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ornamental, and timetables) and specialist terms (e.g. cicero, electrotyping, and vowel points). Inexplicably, several of the latter (gothic, script and matrix) are defined more than once. The great majority of the accompanying illustrations are of little worth since they are both small and unidentified. Even worse, some are downright wrong such as that for the 1926 Bauer Bodoni specimen with the caption, 'Bodoni left behind many types we now know by his family name, though it was his son Firmin who in 1817 designed the Modern serif face most commonly known as Bodoni today'.

The inclusion of timelines in *Type specimens* is an excellent idea. Though she does not discuss their purpose, Griffin clearly intended them to provide a greater context for her main text. However, it is unclear exactly what that context is. It is not political, cultural or social. Each chapter has its own timeline, but the entries are not all relevant and some seem arbitrary in their importance. The timeline for the chapter on foundry specimens is typical. It has thirteen entries: five for specific type-specimens (Plantin 1567, St Petersburg 1849, Binny & Ronaldson 1809, Great Western Type Foundry 1873, and American Mission Press 1887), three marking the establishment of typefoundries (Enschedé in 1743, Tokyo Tsukiji in 1873, and Gujarati in 1900), two concerned with styles of type ('Egyptians' and sans serifs), two referencing newspapers (*Cherokee phoenix* 1828 and *Chinese serial* 1853), and one that says '1859 China / Movable bronze types used in China from the 11–12c. didn't prevent western missionaries from "introducing" type'.

It is always difficult to review a book that breaks new ground or fills a long-standing gap in scholarship, but which is substantially flawed. *Type specimens* is such a book. Scholars in the fields of printing- and type-history can benefit from its inclusion of non-Eurocentric material, and should have sufficient knowledge to avoid most of its pitfalls. Ironically, students – the target audience for this book – should not use *Type specimens* without guidance from a teacher versed in the subject and aware of the book's strengths and weaknesses.

Paul Sharw

Cathleen A. Baker and Rebecca M. Chung (editors), *Making impressions: women in printing and publishing*. Ann Arbor, MI: Legacy Press, 2020. 255 × 180 mm. Pp. 340. ISBN 978-1-953-42100-5. Paperback. \$70.00. 220 colour illustrations.

Cristina S. Martinez and Cynthia E. Roman (editors), *Female printmakers, printsellers, and print publishers in the eighteenth century: the imprint of women, c. 1700–1830*. Cambridge: Cambridge University Press, 2024. 235 × 159 mm. Pp. 292. ISBN 978-1-108-84477-2 (hardback), £85.00; 978-1-108-94885-2 (paperback), £22.99; 978-1-108-95353-5 (e-book), open access. 20 monochrome illustrations.

Two important edited volumes offer significant insights into what might be called a women's history of printing. They focus on printing contexts in the western hand-press period, spanning the earliest documented printing by women in 1478, in the Convent of San Jacopo de Ripoli in Tuscany (*Making an impression*, p. 4), to contemporary practices for presswork, pochoir and print-on-demand. Despite a vast and interdisciplinary scope, and primary material that often conceals the role of its female producers, both engage in detailed analyses of evidence of women's work in print-shops and studios. They contribute to a growing body of methodologies to identify the work of women in historical artefacts (see, for example, the Rijksmuseum's 'The Wife Of' project)¹ and to the rightful celebration of women's roles at printing presses.

Making impressions: women in printing and publishing begins in a way that few academic texts do – explaining

1. <https://www.rijksmuseum.nl/en/stories/take-a-tour-pw/story/the-wife-of>.



what it does not contain. The editors explain that publication was delayed due to the emergency stage of the Covid-19 pandemic. Contributors and editors faced devastating life-challenges: caring responsibilities, breast cancer, the loss of a print studio to wildfire. One contribution had to be omitted, and an ambitious series was reduced to this single volume. Their choice to lay bare the 'fully lived contexts' of women's work in the history of print, using themselves and the eight contributors as subjects, signals both the full and careful interpretation of (often hidden aspects) of women's lives in the printing-historical research presented here, and the understanding that they, and we, are participants in this still-unfurling historical narrative.

Not for nothing does the first chapter, Christine N. Moog's 'Women and widows: invisible printers', delve into women's life stories to explore how their circumstances influenced their choice to claim credit, act anonymously or publish in ways that concealed their personal role in family businesses – including physical engagement with production processes – throughout the hand-press centuries. In 'Womens' work in the nineteenth-century economy of pornography', E. Haven Hawley squeezes a surprising amount of blood from a stone. Although this is a context in which printers (especially women) took great pains to conceal their identities, she uncovers significant evidence about the role of women by taking a new, gendered lens to this anonymised body of work. Karen Holmberg's 'Case studies: how a generation of women came to print' traces the pathways through which Mary Laird, Felicia Rice, and Cathy DeForest began printing, acknowledging the physical labour of printmaking in the context of marriage, child-rearing, and the limited professional opportunities that were open to women. Together, the eight contributions offer a completely (and unfortunately) new framework for interpreting the ways that women have engaged with hand-press printing practices and print technologies, from the late 1400s to the present.

Female printmakers, printsellers, and print publishers in the eighteenth century: the imprint of women focuses on western European women who printed in the long eighteenth century. With fifteen contributions, it redefines how women's printing can be identified and more accurately reinterpreted. It addresses gendered socio-economic factors in printing, exploring, for example, the significant disadvantages for those women who worked, or

tried to work, as professional printers, compared with more privileged women who were not reliant on printing for a living and could print with political, literary, artistic or recreational motives. 'Part II: Spaces of Production' is most relevant to readers of this *Journal*; other chapters focus on 'self-presentation and self-promotion' and 'acumen in business and law'.

In 'Divine secrets of a printmaking sisterhood: the networks of the Horthemels and Hémery sisters', Kelsey D. Martin explores how marriage affected women's printing practices. Rita Bernini's 'Laura Piranesi *incise* in her father's footsteps' considers the practical implications of being the only woman known to have trained and worked in the workshop of her father, Giambattista Piranesi. Cynthia E. Roman's poignantly titled contribution 'Enchings by ladies, "not artists"', explores how 'class-based mandates' to distance privileged leisure activities from trade meant that 'women etchers shared greater parity with their male counterparts who were equally compelled to distance themselves from commerce' (p. 138). She links this to printmaking practices; Lady Louisa Augusta Greville's choice to use varied techniques and multiple bitings of the etched plate communicates both her skills in printmaking and her 'privileged access to canonical old masters' (p. 139).

Given the conventional concealment and obscuring of the presence of women in the documented history of print, there are inevitable omissions. It is not always clear what case studies represent; the fact that detailed documentation survives is itself an indication of something exceptional. Future research that identifies the evidence for trans women and non-binary people who printed will be welcome, for example. But the research in these volumes is remarkable, and they constitute major contributions to scholarship. Together, they open new avenues for researchers to understand how, where, when and why women printed, using methodologies that are adapted to women's contexts, by gleaning unprecedented information out of the deliberately sparse historical, and modern, records.

Elizabeth Savage