The Printing of BLAST

Michael E. Leveridge

The magazine BLAST was conceived at the end of 1913 as the main organ of the embryonic Vorticist movement. With Wyndham Lewis as its editor and Ezra Pound as its main publicist, it provided a forum for the group of artists and writers who were associated with the Rebel Art Centre in the spring of 1914. Its pages were the chief means of bringing the artistic and literary sides of Vorticism together, and it remains the movement’s principal achievement.

Both the 1914 and 1915 issues of BLAST were printed by Leveridge & Co. of St Thomas’s Road, Harlesden. This small printing firm in north-west London was established in about 1903 by William Henry Leveridge, the author’s grandfather.1 William was born in 1874 in Kensal New Town in the detached part of the parish of Chelsea to the north of Kensington, and was apprenticed to a printer. He married Florence Zilpah Camken in Battersea in August 1900. William and Florence lived in Battersea for about a year and then moved in 1902 to 72 Fortune Gate Road, a terrace house in the rapidly expanding London suburb of Harlesden. William started his own printing business at 72 Fortune Gate Road, producing dance tickets, whist drive tickets and other printed items in his spare time. Financial support from his father George enabled him to set up in business on his own. The printing was transferred to some stables in the nearby St Thomas’s Road in 1906 when the name Leveridge & Co. was adopted for the firm.2 The earliest identified example of printing by Leveridge & Co. is the Harlesden Public Library’s report for 1906. Its cover shows William’s ability to use a variety of typefaces in an effective asymmetrical design, an ability that was used to good effect when BLAST was printed eight years later (figure 1).

William and Florence and their first five children moved the short distance from Fortune Gate Road to a newly built terrace house at 90 Craven Park in 1907. William’s half-brother George Charles Leveridge joined Leveridge & Co. to help with the business side of the firm, whilst William concentrated on the printing. George was born in Kensal New Town in 1884 and worked as a railway clerk when he left school.3 In 1912 and 1913 Leveridge & Co. had a branch office at Exchange Buildings, High Road, Wembley.4 By 1914 the firm was well-established as a jobbing printer with six male employees (figure 2). They included Tom Nightingale, who spent most of his working life with the firm and remained a personal friend of the family to the end of his life.

Wyndham Lewis was engaged on three main projects in London in the spring of 1914—decorating a dining room for the Countess of Drogheda, establishing the Rebel Art Centre and producing BLAST. The dining room at 40 Wilton Crescent was completed by 26 February when it was shown to a specially invited group of visitors. The Rebel Art Centre was established in March at 38 Great Ormond Street as a base from which Lewis and his associates could promote their work and ideas.5 Its general prospectus, the prospectus of its art school, its notepaper and its envelopes were probably all printed by Leveridge & Co. They contain designs that were included in the first issue of BLAST and some at least of the typefaces were either used in BLAST or in other contemporary examples of the firm’s printing.6 The first published reference to the preparation of BLAST appeared in The New Age of 8 January when the editor reported that ‘I hear that a magazine, to be named “Blast,” will shortly appear under the editorship of Mr. Wyndham Lewis to provide a platform for the discussion of Cubism and other aesthetic phenomena’.7 In January Lewis and C. R. W. Nevinson looked for a publisher using a letter of introduction written by Nevinson’s father, H. W. Nevinson, a well-known journalist.8
Edward Wadsworth wrote to Lewis that he had found a printer for *BLAST,* but Douglas Goldring described in 1943 how he was roped in early in the proceedings because Lewis insisted on regarding me (rather to my annoyance) as a kind of useful businessman, or at least an expert on printing and production. As *BLAST* was designed to be totally unlike any previous publication in its typography and layout, he required a printer humble enough blindly to carry out his instructions. After making inquiries I found him a small jobbing printer in the outlying suburb of Harlesden, who seems to have done what he was told to do. Humble or not, William Leveridge had many years of experience as a printer and was willing to undertake the work that his customer wanted. What, however, attracted Goldring to Leveridge & Co. when there were so many printing firms in London? Leveridge & Co.’s premises in Harlesden were hidden away in a side street, but the posters on its walls may have caught his eye. The sans serif type and the diagonal printing of the firm’s name were used to good effect in the first issue of *BLAST.* As soon as the terms of its production were agreed, both editor and printer set to work. It is not now possible to determine their precise roles in the production of *BLAST.* Unless, however, Lewis frequently made the six-mile journey from his home in Kensington to Harlesden, it is likely that many of the decisions about its production were made by Leveridge & Co. They could, of course, have communicated by post or by telephone. Leveridge & Co. had had a telephone since 1908. Others were also involved. Wadsworth knew about ‘your printer’s estimate’ and suggested how 3100 copies of *BLAST* might be distributed.

