

PPC DIGEST

PERIODICALS & PRINT CULTURE MONTHLY NEWSLETTER



Periodicals and Print Culture Research Group (PPCRG), Nottingham Trent University.

UKRI Funding awarded to NTU/JGU Collaboration: *Spaces of Translation: European Magazine Cultures, c1945 - c1965*

ANDREW THACKER

Professor Andrew Thacker (NTU) and Dr Alison Martin (JGU) have been successful in their bid for funding from the AHRC-German Research Foundation Scheme for their project *Spaces of Translation: European Magazine Cultures, c1945 - c1965*.

One of only 18 successful grants, the project was awarded over £400,000 to run from 2021 to 2024. Professor Thacker and Dr Martin will study a small constellation of literary and cultural magazines from three countries (Britain, France, Germany) in order to consider how, through translation, they explore and construct notions of European identity in the period following from the end of World War Two to the mid-1960s. Rapid shifts towards decolonisation, the Americanisation of European culture, the rise of anti-militarism and the strategic and ideological conflicts instigated by the Cold War all stimulated an ongoing reassessment of what the European idea stood for and whether or how it might be achieved. Using the notion of periodicals as 'European spaces' the project addresses the following research question: how does periodical culture in Britain, France, and Germany use translation to reconfigure a vision for Europe after the catastrophe of World War Two?

At the heart of the project lies a focus on the practice of translation as carried out in the magazines under consideration: what is the significance of the translation of works of poetry, fiction, criticism, and non-fiction in this period? How do translated texts operate as vehicles for the forging of new European identities? Does the crossing of linguistic boundaries produce alliances across national borders? Conversely, in the practice of non-translation do we see a new assertion of national languages and identities? Do bilingual magazines in this period (e.g. *Two Cities*, *Adam*, *The Gate/Das Tor*) work to bring diverse national literatures together, or mark their continued divergence?

The project will mount a range of events to explore these questions, including workshops, an international conference, a public-facing exhibition, and a website with translated materials from the magazines studied. In addition, a number of articles and a co-edited book of essays are planned.

'Yearning for unity': The Idealist Visual Culture of Modernist Magazines

TIM SATTERTHWAITE

Last Thursday, the PPCRG welcomed Dr Tim Satterthwaite (University of Brighton) as the second speaker this term in our 2020-21 New Directions Series.

Our New Directions series of invited guest speakers focuses on exchanging and developing methodologies across disciplines in periodicals and print cultural research. Hosted online, this occasional series of talks is free and open to all.

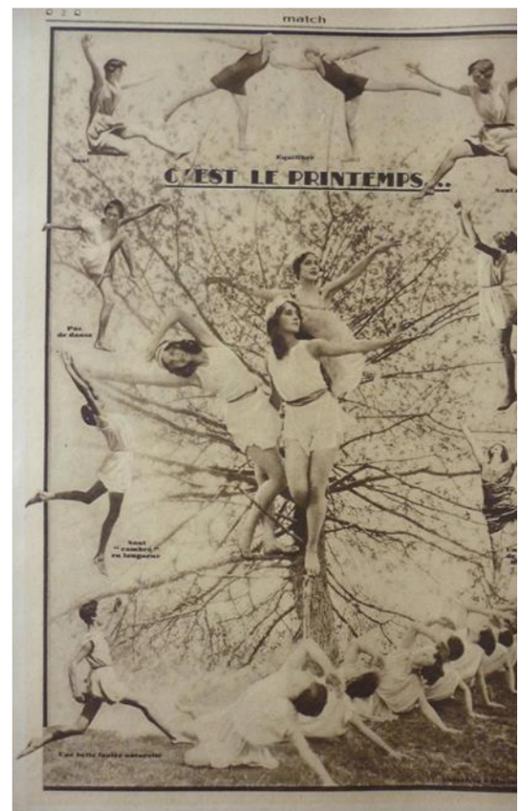
Tim deployed pattern theory to interpret the cultural symbolism of the regularity and repetition of images in interwar magazines.

