-drama/2014/08/lights-out.html>

In 1941 Laurence Binyon came to the RSA to talk about 'The English Lyric'. In his introduction the chairman, Sir Atul Chatterjee said, 'It may be thought strange that a lecture on the English Lyric should be delivered before the Society of Arts. Mr Binyon will, however, I think, show us that lyric poetry is an art well within the purview of the Society. In these perilous days poetry is not only a solace but a means of faith and hope'. He concluded, 'I am sure that we shall go away from this afternoon's lecture with renewed fortitude and hope for the future.'

**2014** marks the **60<sup>th</sup> anniversary** of the death of a former Secretary and Vice-President George Kenneth Menzies (1869-1954) shortly before the RSA's bicentenary celebrations. Prior to his appointment as the RSA's Assistant Secretary in 1908. Menzies had held various administrative roles at the University of London. He also established his name as a writer and for was for many years a regular contributor to *Punch*. Menzies succeeded Trueman Wood as Secretary of the RSA in 1917 and he could not have chosen a more difficult period for his secretaryship: - the last years of the First World War, the General Strike and the 'slump' of the early 1930s. However he had the satisfaction of witnessing a period of prosperity for the Society by the time of his retirement in 1935. Among the Society's major achievements during his Secretaryship was the establishment of the annual Competition of Industrial Designs; the raising of a Fund for the Preservation of Ancient Cottages and the exhibition of British Art in Industry held by the RSA in conjunction with the Royal Academy in 1935. His greatest achievement was obtaining an anonymous gift of £30,000 enabling the Society to buy its House in 1922. On his retirement he was elected an Honorary Life Fellow and shortly afterwards a Member of the RSA's Council. In 1938 he became Vice-President and three years later one of the four Vice-Presidents nominated by the President.

## **REPORT ON WSG MEETING HELD ON 28 APRIL 2104**

**"Printed for the author": Johann Christoph Haberkorn - An 18th century London printer as collaborator in the publication of key works in the fields of art, architecture and design** by Graham Jefcoate formerly Head, Early Printed Collections, British Library and Director, Nijmegen University Library

German-born printer Johann Christoph Haberkorn (d. 1776) played a significant role in the production of some of the most important London publications of the mid-18<sup>th</sup> century, and particularly in the fields of art, architecture and design. Haberkorn should be regarded as a pioneer in book design. He maintained his printing business in Soho from 1749 to 1766 or 1767 and in this period he saw through an impressive number of complex printing and publishing projects to a successful conclusion. Many of the titles he printed are now regarded as key texts in their various fields and are outstanding examples of 18<sup>th</sup> century book design. They belong to the core rare book collections of libraries across Britain, Europe and North America and command high prices in the antiquarian book market.





Although Haberkorn's ledgers and account books do not survive we have a considerable body of archival and printed evidence about his work, including of course his own publications. His business was an independent entity within the London book trade. He did not act of behalf of anybody in the German trade, nor did he work in close collaboration with them. Indeed, much of the material he printed scarcely distinguishes him from other members of the London trade. Nevertheless, he seems to have discovered his own particular niche, printing works in German, English, French, Italian and the classical languages which were often commissioned directly by private authors rather than by booksellers acting as publishers. Many, though not all, of the commissioning authors, were like Haberkorn himself, foreign residents or migrants. Haberkorn's work for them suggests a capacity to produce high-quality work under some pressure. Quite often Haberkorn appears not only to have printed the book but to have sold copies in Soho, arranged the advertising and organised distribution through the trade. Clearly Haberkorn's role went far beyond what is usually understood as the role of a printer in a period when distinctions in the roles of printer, bookseller and publisher were still not narrowly defined. Nevertheless, Haberkorn was regarded as a "beginner" by members of London's Lutheran clergy who in their correspondence also criticised his poor book-keeping. Since Haberkorn later went bankrupt, it's not clear if this improved much in the course of his career.

German books in the period generally had a bad reputation in England. They were often poorly printed on poor-quality paper. Lay-out and design often suggested little progress had been made in book production since the early 17<sup>th</sup> century. The English in any case disliked Fraktur, German "Gothic" types, which of course remained in use for most German-language texts until the mid-20<sup>th</sup> century. The quality of English book production in the same period, however, showed continuous improvement. English and Scottish paper, for example, achieved the quality of the best foreign imports. Book design and lay-out was quickly freeing itself from Baroque models, and English "Gothic" ("black letter") types were rarely used and then only for special purposes. English roman types were also improving in design and quality with typographical pioneers such as William Caslon (1692-1766) and John Baskerville (1706-1775)<sup>5</sup>. The integration of text, ornament and illustration on the pages of English books was steadily improving, not to speak of bookbinding. Haberkorn's productions clearly reflect many of these improvements. They are generally well printed on good-quality English paper. Although he uses Fraktur in German texts, setting and lay-out are clearly influenced by English practice and generally avoid the Baroque clutter of so many contemporary German books. Something in his printing of texts with roman types, and possibly his terms of business too, must have appealed to contemporaries, as commissions from private individuals increased steadily through the 1750's.