The 164 pages on which the text of *BLAST* I was printed consisted of twelve sections—a preliminary section of eight pages, nine sections of sixteen pages and two final sections of eight and four pages. The pages were numbered in a single sequence, though not every page bears a number. The preliminary information was confined to the first section. Printing would have begun with the second section at page [9] and continued to the end of the main text with the individual articles continuing from one section to the next. The sixteen-page sections were printed on double royal sheets of paper—25 inches x 40 inches. The type was probably set from a typescript original, since Kate Lechmere remembered Lewis and Jessica Dismorr spending mornings at the Rebel Art Centre ‘trying to translate *Blast* to a puzzled and bewildered typist.’ The most striking typographical features of *BLAST* I were its cover, and the large sans serif type of the first quarter of the magazine. The cover’s diagonally-placed title in very large sans serif type resembles the cover designed by Ardengo Soffici for *I Manifesti del Futurismo* in 1914; Leveridge & Co. used a similar format in its poster work. The word ‘BLAST’ on the cover and the title paper were printed from wooden type and six smaller sizes of metal sans serif type were used on subsequent pages. Sans serif type had been used in display printing for nearly a century, but it was usually mixed with serif type. Sans serif type was used in this way in Guillaume Apollinaire’s *L’antitradition futuriste,* which provided a model for *BLAST’s* ‘Blast’ and ‘Blest’ manifesto. The distinctive feature of *BLAST* I was the exclusive use of the sans serif type in both large sizes and large quantities to create a long sequence of word-pictures. Small amounts of two sizes of much smaller serif type were used in the preliminary pages and then almost exclusively from page 45 onwards. Ford Madox Hueffer’s ‘The Saddest Story’ on pages 87 to 97 was set in double columns in the smaller size, whilst the larger size was used elsewhere.

Several pages of *BLAST* I contain designs printed from line blocks. Two blocks must have been made for one of Lewis’s designs which was reproduced in different sizes on pages [8] and [126]. *BLAST* I also contained two line blocks and 20 half-tone plates that were printed on one side of heavy coated paper and inserted in seven groups between or in the centre of some of the sections. Leveridge & Co. would not have had the facilities to prepare the blocks and plates. They may have been produced by the Commercial Process Co. whose name was listed
Harlesden
Public Library,
Willesden, N.W.

THIRTEENTH
Annual Report of the
Library Committee . .

TO THE
Willesden Urban
District Council,

For the Year ended March 31st,
1906.

LONDON:
Printed by Leveridge & Co. (L.S.C.),
St. Thomas' Road, Harlesden, N.W.
at the end of the ‘Blest’ on page 28 of BLAST 1.\(^{19}\)

Ezra Pound began to publicise BLAST in March using the contacts he had with various British and American magazines.\(^{20}\) He arranged with Dora Marsden, the editor of The Egoist, to place an advertisement in her magazine in exchange for one in BLAST,\(^{21}\) and probably made a similar arrangement with the American magazine Poetry.\(^{22}\) It is likely that Pound wrote the advertisements which were published in The Egoist of 1 April and 15 April. They described BLAST as a place for the discussion of ‘cubism, futurism, imagisme and all vital forms of modern art’, and stated that it would be ready in April.\(^{23}\) An April publication date was confirmed by Lewis, who said in an interview published in The Daily News and Leader of 7 April that BLAST would be published ‘in a week or two’.\(^{24}\) Most of BLAST 1 was thus probably printed by the end of April when Pound wrote to Lewis asking him to send ‘three or four sets of proofs s.v.p. if you can get ‘em’.\(^{25}\) Production seems to have slowed down in the following month when Lewis was in Leeds for an exhibition which was opened at the Leeds Art Club on 16 May.\(^{26}\) Leveridge & Co. probably produced the exhibition’s four-page catalogue, which was printed from one of the typefaces used in BLAST 1, and which contained the text of Lewis’s ‘Life is the Important Thing!’.\(^{27}\)