PPCRG member, Dr Hui-ying Kerr, a design practitioner turned design historian and Senior Lecturer in Product Design at NTU, chaired the discussion.

Synopsis:

The new popular magazines of the 1920s traded in images of an idealized modernity, promising motorized leisure, scientific progress, and social and sexual emancipation. Whilst the components of this modernist ideal varied from title to title, its common principle was one of tolerance: the reconciliation, or mutual co-existence, of opposing forces, ideologies, and traditions. The defining question, captured in photo-stories on technology, architecture and the natural world, and in images of youthful, sunlit bodies, concerned the nature of modern society: how could individuals, and nations, learn to live together, and avoid a return to civil unrest and the catastrophe of war.

Tim Satterthwaite's newly published book, *Modernist Magazines and the Social Ideal* (Bloomsbury, 2020) is a pioneering history of these periodicals, focusing on two of the leading European titles: the German monthly *UHU*, and the French news weekly *VU*, taken as representative of the broad class of popular titles launched in the 1920s. The book explores, in particular,



the striking use of regularity and repetition in photographs of modernity, reading these repetitious images as symbolic of ideals of social order in the aftermath of the First World War. Introducing a novel methodology, pattern theory, the book argues for a critical return to the Gestalt tradition in visual studies. Interwar visual culture, in this reading, employed pattern as a cultural signifier: the spectacular and submerged pattern forms of magazine images reveal 'a symbolic resonance, an impress of their cultural intention'.

In the talk, Tim outlined the principles of pattern theory, and described how these are applied, in *Modernist Magazines*, to the critical reading of photographs and page layouts. Capturing repetitious and regular forms in both the manmade and natural world, the visual symbolism of interwar magazines embodied the contrasting ideals of technological and organic modernism.

About the Speaker:

After completing a BA in English at the University of Oxford, Tim Satterthwaite

Faye Hammill, PPCRG New Directions (Report)

ANNELISE EDWARDS-DAEM

On Wednesday, 25 November, we hosted Professor Faye Hammill, who presented her research on 'Print, Plastic, Panorama: The Empress of Britain Fashion Story, 1956', with thanks to those of you who made it along. In the following report, one of our PhD students Annelise Edwards-Daem gives her response to the event as it relates to her research on plastic and the figure of the doll in women's writing.

Faye Hammill's 'Print, Plastic, Panorama: The Empress of Britain Fashion Story, 1956' was the first talk of the semester in the PPCRG's New Directions series of seminars by guest speakers. The series focuses on new research and methodological questions relating to periodicals and print culture. In this talk Hammill discussed the rise of the ocean liner and how it was presented in the successful women's monthly magazine, *The Canadian Home Journal* (1905-58), through 'The Empress of Britain Fashion Show'. Hammill explored how the documentation of the fashion show on this new transatlantic liner in a 1956 issue of the magazine focused on glamour, fashion and commerce, and, most importantly, plastic.



Particularly significant in this issue is the prevalence of plastic on almost every page. Plastic is glamourized and painted as the ultimate domestic product; a material that is clean and versatile. This is, of course, in stark contrast to the change in attitudes towards plastic in the past few decades as, in the twenty-first century, it has become a product perceived as cheap, unattractive, polluting and a burden; something we don't necessarily want, but need.

