

PPC DIGEST

PERIODICALS & PRINT CULTURE MONTHLY NEWSLETTER



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

Art Publishing, Periodicals and Printed Things (CONFERENCE)

Thursday 30 June 2022 and Friday 1 July 2022
University of Northumbria



Energised by the post-digital publishing ecology of the past two decades, an expansive field of research has started to re-evaluate the significance of bookshops, presses, periodicals, and reader networks to the history of art in Britain and beyond. Studies have engaged with avant-garde magazines, artists' bookworks, conceptual writing, scholarly journals, radical pamphlets and political zines, in seeking to comprehend how publishing about art, or as art, has shaped the histories of the discipline. Recognising that historiography has traditionally centred on the textual at the expense of thinking publications as objects, this conference encourages particular consideration of the visual, material and social qualities of print and digital publishing practices. Spanning time periods and geographies, it will reflect on the ways in which audiences access, encounter and engage with information, and how these encounters dynamically generate artistic, intellectual and political communities.

This conference is supported by the Paul Mellon Centre for Studies in British Art, the Association for Art History and Northumbria University.

Please register [here](#) via Eventbrite and further details (including how to confirm for events and catering) will be emailed in late May.

Illustrated Women's Magazines (PANEL)

PPCRG New Directions Series 2022

ALICE WOOD AND ALICE MORIN

The PPCRG is delighted to welcome Dr Alice Wood (De Montfort University) and Dr Alice Morin (University of Marburg) for the second event in our **2022 New Directions** series. The series focuses on exchanging and developing methodologies across disciplines in periodicals and print culture research. Hosted online, this occasional series of talks is free and open to all. Chaired by Dr Catherine Clay, co-director of the PPCRG, this event marks *Good Housekeeping's* centenary year with a panel on women's illustrated magazines, which will include discussions of *Good Housekeeping* (UK), *Vogue*, and *Harper's Bazaar*.

Date: Weds, 27 April 2022

Time: 16.00-17.30 (BST)

Venue: Microsoft Teams

How to Join: [Click here to join the meeting](#)



Overview:

Dr Alice Wood

‘An all-round magazine edited for your use’: *Good Housekeeping* (UK) in 1922

A hundred years after the launch of *Good Housekeeping* (UK), this paper offers a close examination of the magazine's outlook and focus in its first year of publication. Addressing a broader female audience than we might expect, including housewives and mothers, workers and single ‘Batchelor girls’, this middle-class domestic magazine engaged with a diverse array of topical issues, from divorce reform to extending the franchise, as well as printing high-quality fiction and domestic and consumer advice on how to equip, furnish and manage a home. Early issues of British *Good Housekeeping* emphasised the magazine's utility, claiming ‘it can be made to yield endless service, if you will use it’ (May 1922, p. 74). Marketed as a practical aid to the industrious homemaker citizen, *Good Housekeeping* called on its readers to apply themselves in the home and beyond, viewing politics as ‘an essential part of every woman's life’ and arguing ‘an interest in politics simply means “doing for one's country what one has always done for one's home”’ (Sep 1911, p. 46). This paper explores tensions between labour and leisure, utility and enjoyment, across *Good Housekeeping* issues from 1922, considering what these can tell us about changing class and gender relations and the commercialisation of women's domestic work in the wake of the First World War.

'It was, like any other period, a time of transition...' (Recorded Talk)

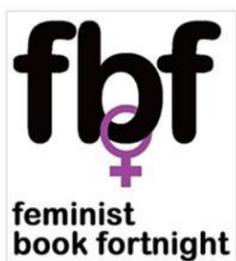
SAMUEL BIBBY

For anyone who was unable to attend – or would like to revisit – Samuel Bibby's talk, 'It was, like any other period, a time of transition: 1970s Britain and the native art-historical journal', 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 online talk on the [PPCRG Events Page](#).

The Tide Comes In: Feminist Magazines, Past and Present

PPCRG EVENT: TUES 24 MAY, 2022



Five Leaves Bookshop presents
**Feminist Magazines,
Past and Present**
with Dr Laurel Forster
and Dr Joanne Hollows
24 May, 7–8.30pm, in person



What does it mean to be a feminist magazine? What role have feminist magazines played in the remaking of feminism for successive generations? And what are the origins of the feminist magazines – online and in print – we read today?

To discuss these questions, the PPCRG, in collaboration with Nottingham's Five Leaves Bookshop, welcome Dr Laurel Forster (University of Portsmouth) and Dr Joanne Hollows (writer and researcher) in conversation with Dr Catherine Clay (Nottingham Trent University), co-director of the PPCRG and editor of Five Leaves publication, *Time and Tide: Centenary Issue* (2020).