The delay in publishing BLAST 1 allowed plates va and viiia containing reproductions of two of Lewis’s paintings to be added, and significant additions were made to the text. ‘Life is the Important Thing!’ was included as the first of a series of ‘Vortices and Notes’ in the ninth and tenth sections. In ‘The Melodrama of Modernity’, the ninth of these Notes, Lewis expressed the hope that a new name might be found for the movement, but the piece referred to ‘the present and latest exhibition of Futurists at the Doré Gallery’ which opened on 28 April and could thus not have been completed before the beginning of May.\(^{28}\) The ‘Vortex’ declarations by Pound and Henri Gaudier-Brzeska were placed in the eleventh section and Lewis’s ‘Long Live the Vortex’ at the end of the first section. All the magazine’s references to a Vortex were thus probably printed at a late stage. This is consistent with a late adoption of the term ‘Vorticist’ to describe Lewis and his associates.\(^{29}\) However, the Vortex symbol of an inverted cone with a line through it occurs on pages [9], 12, 20, [128], 149, 152 and 158, and some of these must already have been printed.

Lewis’s obituary of Frederick Spencer Gore, who had died on 27 March, and Lewis’s message ‘To Suffragettes’ were placed on pages 150-152 at the end of the tenth section. They were followed by reproductions on plates xix and xx of two of Gore’s paintings in a style quite different from the magazine’s other illustrations. The message ‘To Suffragettes’ exhorted them ‘to leave works of art alone’, a statement which echoed Lewis’s declaration in his article on F. T. Marinetti in The New Weekly for 30 May that ‘it is only women and canaille that destroy beautiful things’.\(^{30}\) These comments both probably refer to the damage of five paintings in the National Gallery by Freda Graham on 22 May.\(^{31}\) As Frieder Graham she was ‘Blest’ on page 28 of BLAST 1.\(^{32}\) The last two pages of the eleventh section were used to meet Pound’s undertaking to advertise Poetry and The Egoist.\(^{33}\) The printing of BLAST was too advanced for its pages to be affected by the dispute that arose in early June when Marinetti and Nevinson sent a manifesto entitled ‘Vital English Art’ to the press. This named Atkinson, Bomberg, Epstein, Etchells, Hamilton, Nevinson, Roberts, Wadsworth and Lewis as futurist painters or pioneers and gave the Rebel Art Centre as Nevinson’s address.\(^{34}\) Lewis and his associates immediately objected to the manifesto in their own letter to the press.\(^{35}\) Pound gave Lewis some additional publicity with an article in The Egoist for 15 June which included two of Lewis’s designs used in BLAST 1.\(^{36}\)

The final section of BLAST 1 was devoted to advertisements for books published by John Lane. They are similar in style to those found in Lane’s contemporary publications and would have been printed from type which he supplied.\(^{37}\) Lane may only have agreed to publish
Figure 2. Leveridge & Co., St Thomas’s Road, Harlesden in about 1914. William Henry Leveridge is standing on the left-hand side of the entrance and George Charles Leveridge on the right. Tom Nightingale is second from the right.
BLAST at a late stage in its production. He was not mentioned in the advertisements for BLAST published in April, nor had he mentioned BLAST in his own advertisements in The Spectator in April and May. The word ‘Vortex’ was first publicly applied to BLAST when Lane advertised it in The Spectator of 13 June as ‘Ready on Thursday, June 18th’. Lane included a similar advertisement and a separate reference to BLAST in the June issue of his firm’s house journal, The Bodleian. He distributed with this issue of The Bodleian an advertising leaflet for BLAST which included the text but not the typography of the last two-thirds of Lewis’s ‘Long Live the Vortex’. Omar Pound and Philip Grover record that Lane insisted on seeing proofs of all the letterpress before publication and he wrote to Lewis about this on 25 June. Lane objected to some of the lines in Pound’s poem ‘Fratres minores’ on page 48 and the first and final two lines had to be censored before publication. The three lines were obliterated with a hand-stamp consisting of three bars. Lewis referred in 1949 to ‘black bars’ being ‘laid across them by the printer’ and in 1976 Richard Cork recorded being told by Kate Lechmere that the task was undertaken by ‘young maidens’ who were employed to carry out this painstaking, not to say delicate task’. Copies of BLAST were also produced with the offending lines omitted.