It is this aspect of Hammill's talk that really captivated me and made me think of my current research on the doll in women's writing; how the materiality of the doll, a symbol of domesticity, changed from wooden or china figures to the plastic Barbie doll in 1959, only 3 years after the 'plastic' issue in *The Canadian Home Journal*. Both trends are symptomatic of a global interest

CFP 'The Book Review in the Long Nineteenth Century'

KRISTIN EWINS

Victorian Periodicals Review (SPECIAL ISSUE)

Book reviews, reviewing and reviewers pervade the nineteenth-century press, but scholarly attention to the genre, the practice and to reviewer networks is disproportionately sparse. The genre of reviews filled the early nineteenth-century quarterlies to the extent that they were known generically as Reviews. While retaining their name, Reviews transformed their frequency and contents, surviving as monthly miscellanies, without losing their claim to superior status among magazines, newspapers, and weeklies that also published reviews in profusion and in diverse forms. Although unheralded as a form, they occupied a significant space in weeklies such as the *Athenaeum*, *Spectator*, *Literary Gazette* and *Saturday Review*, and monthlies such as the *Review of Reviews*. Many dailies developed literary supplements that functioned as review spaces. The book review, this defining feature of our objects of study, has yet to receive sustained critical attention. This special issue seeks to invite scrutiny of reviews across the press in the long nineteenth century as cultural objects and cultural practices, alive to questions of class, gender, race and nationality.

Submissions might address any of the following:

- The *Review* and book reviews
- Taxonomies, forms and genres (e.g. occasional notes; causeries; notices; essays-like-review; review-like-essay)
- Exclusions and/or inclusions
- Hierarchies of print
- Critical language of book reviews
- Conventions of book reviewing
- Book review as dialogue
- Cultural value of the book review
- Repurposing, remediating, recycling book reviews
- Uses of anonymity and/or signature (including pseudonyms)
- Affects of the book review
- The book review in regional, national and/or transnational contexts
- Economics of the book review
- Book review networks/Networks of print
- The book review in relation to other reviewing practices/forms (e.g. of performances; art exhibitions; concerts)
- Editing review pages
- Politics of the book review

had a first career as a theatre practitioner and editor. In 2009, he enrolled on an MA History of Art at University of Sussex, graduating with distinction. He took his doctorate, on an AHRC scholarship, at The Courtauld Institute of Art, completing in 2016. Since then he has taught on History of Art and Design programmes at the University of Brighton, as associate lecturer at Middlesex University, and as summer school tutor for Courtauld Public Programmes. He was the organiser and co-director of [Future States](#) (University of Brighton, March-April 2020), a pioneering nearly carbon-neutral conference (NCNC) on the history of magazines. *Modernist Magazines and the Social Ideal*, based on his doctoral study of interwar periodicals, is his first book. Current projects include a special issue of the *Journal of European Periodical Studies* for which he is guest editor; a proposed edited volume, *Magazines and Modern Identities*, is currently under peer review.



For anyone interested but unable to attend the second research seminar, a recording of the talk will be available on the [Events page](#) of our website later today.

NTU 2021 PhD Studentship Scheme

PPCRG MEMBERS

Academic staff affiliated to Nottingham Trent University's Periodicals and Print Culture Research Group (PPCRG) invite applications for PhD projects in any area of periodical studies from the nineteenth century to the present day under NTU's 2021 PhD Studentship Scheme.

We are offering fully-funded PhD studentships, aligned with our Research Centres and available to UK, EU or international candidates. Studentships will be awarded to outstanding candidates who meet the scheme's minimum eligibility criteria. Part-time and international candidates **are** eligible. Further information about the scheme is available [here](#).

The **closing date is 12noon (GMT) on 4 January 2021**, and **applications need to be submitted via the online portal**.

in plastic in the Western world that changed several aspects of domestic life. One of the primary texts I focus on in my thesis, Margaret Yorke's *The China Doll* (1961), published only a couple of years after the introduction of Barbie, captures the transformation of the materiality of the doll in this period. Yorke writes, 'none of the shops stocked any dolls remotely like hers; virtually none were made of china; their bodies and faces were of various plastics'. Yorke's illustration of plastic as a new and unique material contrasts with the ubiquity of plastic across the pages of *The Canadian Home Journal's* 1956 issue, demonstrating the early emergence of divergent discourses surrounding plastic.