Looking back to this iconic feminist magazine, founded in May 1920 in the wake of the women's suffrage movement, this event will explore the role of feminist magazines in the making of feminism through the 'second wave' to the present, focusing on titles showcased in the recent volume co-edited by Forster and Hollows, *Women's Periodicals and Print Culture in Britain, 1940s-2000s* (EUP 2020).

Ranging from 1970s publications including *Spare Rib* (1972-93) and *Womens Voice* (1973-81) to more recent magazines including *The Vagenda* (2012-15) and *The Feminist Times* (2013-14) this conversation will invite reflection upon the changing face of feminism over the decades and feminist agendas today.

£3 entry. Booking essential as spaces will be limited.

Register via Eventbrite [here](#) for the in-shop event and [here](#) for the livestream event

Dr Alice Morin

Shaping a Brand, Shaping a Genre. *Vogue's* and *Harper's Bazaar's* Anniversaries in Print and Beyond, from Self-Referentiality to Intermediality to Intericonicity

This intervention will examine the ways in which women's magazines strove to write their own history(ies) on the printed page, and beyond. Anniversaries have provided ideal occasions for such selective reminiscing and intentional staging. We will look at these using *Vogue* and *Harper's Bazaar* as examples: two well-established, authoritative, high-end fashion magazines very much hinged on building distinctive brands since at least the 1920s—the period when they started to celebrate anniversaries, subsequently gaining traction up until today.

We will focus on three main strategies. First, we will diachronically observe intramedial commemorations (under the form of articles and portfolios, special issues, supplements and the like), as the longest standing practice of anniversary celebration. We will then turn to intermedial manifestations, first and foremost through the adjacent print media of the retrospective book, characteristically bound to greater durability compared to magazine—but accomplishing also a range of other more complex purposes, as we will explore. Finally, we will also turn our attention to special events, in particular exhibitions which, starting from the 1970s, proved to be a privileged medium for memorialization, legitimation, canonization and more generally to weave fashion magazine titles and production into the cultural fabric—a stake still very relevant today.

Using an approach attuned to magazine issues (as an archive), and to their materiality, yet also supplemented by historical documents (*e.g.* correspondence, exhibition photographs and promotional material, etc.), we will contrast and compare the functions performed by these media, as well as their convergences in defining altogether singular brands, and a magazine genre.

About the Speakers:

Dr Alice Wood is a Senior Lecturer in English Literature at De Montfort University. Her research explores the reception and dissemination of modernism through commercial women's magazines of the interwar era, such as *Harper's Bazaar* and *Vogue*, and the framing of women as modern subjects in these and other fashion and domestic magazines, including *Good Housekeeping* and *Modern Home*. She is the author of *Virginia Woolf's Late Cultural Criticism* (Bloomsbury, 2013) and *Modernism and Modernity in British Women's Magazines* (Routledge, 2020).

Dr Alice Morin is postdoctoral research associate to the »Fragmentwanderungen« (A Media-Based Comparison of Fragment Migration: Photographs in Periodicals and Books in the Twentieth Century) project, as part of the interdisciplinary unit Journalliteratur, based in Germany. She holds a PhD in American Studies by the Université Sorbonne Nouvelle (2018), where she also taught American political and cultural history. Her research focuses on the mediatic uses of editorial photographs, and their production and circulation in a transnational context. She was also scientific advisor to the French *Vogue* centennial exhibition at the Palais Galliera-Musée de la Mode de la Ville de Paris (2021).

UPCOMING EVENT: 11 MAY 2022

PPCRG NEW DIRECTIONS SERIES 2022

EVANGHELIA STEAD

Date: Wednesday, 11 May 2022

Time: 16.00-17.00 (BST)

Venue: Microsoft Teams

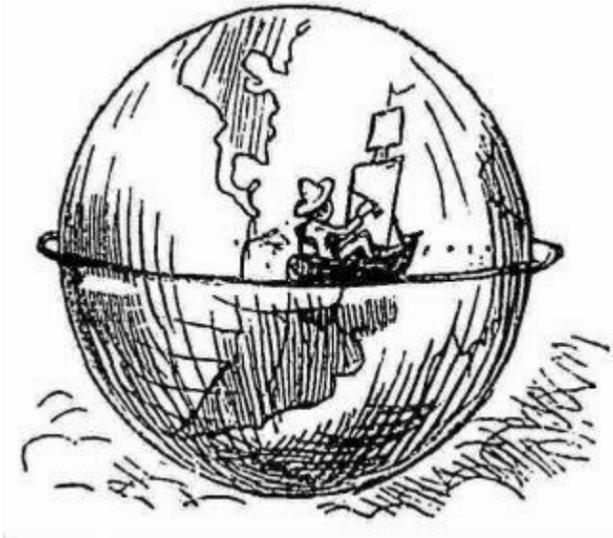
Chair: TBC

The PPCRG is delighted to welcome Professor Evangelia Stead (University of Versailles Saint-Quentin-en-Yvelines, UVSQ) as the third guest speaker in our 2022 New Directions series.