The first section of BLAST 1 was probably the last to be printed. It contained a very inadequate list of Errata that just referred to errors on pages 60–62 and 80. The table of Contents added to the errors by duplicating the entries for the two manifestoes, an annual subscription was made more expensive than the four issues bought separately and the title page was dated ‘June 20th, 1914’. Copies of BLAST were advertised as available from the Rebel Art Centre and from Pound’s flat at 8 Holland Park Chambers. When all the sections had been sewn, it was necessary to add the plates and bind the pages inside the covers. BLAST 1 was eventually published on about 1 July and was reviewed in that day’s issues of The Egoist, Pall Mall Gazette and The Times. Other reviews were published later in the month. Lane selected Hueffer’s review in The Outlook of 4 July for inclusion in the July issue of The Bodleian and added the single word advertisement ‘BLAST’. The reviews ranged from the serious to the typographical pastiche in The New Age of 30 July:

BLAST GRAMMAR, BLESS CLICHE,
BLAST SPELLING, BLESS BIG PRINT,
BLAST REASON, BLESS BLOOD,
BLAST SENSE, SO BLESS SELF, SO
BLAST THE NEW AGE, BLESS WYNDY LEWIS.

BLAST was advertised as a quarterly. Preparations would have had to have begun in July to have had any chance of producing a second issue at the end of October and a third issue at the end of December. Even if the First World War had not begun in August it is unlikely that either Lewis or Leveridge & Co. could have produced another 328 pages of text and 44 plates by the end of the year. The war certainly afflicted Leveridge & Co. William enrolled in the Middlesex Volunteer Regiment on 24 October and served until the end of the war. George moved to St Mary’s Road, Harlesden after his marriage to Grace Flora Cronin in August and volunteered for regular service in 1915, but was not mobilised until two years later. His son Gilbert recalls that WH must have found time somehow to look after the firm, because I can remember my mother telling me that each week Fred or Will (WH’s sons) would call round with a small allowance provided by the firm whilst my father was serving in France.

Work on compiling a second issue of BLAST continued slowly. At the end of August, Wadsworth suggested to Lewis that the next number should be a ‘special War number’, but in September supported his decision to delay publication. Gaudier-Brzeska wrote to Pound on 24 October from the trenches in France that he ‘had been thinking about writing a short essay on sculpture for the Blast Christmas No.’ and asked for a reproduction of a photograph of his
bust of Pound to be included. Lewis had rejected T. S. Eliot’s initial contributions by February 1915. Meanwhile Pound wasdreaming of establishing a College of Arts in London. The Vorticists held their first and only exhibition just before BLAST 2 was published. It opened at the Doré Gallery on 10 June and its eight-page catalogue was printed by Leveridge & Co. in the typeface that was used for most of BLAST 2. The firm probably did not print the exhibition poster as the typefaces have not been identified in other examples of its work. The exhibition attracted a lot of interest and was widely reviewed with a mixture of positive and negative comments.

