

HAND SETTING TO HYPERTEXT

On Monday 1st October 2000 the Anchor Press Museum Project website went on line at www.anchor-press-museum.org.uk.

This will give the project an international presence and is another step in promoting the Anchor Press Museum Project.



The site consists of a home page and six other main areas to visit:

The Museum Project

A brief background to the project and the ideas and aims behind it.

History of the Anchor Press

A condensed history of the Anchor Press, covering the various companies involved through takeovers and acquisitions, the machines in use and publications printed, to its demise following the move from Tiptree to Scotland.

Photographic Archive

Archive of the pictures that have been donated, viewable on screen with a brief description.

Downloadable Newsletters

All of our newsletters are available here as downloadable pdf (Acrobat) files, which you can either just view on screen or print out. As new newsletters are produced they will be made available here as well as being printed and distributed as normal.

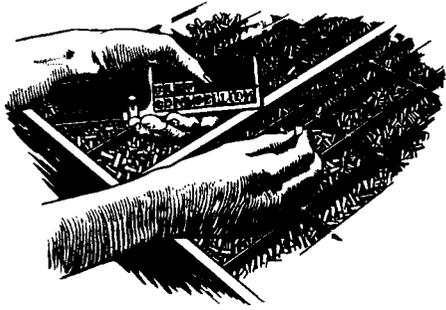
Other pages include details of how to contact us and links to other printing related sites around the world. To enable people with an interest in printing, book, arts and heritage, to find our site we are submitting it for listing on search engine directories and other related sites.

While it is appreciated that not everyone has access to the internet, it is a useful way to supply background information to companies and organisations whilst we are seeking funding. Our research is also easily available to anyone else researching, or with an interest in any of the various companies involved in the Anchor Press.

We hope if you get a chance you will visit www.anchor-press-museum.org.uk but if you do not have internet access don't worry, as printing enthusiasts we are very keen to put out information in the traditional printed form!



The Composing room of the Anchor Press in the early 1930s



Welcome to the third newsletter of the Anchor Press Museum Project.

If you would like another copy of this newsletter or feel you may be able to assist us in any way, please contact Justin Knopp at the address below.

The Museum Trustees are John Caswell, Leonard Friend, Werner Glaser, Raymond Godbold, Justin Knopp, Mike Perry, Alan Pittard, Derek Reynolds and Rodney Sandys.

All correspondence should be addressed to:

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Website:

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The Anchor Press Museum is a corporate member of the National Printing Heritage Trust.

CAN YOU HELP PRESERVE OUR HERITAGE?

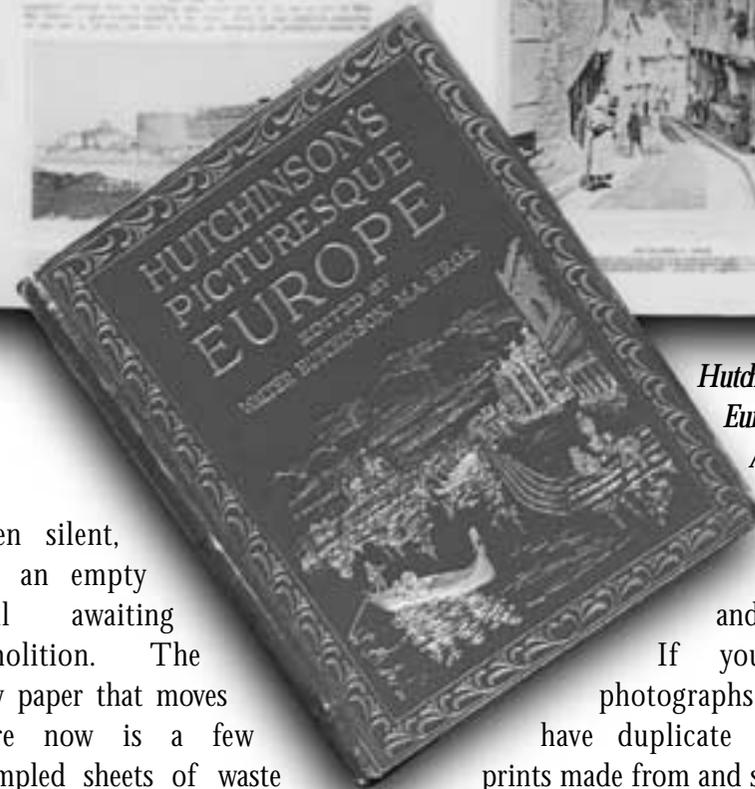
In this computer age, it is important to remember that the printed word triggered the last information revolution and is still mankind's main form of communication.

For almost ninety years the Anchor Press produced a variety of products, from nautical almanacs and maps, to paperbacks, and for eighty of those years the main printing process was letterpress. Indeed, the Anchor Press was renowned far and wide as a high quality letterpress book printers.

In later years, as part of the Hutchinson empire, the Press was a major employer in the area and men cycled in from as far afield as Braintree to run the printing machines. Ladies travelled by bus from the surrounding villages to work in the bindery, gathering, stitching and hand-feeding the machines. As well as a reliable job, many of them also found romance and married compositors or machine minders. In turn, their children also worked at the Press.

Out of the printing works came a football team, archery section, chess club, bowls club, table tennis teams and lots more besides. Almost everyone in Tiptree attended a childrens party, Guy Fawkes display or Christmas dance at some time in their life, but now it is almost finished.