Further details about the event and a meeting invitation will be circulated closer to the time via Microsoft Teams.

Victorian Periodicals Review

EXPANDING THE FIELD PRIZE



The VPR Expanding the Field Prize is awarded annually for an outstanding essay that diversifies the existing geographic, racial, and ethnic composition of nineteenth-century periodical studies. Submissions for this prize should do at least one of the following:

- Deepen our understanding of BIPOC (Black, Indigenous, and People of Colour) founders, editors, contributors, and readers of periodicals
- Interrogate Anglocentric perspectives
- Enact anti-racist or anti-colonial values
- Consider the cultural impact of the British Empire around the world

The annual awardee will receive \$500 and publication of their article in *Victorian Periodicals Review*.

Applications open on 1 May and are due by 15 June

See the current [award calendar](#) for all application deadlines.

Submission Guidelines:

Essays should be approximately 4,000–7,500 words (or 15–25 pages), excluding notes and bibliography. Formatting should be double-spaced throughout with one-inch margins and a standard font such as Times New Roman, size 12. Please also note:

- Graduate students, independent scholars, and faculty of all ranks are eligible to submit their work.
- Manuscripts should not be under submission elsewhere or previously published.
- Submissions should be emailed as an MS Word attachment.

Please [email submissions](#) directly to the VPR editor, Dr Katherine Malone.

For more information on the award, and for detailed application instructions, visit <https://rs4vp.org/awards/>.

Radical Print Culture Today (REPORT)

MAX PIESLEY

The roundtable discussion and workshop event, Radical Print Culture Today, was hosted by the PPCRG at Nottingham's National Justice Museum on Wednesday 23rd March. Roundtable participants from Five Leaves Bookshop, Bromley House Library, LeftLion, Sparrows' Nest Library and Archive, and the Nottingham Women's History Group (NWHG) partnered with NTU faculty members to deliver a snapshot of Nottingham's rich involvement with rebellious print literature.

The evening began with a creative screen-printing workshop hosted by Dizzy Ink, which saw participants produce a souvenir print aptly adorned with a sunflower and the now infamous quote of defiance heralded by a Ukrainian civilian in response to the Russian invasion of her homeland: 'Take these seeds and put them in your pockets, at least sunflowers will grow'. This representation of a hugely important humanitarian crisis was also an effective portrayal of the ever-present need to rebel against social and political injustice with words.



The roundtable was kicked off by Ross Bradshaw (owner of Nottingham book retailer, Five Leaves Bookshop), whose first talking point was the clear demarcation between independent bookshops and radical bookshops – a point emphasised by Ross' excavation of the history of right-wing opposition to radical and left-wing booksellers. Ross was followed by Val Wood of NWHG, who outlined the importance of print literature to the women's rights movement by drawing on the Nottingham Women's Liberation Group (WLG) and their journal *Socialist Woman*. Work is currently underway (in partnership with the University of Nottingham) to catalogue material related to the Nottingham WLG for the East Midlands Feminist Archive – a collection which will no doubt serve as an invaluable resource for researchers.

Talks then followed by Philipp Koellen (activist archivist at Sparrows' Nest), and Jared Wilson (editor and co-founder of LeftLion). Home to thousands of unique pieces of print material, Sparrows' Nest is Nottingham's archive of anarchist and radical print literature. Philipp's enthralling knowledge of the history of anarchist groups was on display as he emphasised the importance of understanding past struggles in order to better understand the struggles of today. Jared then provided a fascinating overview of the history of LeftLion, an independent magazine entrenched in Nottingham's 1990s music and arts scenes. From *Overall* magazine to a story about Nirvana's first UK tour being booked from a flat in Hyson Green, to the documentation of Nottingham's DIY print history, Jared's talk paid testament to Nottingham's position at the forefront of print, style and rebellion.

Talks were rounded off by Anja Thompson-Rohde (Collections and Engagement Manager at Bromley House Library) and Matt Gill (founder of Raw Print). Many of the books that are stored in Bromley House, some of which have attracted fierce opposition over the years (such as *The Butcher Shop* by Jean Devanny), provide an interesting insight into the reception of topics and authors over time. To demonstrate this, Anja presented an item which was bought by the library, then withdrawn as 'inappropriate', then recently replaced – proof of the continued importance of preserving radical literature. Matt then discussed his motivation for establishing Raw Print, a platform that celebrates the dynamic nature of independent publishing through magazines, zines and zine-making – to challenge notions of publishing and print within universities, to convey the importance of zine culture and the DIY ethos, and to further the argument that peace can be radical.

At the end of the evening, an important question was raised: 'is print dead?'. If the work that these participants do in the preservation and promotion of Nottingham's print cultural inheritance is anything to go by, the answer is an emphatic 'no!'