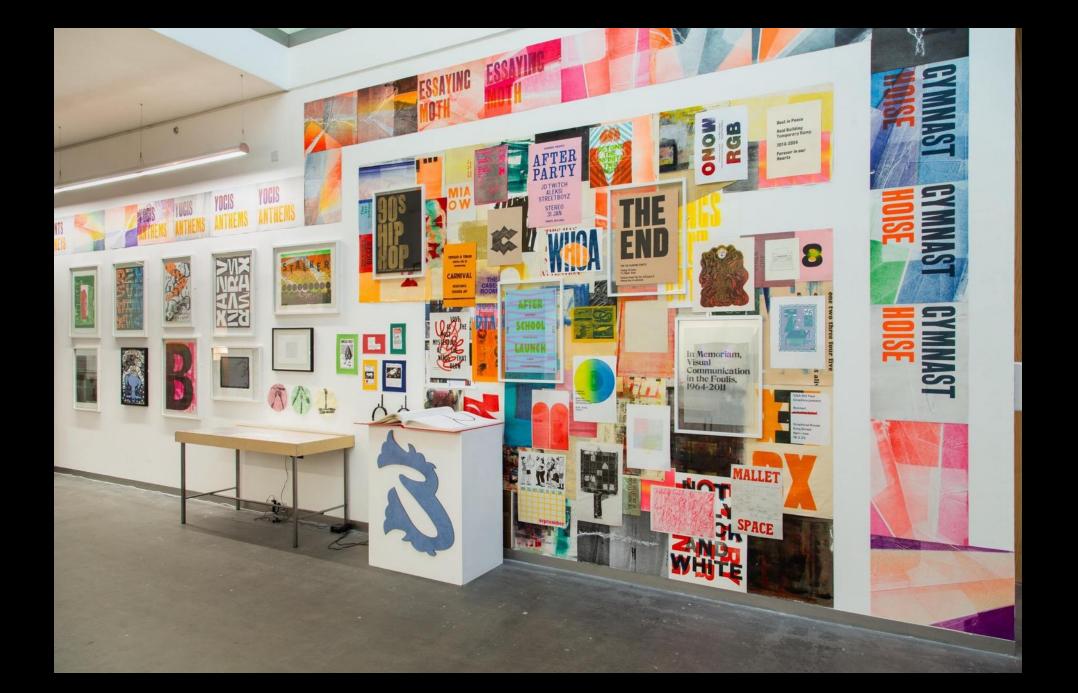
The Caseroom at 60: sustaining print heritage at Glasgow School of Art