The roar of the presses has stopped, the rows of typesetting machines have



Hutchinson's Picturesque Europe, printed by the Anchor Press in the early 1920's

fallen silent, just an empty shell awaiting demolition. The only paper that moves there now is a few crumpled sheets of waste paper blown by the wind that whistles through the broken windows.

If we are to preserve any of it, a very important part will be photographs and memories from ex-

employees and their relatives.

If you have any photographs that we can have duplicate negatives and prints made from and scan in to place on our Website, or stories we can record for future generations, please contact us.

If we miss this opportunity then these fragile remains from the past will be lost as well.

AS PART OF THE REDEVELOPMENT OF THE SITE, THE IMMINENT DEMOLITION OF THE ANCHOR PRESS BUILDINGS SYMBOLISES TIPTREE'S ENTRY INTO THE 'BRAVE NEW WORLD'

On Friday, 18th August a group of trustees of the Anchor Press Museum Project met at the works entrance to take measurements, photographs and video footage of the building before demolition commences.

We were ably assisted by the last two people employed at the Anchor Press site Mr Keith Jordan and Mr Vic Crowe. Contrary to popular belief, neither of these were actually there when the Press first opened its doors in 1901, but they did have a wealth of information about the site, its general layout and development.

In its heyday in the mid-1970s the printworks comprised five main areas covering over 156,000 sq.ft – the Anchor Press 48,000 sq.ft (typesetting, composing and machine); William Brendon & Sons Ltd 31,000 sq.ft (binding and inspection); and Hutchinsons bookstore 47,000 sq.ft.

In addition, the old Anchor Press building that runs parallel with Church Road covered 17,000 sq.ft and housed two rotary presses, a reel store, the engineers' department (now part of the car park behind the medical centre) and a storage area for paperback books and

redundant machinery. The office space was 13,000 sq.ft.

As Tiptree Book Services expanded and gradually took over the site they added more buildings for the storage of books. Apart from a very brief spell in the late 1970s for paperback printing, none of these newer buildings was used for book production.

In the very near future the Press site will be redeveloped with a supermarket, houses and small industrial units and hopefully this transition will be not be detrimental to the village and local businesses.

With the advent of new technology the days of massive printing factories are over. Therefore, the importance of the printing industry, especially book printing must not be forgotten.

Perhaps the developers will use

some historical printing terms for road names, typefaces, for example: Bembo Way, Clarendon Walk or Baskerville Drive sound infinitely better than the usual Poets Corner or Hunters Gate.

In the meantime the fight for an Anchor Press Museum goes on and we hope that the residents of Tiptree, both old and new, will support us to make it a reality.

For more information on the Anchor Press Museum and its objectives, please telephone Justin Knopp on 01621 816621 (evenings), visit our Website at <http://www.anchor-press-museum.org.uk> or write to us at the address overleaf.



The picture above shows part of the main machine room and a line of Miehle printing presses. It features seven of these presses, they could print a sheet 52 x 38 inches and had a maximum speed of 2,500 copies per hour.



The picture on the right shows the main machine room in its current state awaiting demolition.

MANY OF THE AMBITIONS OF THE ANCHOR PRESS MUSEUM PROJECT ARE REALISED WITHIN THE

Association Lettres et Images Workshop

In many ways the Association of Lettres et Images in Geneva, Switzerland shares similar ambitions to the Anchor Press Museum Project.

However, the motivation behind their operation does not revolve around a bid to save obsolete technology and is not

currently linked with a museum project. A belief is held that the replacement of the altogether demanding lead letterpress printing techniques by other, more modern, ones is not sacrilege in itself. The conclusion they have reached after looking back on history is that the loss of invaluable human knowledge in the art of layout is more significant.

Their first and foremost motivation is to preserve the last artisans of lead typography as much as they can otherwise this valuable expertise will soon be extinct.

Secondly, their motivation is one of pure aestheticism. Andreas Schweizer writes "It is aesthetic because letterpress printed work has a definite specific

added value and this value also deserves to be preserved. Many designers are once again looking for these specificities, those heavy honest prints, the deeper denser inks and the over-impression that answers the machine's solicitation while the paper loses a little of its screen. It is to those artists that we dedicate our passion".

The Association Lettres et Images has a collection of machines and accessories that are brought into use in the workshops run by the organisation. Amongst others,



these workshops are mostly attended by school groups and evening classes. Funding for school visits is provided by the education authority and between 20-25 children attend each workshop, instruction is provided by a teacher, a printer and a typographer.

For more information about the Association Lettres et Images, contact Andreas Schweizer at: 25 rue du Vuade, 1205 Geneva, Switzerland, or send e-mail to andreasschweizer@gv.ch or visit their website at: www.letterpress.ch



PROJECT UPDATE

It now seems inevitable that the chance to preserve an Anchor Press building for our proposed museum has been lost. An approach made to London & Amsterdam Developments seeking to secure reclaimed materials from the existing buildings for a re-build in an alternative location has also been rebuffed. Therefore, both an alternative location for the museum and funding for the entire cost of materials and labour to construct a building are being sought.

With the kind assistance of the Maldon Volunteer Development Agency we are preparing the necessary paperwork to become a registered charity. This will enable us to widen the scope of funding for our project to include Gift Aid and National Lottery funding.

It is estimated that around £400,000 will need to be raised to achieve our objective. Although this is a significant sum of money it is feasible assuming a site can be secured.