Among the authors for who Haberkorn printed is a notable group in the fields of architecture and design. In 1754, for example, he printed Johann Lorenz Natter's *Treatise on the ancient method of engraving on precious stones*, apparently a key work on its topic. This is an early example of an edition incorporating letterpress and a considerable amount of illustrative material in the form of plates. The names of the engravers, including the Germans Cornelius Heinrich Hemmerich and Tobias Müller, were to recur in many more works printed by Haberkorn. In mentioning German



<sup>5</sup> William Caslon elected member of the Society of Arts on 1 February 1764 and John Baskerville elected on 13 December 1758.

engravers here, it is useful to remind ourselves that Germans were present in almost all branches of the wider London book trade in the period, from papermaking and bookbinding through print and music selling to printing, bookselling and publishing themselves. How they worked together and interacted with one another within the London trade is as yet imperfectly understood.

Also in 1754 appeared an even more influential work in a richly illustrated folio volume: *The gentleman and cabinet-maker's director. Being a large collection of the most elegant and useful designs of household [sic] furniture* by the celebrated cabinet maker Thomas Chippendale.<sup>6</sup> Chippendale's preface is dated: "St. Martin's-Lane, March 23, 1754". The volume comprises a short letter-press introduction followed by 160 plates, signed once again by Tobias Müller among others. This has been described as "one of the most influential pattern books of the period". It was announced on 19 March in the *London Daily Advertiser* and appeared the following month, price "one pound ten shillings in sheets, or one pound fourteen shillings bound in calf". The imprint tells us it was "printed for the author, and sold at his house" as well as by a number of London booksellers. Again, we have no certain information about the publication process. We must assume that Chippendale himself, possibly with some of the other booksellers mentioned in the imprint, paid for the printing. As neither Natter nor Chippendale seems to have any background in the book trade, it is surely likely that Haberkorn was responsible at least for coordinating the work of engravers and integrating it with the letterpress in the finished production.

From at the latest 1757 Haberkorn worked closely with the architect William Chambers<sup>7</sup>, surely one of the most influential figures in the fields both of architecture and design during this period. How the connection came about is as yet unclear, although the examples of Haberkorn's work for Natter and Chippendale presumably played a role in attracting Chambers's attention to Haberkorn. It was probably apparent to Chambers that Haberkorn was able to produce not just letterpress of good quality, but also to integrate illustrations and plates into the finished publication. What has not been noticed before, I believe, is that Chambers had all his publications printed by Haberkorn until the latter was forced into bankruptcy around 1767. Even if Chambers's biographers and bibliographers have chosen not to examine Chambers's connection with Haberkorn in any detail, I should like to suggest that the reputation of Chambers's architectural writings relies to a considerable extent on the success of this cooperation. Its first fruits can be seen in Chambers's hugely influential *Designs of Chinese buildings, furniture, dresses, machines, and utensils. Engraved by the best hands, from the originals drawn in China by Mr. Chambers, architect*. As with the Natter and Chippendale publications, Haberkorn's name does not appear on the titlepage of the English edition. His responsibility is only made clear through his distinctive ornaments and, once again, in the French edition of the same year, which announces it is "de l'imprimerie de J. Haberkorn".

Early in 1759 followed what is probably Chambers's most celebrated theoretical work, *A treatise on civil architecture*. The completed work was announced on 21 April 1759 in the *London Evening Post*. Once again it was available directly from the author: "printed for the author, by J. Haberkorn. To be had at the author's, in Poland-street, near Broad-Street, Soho", and also by a number of other London booksellers. Their contribution to the financing of the project is made clear in the list of subscribers which prints the number of copies they had committed to take. In 1763 Haberkorn again printed for Chambers his scarcely less influential *Plans, elevations, sections, and perspective views of the gardens and buildings at Kew in Surry, the seat of Her Royal Highness the Princess Dowager of Wales*. By this time, Chambers had become "Architect to the King, and to Her Royal



## P R E F A C E.

THE ruined Edifices of Rome have for many years engaged the attention of those, who apply themselves to the study of Architecture; and have generally been considered, as the Models and Standard of regular and ornamental Building. Many representations of them drawn and engraved by skilful Artists have been published; by which means the Study of the Art has been every where greatly facilitated, and the general practice of it improved and promoted. Inasmuch that what is now esteemed the most elegant manner of decorating Buildings, was originally formed, and has been since established on Examples, which the Antiquities of Rome have furnished.

<sup>6</sup> Thomas Chippendale elected member on 14 May 1760

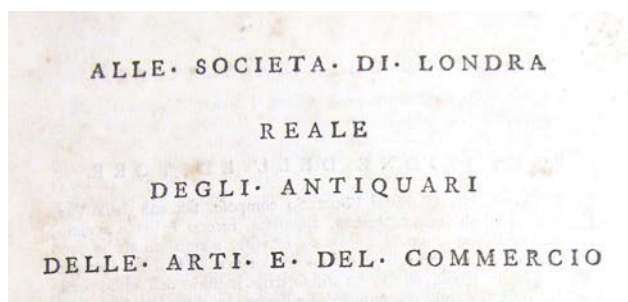
<sup>7</sup> William Chambers elected member on 19 January 1757



Highness the Princess Dowager of Wales". 300 hundred copies were printed at two guineas each. The title recalls Matthew Brettingham's<sup>8</sup> *The plans, elevations and sections, of Holkham in Norfolk, the seat of the late Earl of Leicester*, which Haberkorn had printed in 1761. Many of the engravings in both publications were again by Tobias Müller.