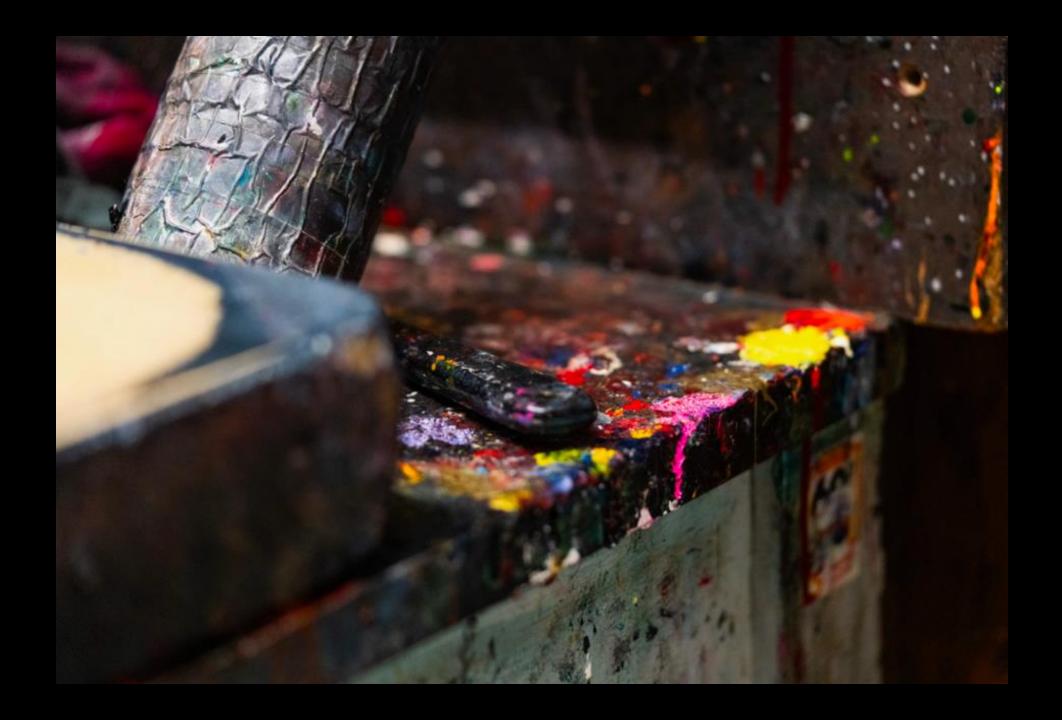


Billboards: Ruth Kirkby

## THE CASE-ROOM

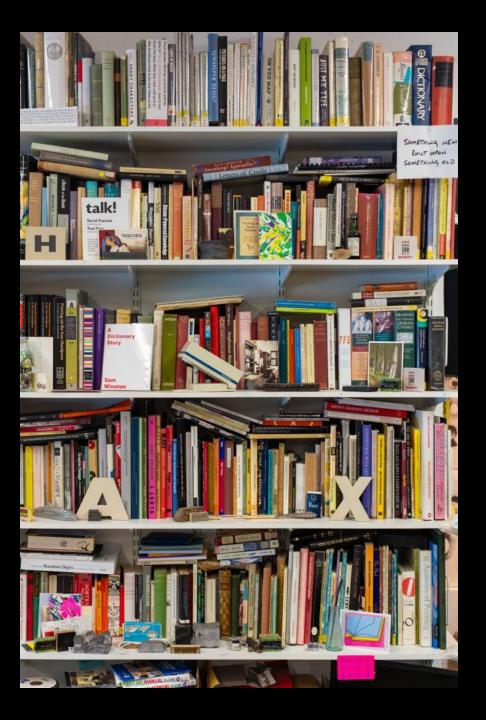






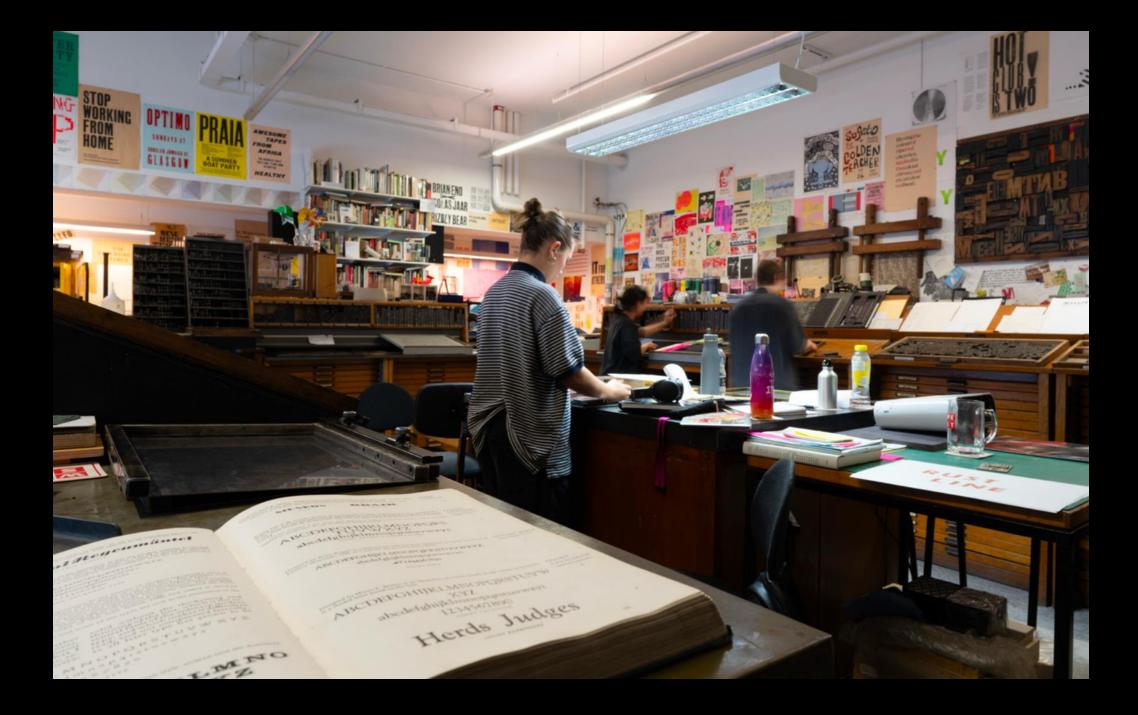
















Alaric Garnier, Signwriting Workshop



Alasdair Gray, Lecture on Book Design, 2015

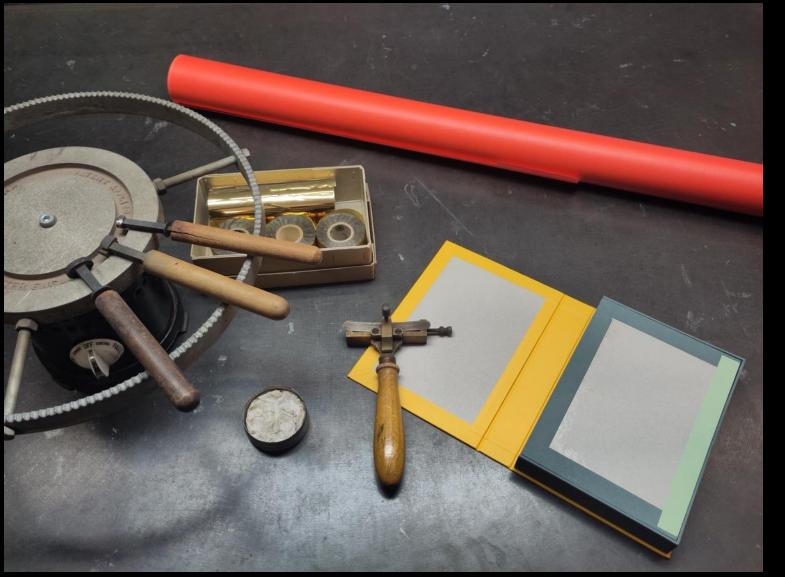
Design education and printing equipment









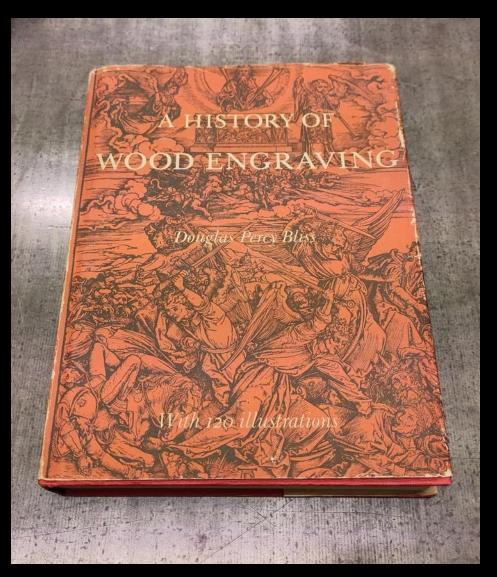


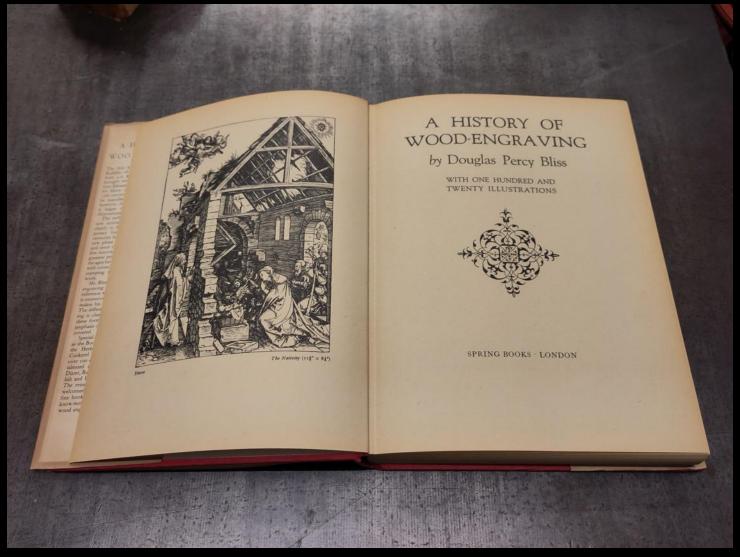


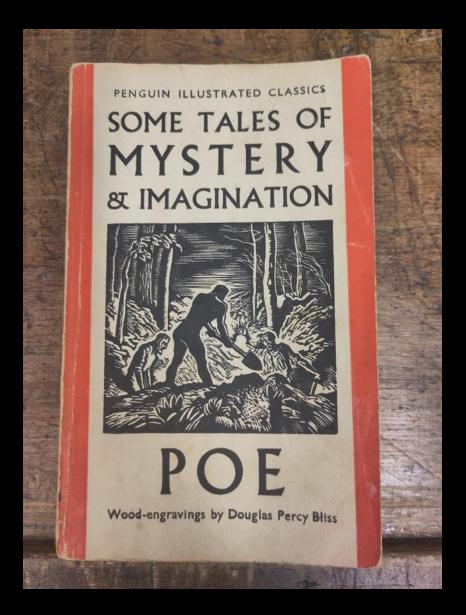


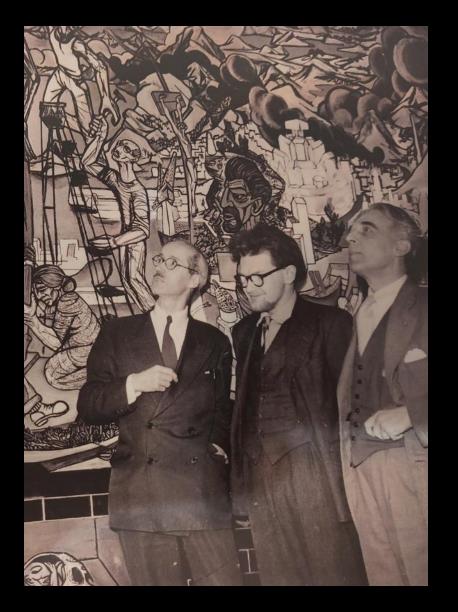
Wood engraving: a catalyst











D P Bliss, Alasdair Gray, Professor Cairncross, 1957

## LENNOX PATERSON SCOTTISH WOOD-ENGRAVER

By Douglas Percy Bliss



FTER the First World War there was a won- slowly out. The latest casualty of this kind is the Society published in limited