Hammill also points out the origin of the figurative association of plastic with artificiality as early as 1963; 'whether plastic houses might not connote plastic people' (*OED*). Within 6 years of its romanticization, it was already becoming a synonym for superficiality and insincerity. In the context of literature on the doll, the relationship between plastic and people has become the focus of ethical quandaries, plastic now being modified to the extent that it can resemble real life. This is shown in Margaret Attwood's *The Heart Goes Last* (2015), where sex doll manufacturers use plastic in order to make life-like skin: 'The bots are supposed to be really life-like, with body heat and touch-sensitive plastic fibre skin that actually quivers'. Not only have attitudes changed over time, but the actual material has also advanced to escape its 'artificial' associations. In this way, plastic seems to take on a life of its own, advancing and adapting with new technologies to appeal to new consumers. So, what is the future for plastic in print culture?

Although plastic has been adapted to avoid its negative connotations, attitudes towards plastic have still changed considerably since *The Canadian Home Journal's* 1956 issue, which seemed to embrace the fact that the clothing lines it promoted were made from the same plastic material as the pre-packaged bread advertised alongside them. There are now significant environmental implications of single-use plastic and fast fashion, which has led to the move to more sustainable and organic materials being used for clothing and magazines; for example, the sustainable lifestyle periodical *Seed Magazine* (2019--) is printed on 100% recycled paper using vegetable inks. This opens wider discussions surrounding the future of print magazines: whether they are, and should be, adopting more sustainable, plastic-free print methods and whether their sustainability is also reflected in their content.

M4C PhD Studentships

PPCRG MEMBERS

The AHRC-funded Midlands4Cities Doctoral Training Partnership (M4C) brings together eight leading universities across the Midlands to support the professional and personal development of the next generation of arts and humanities doctoral researchers. M4C is a collaboration between the University of Birmingham, Birmingham City University, University of Warwick, Coventry University, University of Leicester, De Montfort University, Nottingham Trent University and The University of Nottingham.

M4C is awarding up to 89 doctoral studentships for UK/EU applicants for 2020 through an open competition and 21 Collaborative Doctoral Awards (CDA) through a linked competition with a range of partner organisations in the cultural, creative and heritage sector.

English at Nottingham Trent University is inviting applications from students whose research interests connect with our fields of expertise in:

- The book review and the development of disciplines

The editors of this special issue (Laurel Brake, Fionnuala Dillane and Mark Turner) invite essays of 5,000-7,000 words in length (including notes and bibliography) for the Summer 2022 issue of *Victorian Periodicals Review*.

Please signal your interest by **15 January 2021** with a 200-word abstract (response by 15 February 2021) and brief (50 word) biography.

Submission deadline for final draft of selected articles is **15 August 2021** for publication in 2022.

Both abstracts and final essays should be submitted to Laurel, Mark and Fionnuala via the following address: 19cReviewing@gmail.com.

'Print, Plastic, Panorama...' (Recorded Talk)

FAYE HAMMILL

For anyone who was unable to attend – or would like to revisit – Professor Faye Hammill's talk on 'Print, Plastic, Panorama: The Empress of Britain Fashion Story, 1956', a recording of the talk (minus preliminaries and Q&A) is now available on the PPCRG website.

The recording has been added to the description of the research seminar on the [PPCRG Events Page](#).

Willa Cather and Popular Print Culture

WILLA CATHER FOUNDATION

Deadline for submissions: **15 Feb 2021**

From Nebraska to Pittsburgh and New York, Willa Cather's career as a writer was – and has been, even since her death in 1947 – inextricably intertwined with various popular print forms. This conference will focus on the intersections of Cather's life and writings with newspapers and magazines. Cather sometimes disparaged periodicals by hinting to friends and colleagues that she reluctantly published her work in them only to support her more serious writing, yet she understood very well their importance to a writer's standing in American culture during her lifetime.