Haberkorn's best known work in the fields under consideration here is certainly the first volume of *The antiquities of Athens measured and delineated by James Stuart F.R.S.<sup>9</sup> and F.S.A. and Nicholas Revett painters and architects* published in 1762. "Athenian" Stuart and Revett's project to catalogue, describe and illustrate the archaeological remains of ancient Athens had begun with their visit to Greece in 1751. The previous year they had issued a manuscript prospectus soliciting financial support, followed by printed proposals in 1752. By the end of the decade, 300 subscribers had come forward and further financial support had been secured from the wealthy antiquarian and sugar planter James Dawkins<sup>10</sup>, enabling them to announce publication in January 1759 when an advertisement in the *Gazetteer and London Daily Advertiser* claimed the work would "speedily be published". Publication was delayed, however, when a rival work appeared in Paris. Subscribers learnt through the *London Daily Advertiser* of 28 December 1762 that the work would be available at last, three years after the initial announcement. Again, it would be of great interest to know the period and extent of Haberkorn's involvement in all of this and what impact the delays had on his business. Although the booksellers John Nourse<sup>11</sup> and James Dodsley<sup>12</sup> were apparently responsible for managing the publication through the trade, its success as a printed book clearly lies in the collaboration between Stuart and John Haberkorn. This time it is Haberkorn's name, and his alone, that appears in the imprint. In the preface, Stuart points out that "the architectural prints" are probably "the most interesting parts of this work", but we should also note the integration of plates with printed text, illustration and ornament. For this we must of course thank Haberkorn and his printing shop. For evidence of a design concept behind *The antiquities of Athens* we need look no further than the monumental title page and the first page of text. Here we find roman and Greek types in two font sizes laid out on the page with an engraved illustration. The whole is centred on the page, clearly in order to evoke ancient inscriptions. It is certainly plausible to attribute this concept to Stuart himself, but I believe there is evidence to suggest Haberkorn's involvement, not least because a contemporary project unrelated to *The antiquities of Athens* demonstrates a similar approach.

Also in 1762, Haberkorn printed an edition of Bocaccio's *Decamerone*, a substantial quarto with over 600 pages and plates. Again, the project brings together Haberkorn and the bookseller John Nourse. Vincenzo Martinelli, the editor, dedicates the edition in his preface "alle Societa di Londra Real degli Antiquari delle Arte e del Commercio", in other words the Society for the Encouragement of Arts, Manufactures and Commerce, founded in 1754. At the end of Martinelli's 'Historical observations' we find the colophon: "Nella stamperia di Giovanni Haberkorn, l'anno 1762". The title page of one of the two known issues of this edition is set by Haberkorn in a consciously archaic "monumental" style reminiscent of *The antiquities of Athens*, suggesting that Haberkorn was applying design principles across publications.



Comparisons between Haberkorn's editions and similar works might support the case for Haberkorn as a typographical pioneer, for example between *The antiquities of Athens* and a similarly elaborate work, *The ruins of Palmyra* by Robert Woods printed in parallel English and French versions in 1753. The book is quite decently printed (by an unidentified printer) but clearly without much ornamentation or

<sup>8</sup> Matthew Brettingham elected member 2 July 1760

<sup>9</sup> James Stuart elected member 23 June 1756

<sup>10</sup> James Dawkins Nourse elected 7 April 1756

<sup>11</sup> John Nourse elected 2 August 1759 on the proposal of James Stuart.

<sup>12</sup> James Dodsley elected 9 May 1759. The Society of Arts gave Dodsley the honorary title 'Printer' in 1757. See James Tierney's study, 'Robert Dodsley: The First Printer and Stationer to the Society', *Journal of the Royal Society of Arts*, vol.131 (1983), pp.490-483, 563-566

any clear design concept. The second edition of Chambers's *Treatise on civil architecture*, printed by James Dixwell in 1778, also provides a point of comparison. Clearly Dixwell has followed Haberkorn's model quite closely, but without the earlier printer's sensitivity in the use of ornament or layout on the page. Haberkorn's innovations are broadly contemporary with those of the great English typographer and printer John Baskerville but significantly earlier than that of most other notable European "reform printers". It is certainly difficult to think of many precedents or parallels for his work in contemporary English or German printing. There is surely a *prima facie* case for accepting Haberkorn not only as a key figure in the mid-18<sup>th</sup> century London book trade but also as a pioneer in book design.

*Our thanks to Nick Savage, Head of RA Collections and Library, for making the RA Library available to the William Shipley Group for this meeting on 28 April 2014 for this talk, and for his kindness in allowing members to handle the volumes mentioned in this paper.*

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