editions, numbered and signed like await an economic Spring. etchings; and dealers sold them. Books were illustrated New geniuses have arrived in number during the wat excelled.

Things are different now. Wood-engraving slumped for a decade. like other branches of engraving. Scraper-board and Born in 1915 Lennox Paterson was educated at

derful florescence of wood-engraving. Single prints were of Artist Printers, which has decided to hibernate and

with wood-engravings: indeed it was for a time the and post-war years, but these have been painters. Among most fishionable medium of book-illustration. There the younger wood-engravers I see only one newcomer were two National Societies of Wood-Engravers. Con- who has 'arrived', Lennox Paterson of Glasgow. His siderable reputations and comfortable livelihoods were work done during the last three years has astonished me made by successful engravers; and it was generally by its force, vitality and technical maturity. He is the acknowledged that in this field of the Arts Britain author of prints some half-dozen of which are in my opinion the most important made on the wood-block

litho offset have taken its place in illustration. Dealers Glasgow Academy and at the Glasgow School of Art and their clients have ceased to be interested in prints off. He began as a painter but found that engraving had the block. The Societies of Wood-Engravers have died become an obsession with him, so he very wisely







G W Lennox Paterson, The Old Model Maker, c.1937

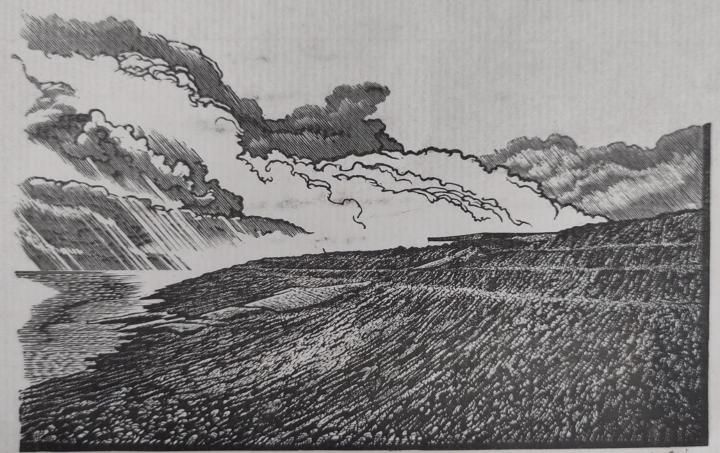


Commercial wood engraving, date unknown



Test block, date unknown





I . 98.