Studentship landing page:

<https://www.ntu.ac.uk/research/research-degrees-at-ntu/phd-studentships>

Apply for a PhD Studentship page:

<https://www.ntu.ac.uk/research/research-degrees-at-ntu/phd-studentships/apply-for-a-phd-studentship>

Link to application portal:

<https://ntustudentship.smapply.io>

Applicants for the Scheme will be considered on the basis of academic qualifications or equivalent experience, interest, motivation and potential to undertake research in this area. This will be assessed through the application form, including research proposal and supporting statement, and the interview.

The University is firmly committed to a diverse and inclusive research culture which is characterised by fairness and equality of opportunity for all. We are actively seeking applications from groups that are currently under-represented in research.

The Studentship will cover:

- Tuition fees for Years 1-3 of PhD study at Nottingham Trent University and the thesis-pending fee in Year 4.
- A stipend to be paid in monthly arrears in Years 1-3 of PhD study at Nottingham Trent University in line with UK Research and Innovation (UKRI) minimum rates. You can find further information on UKRI rates [here](#).

For more details about PPCRG members' areas of interest and expertise, please see their staff profiles on the [PPCRG website](#).

If you would like to discuss a proposal before application, please contact the group's co-directors in the first instance:

Professor Andrew Thacker (andrew.thacker@ntu.ac.uk)
and Dr Catherine Clay (catherine.clay@ntu.ac.uk).

New Member Publications

Andrew Thacker's chapter on Jean Rhys and her library, her reading, and bookshops is about to be published:

- "‘Also I do like the moderns’": Reading Rhys's Reading', in *Transnational Jean Rhys: Lines of Transmission, Lines of Flight*, eds. Juliana Lopoukhine, Frédéric Regard, Kerry-Jane Wallart (Bloomsbury, 2020)

- American literature and cultural history
- Colonial, postcolonial, global, and world literatures and cultures
- Contemporary literature and culture
- Creative writing and critical-creative research
- Literature and environmentalism
- Gender and sexuality
- Gothic literature
- Literary and cultural theory
- Literature and technology
- Literature, film and visual culture
- MAGAZINE AND PERIODICAL WRITING
- Medical Humanities
- Modernism
- Poetry and poetics
- Popular fiction
- Race, Rights and Activist Writing
- Romantic literature
- Shakespeare and Early Modern writing
- Travel writing
- War and literature
- Women's writing

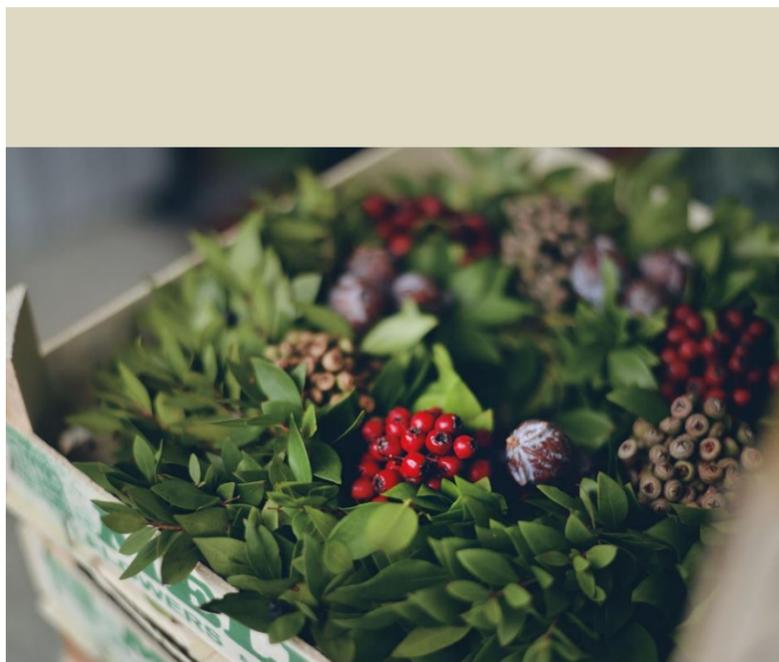
The deadline for M4C funding applications is **13 January 2021 (noon)**, by which time students must have applied for a place to study and have ensured that two academic references are submitted using the Midlands4Cities online reference form.