Publishing and technical expertise: The Foulis Archive Press

The third David Cargill Lecture delivered on Wednesday 25th November 1970 by

Douglas Percy Bliss MA, ARCA, HON DA (MANC), ABIA (RD)

at Glasgow School of Art

THE DAVID CARGILL LECTURE 1970

## SIR WALTER SCOTT

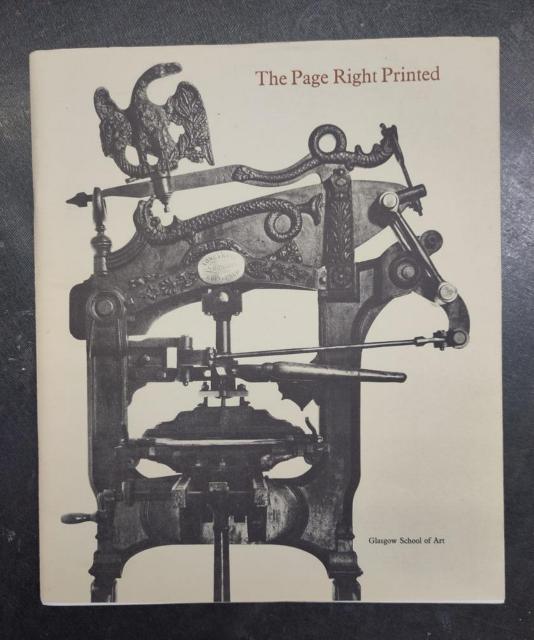
AND

THE VISUAL ARTS



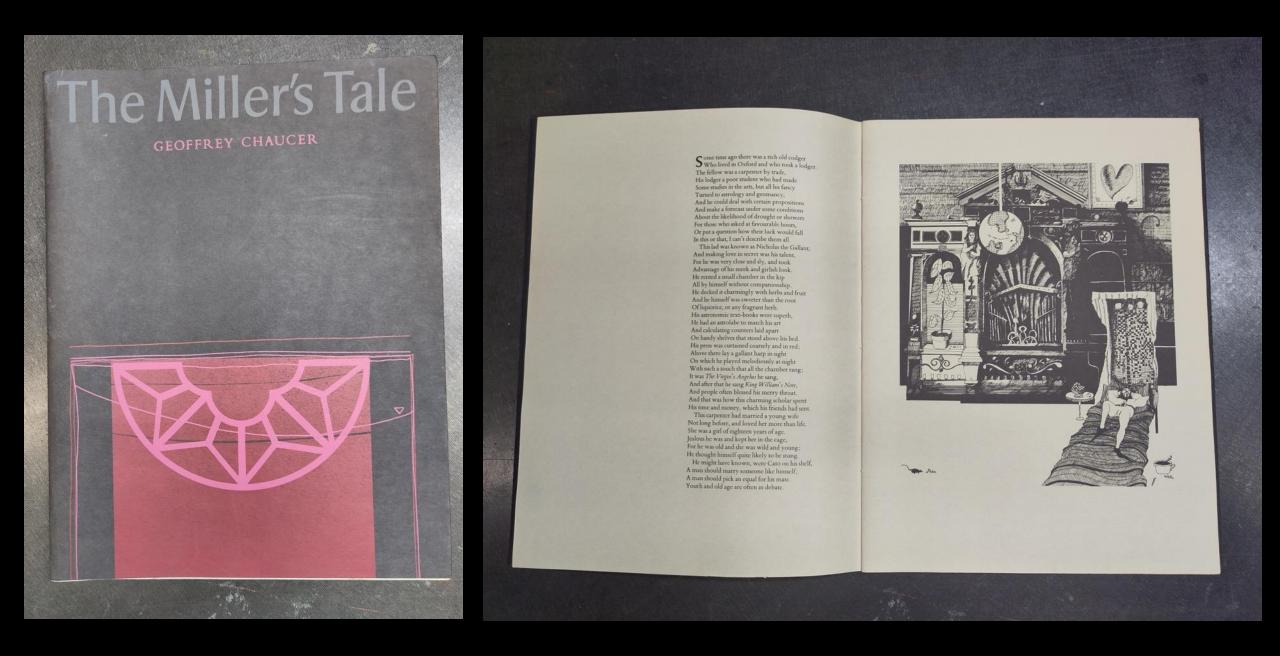
DOUGLAS PERCY BLISS

THE FOULIS ARCHIVE PRESS
GLASGOW SCHOOL OF ART
1971



'...the freedom to evaluate what is worth perpetuating in print.'