For full details of eligibility, funding, research supervision areas and CDA projects, and for dates of our November application writing workshops, visit <https://www.midlands4cities.ac.uk>.

Contact: enquiries@midlands4cities.ac.uk

Season's Greetings

CATHERINE CLAY AND ANDREW THACKER



Wishing all of our members a restful Winter break and a positive start to 2021!

Despite the deep significance of periodicals to Cather's career, however, scholars have focused most of their attention on Cather's writings that appeared in book form and on her relationships with her editors and publishers at the prestigious publishing houses of Houghton Mifflin and Alfred A. Knopf. In contrast, the 2021 Willa Cather Spring Conference signals a growing recognition of, and interest in, Cather's interactions with newspapers and magazines. Not only did her work for such periodicals as the *Nebraska State Journal*, the Pittsburgh-based *Home Monthly*, the *Pittsburg Leader*, and *McClure's Magazine* support her during her early struggles, but they also shaped her writing and established her early reputation. Throughout the rest of her career, and even after her death, newspapers and magazines continued to play a key role in publicizing her works. Indeed, nearly all of Cather's most significant short stories and novels first appeared in the pages of a magazine, from *Woman's Home Companion*, *Collier's Weekly*, and *McCall's Magazine* to the *Atlantic Monthly*, *McClure's Magazine*, *Century*, and *Overland Monthly*; they were also sometimes reprinted in newspapers both in the United States and abroad.

Participants and attendees of the 2021 Cather Spring Conference will explore the many different ways in which newspapers and magazines played a role in Cather's career and life. Some possible topics include:

- Cather's nonfiction writing for newspapers and magazines
- Cather's work as a periodical editor
- How popular mainstream periodicals of her day – and certain writers for them, such as Fanny Butcher, H. L. Mencken, and Grant Overton – portrayed Cather to their reading publics
- How Cather consciously and intentionally shaped her public persona via periodicals
- How Cather's experiences with popular mainstream periodicals compared with those of writers from traditionally underrepresented groups
- The influence of Cather's periodical reading on her own work
- The reception of Cather's works by newspaper and magazine reviewers
- The ways in which Cather and her works were depicted in minority-owned periodicals
- Strategies for incorporating Cather's periodical writings and experiences into classroom teaching

- Cather and her works as they appeared in international newspapers and magazines
- The impact of periodical publication on Cather's earnings, popularity, and critical reputation
- The illustrations that accompanied her periodical publications
- We also welcome papers that offer context on the popular publishing world in which Cather operated, from approximately 1895 to 1947.

Abstracts of no more than 250 words should describe papers or presentations approximately twenty minutes long. Innovative formats are encouraged. Abstracts, along with your contact information and institutional affiliation, should be emailed to education coordinator Rachel Olsen at rolsen@willacather.org by **15 February 2021**. Questions may be sent to Dr Charles Johanningsmeier, Academic Director of the 2021 Spring Conference, at jmeier@unomaha.edu.

Given the uncertainties of the COVID-19 pandemic, we are planning for all possible formats: in-person in Red Cloud, completely online, or a hybrid. Presenters should plan to present their paper or participate in discussions online should circumstances require it.

Spring Events Programme

REBECCA BUTLER

We're busy lining up further installments in our New Directions series for Spring 2021.

Confirmed events include:

- A panel on poetry magazine editing (Feb)
- A talk on the development of Nottingham Black Archive with founder, Panya Banjoko (Mar)
- A panel on zines in theory and practice (May)

We're also looking forward to hearing PPCRG members Ellie Reed (20 Jan) and Chris Mourant (12 May) present on their periodicals research as part of the English Research Seminar Series at NTU.

Further details to follow in the January issue.