Gordon Huntly, introduction, *The Page Right Printed*, 1973





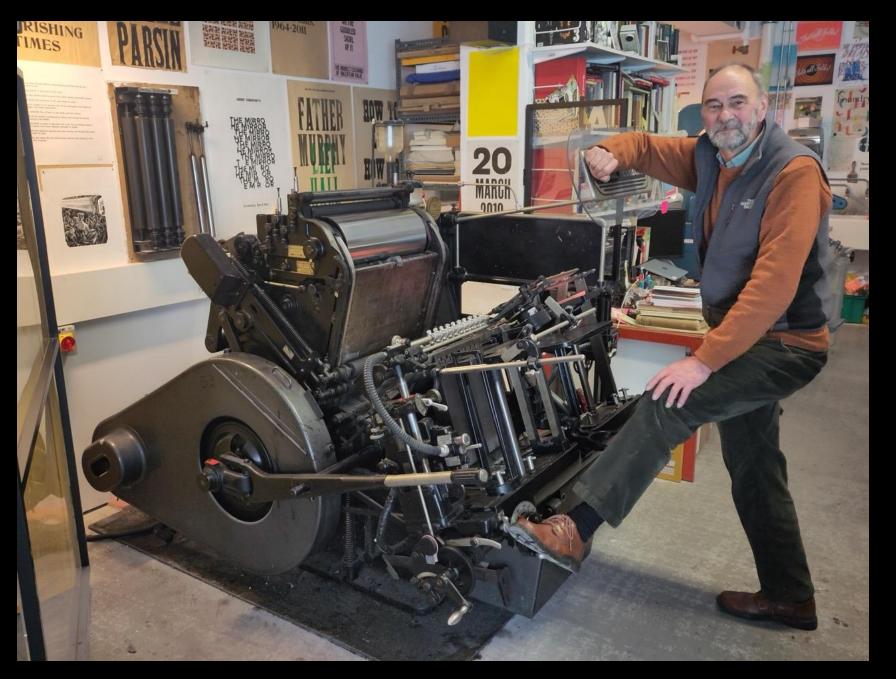


Foulis Archive Press Publications





Fraser Ross, 2024. Interviewed at Edwin's workshop

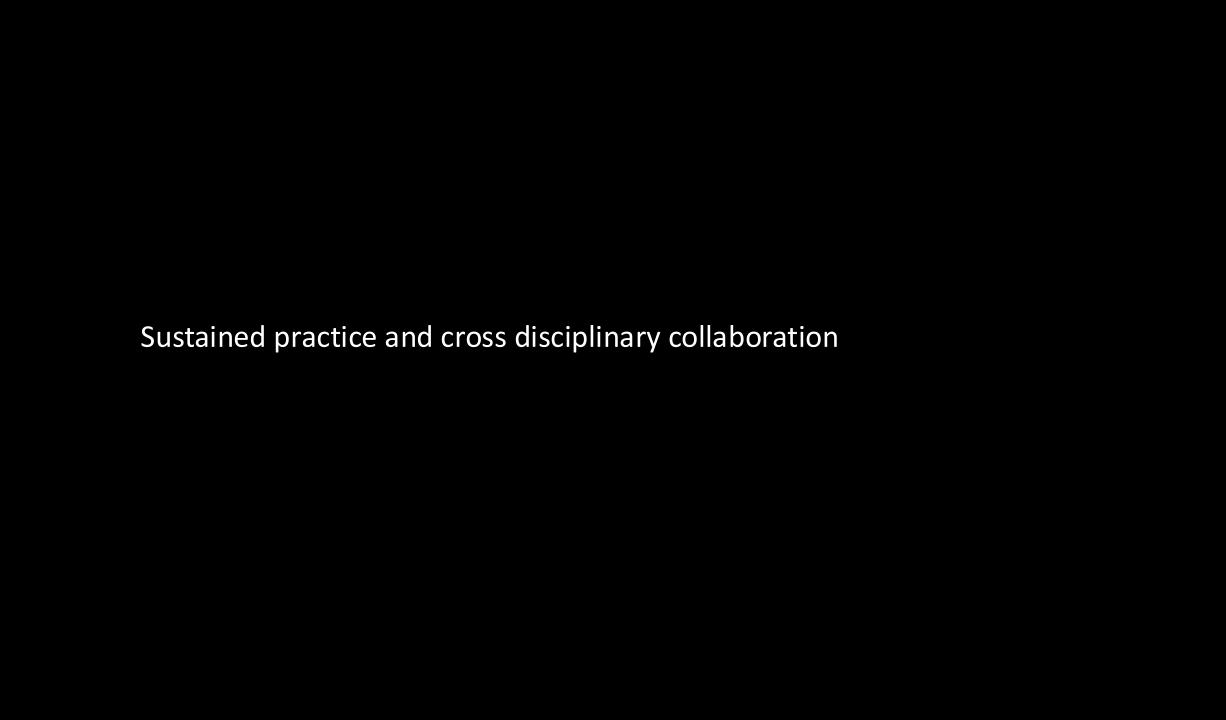




A limited edition of 200 copies handset by Fraser Ross in 9/12
Univers Light and printed on Strathmore Mist by Jack Fordy at the
Foulis Archive Press.

This is copy number 83

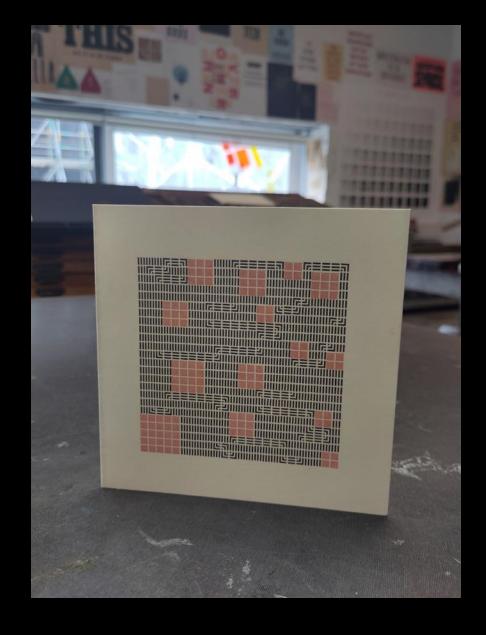
March 1976





started with a story about a woman who wa os her to bleed, slowly from a gash in her ten \(\xi\) vollows the line of her nose, slips into the held we as easier to hold - because of the hand b t igertips. He held it and he looked at oss his fi What would you like me to say?" loud, "u ck said, d the ron, o away.' ally know how to respond to this, so didn't r e hat he hadn't heard it. rended & had re mewhere once that that a thing can be mewhere once that the mewhere once the mewhere once the mewhere once that the mewhere once that the mewhere once the mewhere onc first man's h impact of the blow caused the first man to fall le then looked at his fingers. "W on his tem what? first man , six, I dazed from the blow, replied, m its new position on the floor, the rock aid first man sat up and twisted around to Zin ~ ere to be seen









Stop-frame animation, Ross Hogg & Edwin Pickstone, 2024

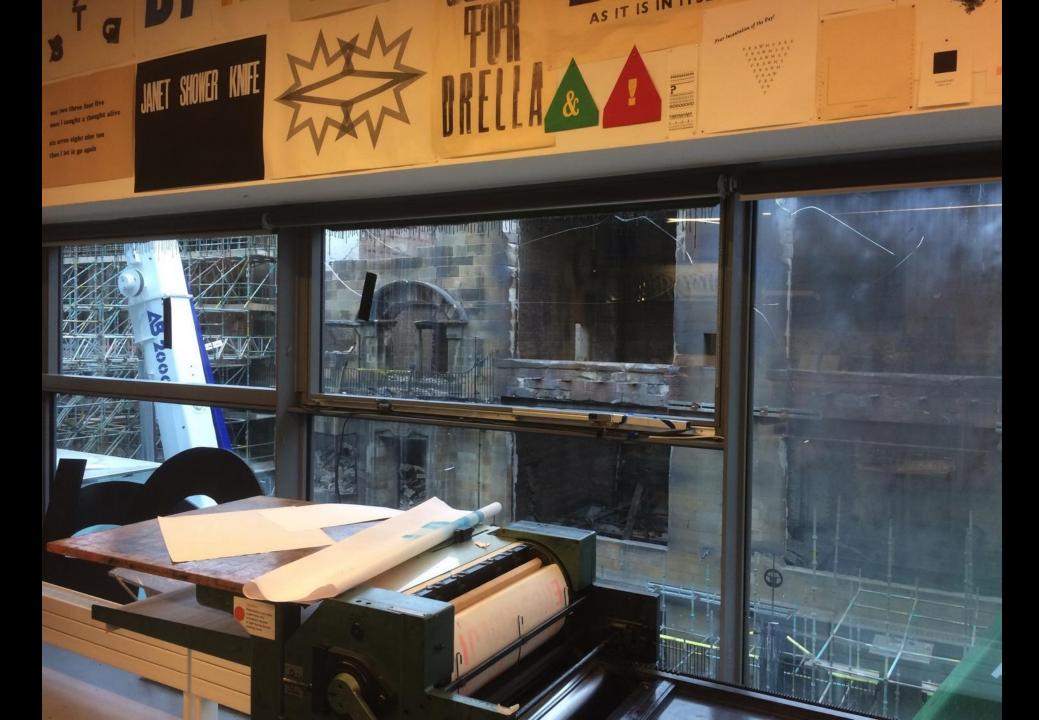




Edwin Pickstone & Claire Barclay, *Printshop!* Tramway, Glasgow, 2019

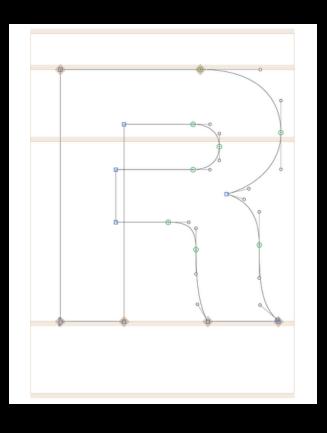












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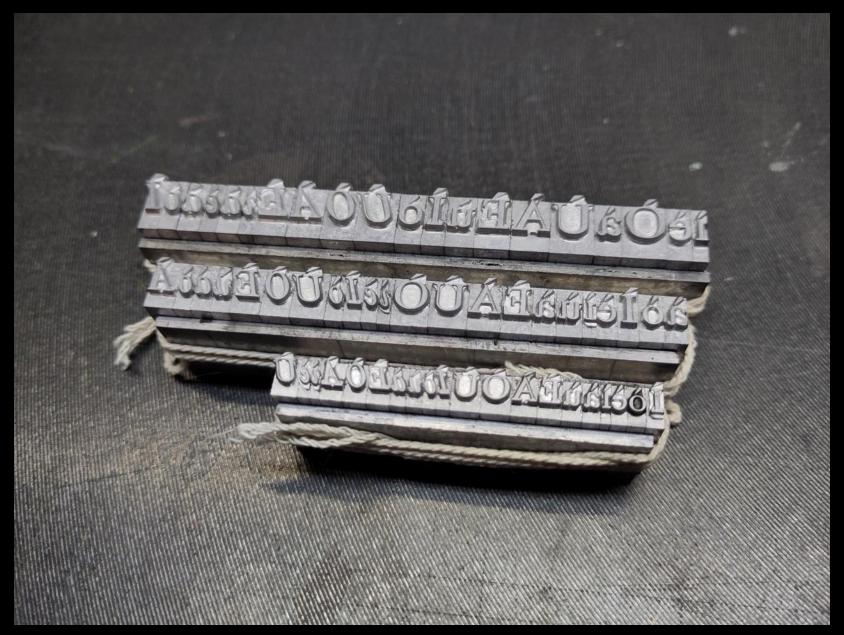




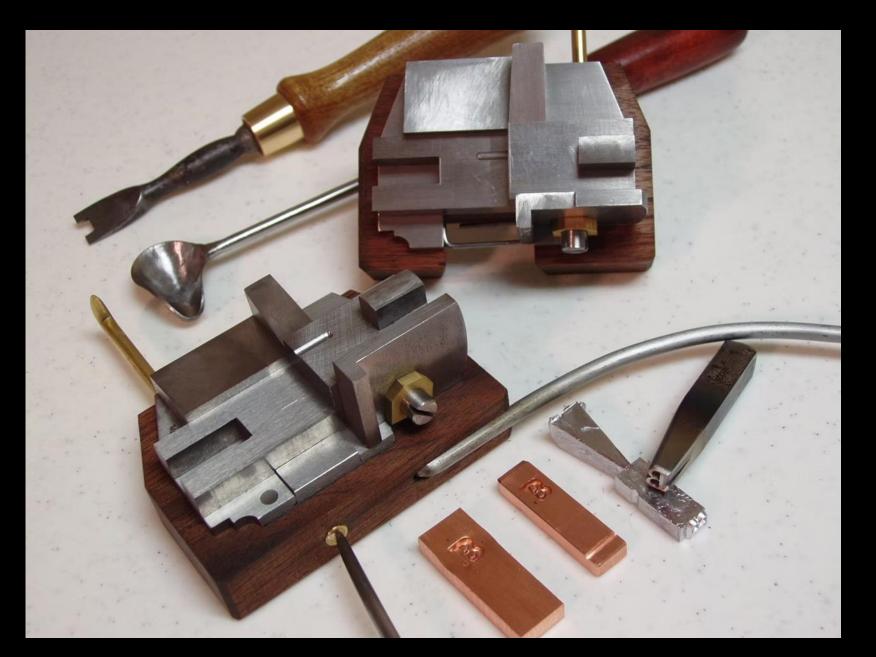




Scottish Gaelic woodtype, conversion kit prototype, 2025



Grave accent vowels for Scottish Gaelic setting, Monotype Baskerville, 2024 Casting: Nick Gill Matrices: Tipoteca Italiana



Hand casting equipment, Stan Nelson Jr





## MORAN TAINC

(many thanks)