BLAST 2 was finally issued as a ‘War Number’ in July 1915. Its text was shorter than BLAST 1, with just 108 pages in eight sections and no separate plates. The main text began on page 9 at the start of the second section and continued through subsequent sections. The sans serif type that had been such a feature of BLAST 1 was almost entirely confined to headings and most of the text was set in a new, clearer typeface. The reproduction of a photograph of Gaudier-Brzeska’s ‘Head of Eza [sic] Pound’ pasted on to page 84 was the only half-tone illustration, but many large line blocks were included in the main text. They were printed on one side of the paper, so that there were seventeen blank pages in BLAST 2 compared to seven in BLAST 1. Books by Pound, and BLAST itself, were advertised on the last two pages of the penultimate section and publications of John Lane on the final section of four pages. Helen Saunders’ studio at 4 Phené Street, Chelsea was used as the editorial address. Pound was not entirely satisfied with BLAST 2 and commented in a letter to John Quinn postmarked 13 July 1915 that ‘Blast is just out... Printer volunteered for home defence at last moment and most of the line blocks are badly printed in consequence’. BLAST was no longer described as a quarterly magazine and there was less advance publicity. Lane advertised the second number as ‘ready immediately’ in The Times Literary Supplement of 8 July, and reproduced Saunders’ design ‘Atlantic City’ with an advertisement in the July issue of The Bodleian. The reviews were slower to appear, but were just as numerous as those of the first issue.
Neither issue of BLAST was a model of the printer’s art. To expect this from poster type and coarse paper is to miss the point, though the large number of misprints which were commented on by several reviewers were signs of hurried work or lack of proofreading. Leveridge & Co. could have printed BLAST in the same style as its library reports and given it the same typographical impact as Lewis’s later magazines. BLAST was and was intended to be both striking and strident, but it was modest indeed compared to the typographical extravaganza of some of the contemporary Italian futurist publications. Perhaps its greatest immediate effect was in Russia, though it is difficult to distinguish its influence from that of Marinetti, who lectured there in January and February 1914. The cover of Vzial probably owed something to BLAST, and one of Lewis’s paintings in BLAST was reproduced at the end of an interview with Pound that was published in Strelets in 1915. Then in 1927 the Russian designer El Lissitsky wrote that BLAST’s block letters have ‘today...become the feature of all modern printed matter.’

The War Number of BLAST was the last work that Leveridge & Co. undertook for Lewis. The firm, however, had to wait for its money, for three letters from late 1915 and from 1916 in the published Lewis-Pound correspondence refer to money to pay Leveridge. Pound wrote in The Little Review of May 1917 that ‘Blast, founded chiefly in the interest of the visual arts, is of necessity suspended’, since the involvement of its contributors in the services meant that ‘there is no new vorticist painting to write about’, and in June he invited its editor, Margaret Anderson, to sell some copies of BLAST 2. However, Leveridge wrote to Saunders from France in September asking her to find out how much Leveridge & Co. would charge to print The Ideal Giant. The answer to his letter is not recorded, but the play was privately printed together with ‘The Code of a Herdsman’ and ‘Cantelman’s Spring-Mate’ by Shield & Spring, Lancelot Place, Brompton Road for the London Office of the Little Review, Leveridge & Co. may have been reluctant to undertake any more work for such a slow payer. William and George had need of money. By 1917 William had a wife and nine children to support. George had a wife and one child. In September 1919 Lewis wrote to Quinn that ‘I am bringing out another volume of Blast (about November 1 expect)’ but nothing came of his plans to resume publication. Vorticism as a movement ended with the unsuccessful Group X exhibition at the Mansard Gallery in March and April 1920.

Leveridge & Co. recovered from the effects of the First World War. There were new customers to deal with and other opportunities. Soon after 1921 the firm purchased the entire building at St Thomas’s Road with its freehold and built over the yard in order to add more space for offices and machines. In 1923 William and his family moved to a large detached house at 3 Craven Park. Leveridge & Co. was incorporated on 22 September 1926 as Leveridge & Co. Ltd with a share capital of £10,000 and William and George Leveridge as its first directors. In the early 1930s Leveridge & Co. Ltd occupied additional premises in Old Compton Street, Soho and printed publicity material for the British film industry. The Second World War brought new challenges for the firm and memories of BLAST faded, but Pound did not forget the magazine. When he spoke about it in one of his wartime broadcasts from Italy in April 1942 he mentioned that ‘it was as large, and its typographic display was as impressive as Mr Leveridge the printer c[oul]d be induced to give credit for’.

William Henry Leveridge died in 1962 and George Charles Leveridge in 1973. They will not have known of Marshall McLuhan’s claim published in the United States in 1969 that Lewis had told him in the 1940s that the printer of BLAST was ‘a skid-row character who had been a typographer’ and ‘did the job for him in thanks for the gin’ which Lewis supplied. Three of William and George’s sons and one daughter joined Leveridge & Co. Ltd, and Leveridges were connected with the firm until 1991. The business was then sold and the company was dissolved in 1996. The premises where BLAST was printed remain in St Thomas’s Road, Harlesden, but
they are unoccupied and unused (figure 3). William and George’s surviving sons and daughter provide a link with the past, but they themselves have no personal memories of the days when Leveridge & Co. presented BLAST to the world. They are largely unaware that the family firm produced an icon of the avant-garde and some of the most widely reproduced pages of type in the history of English printing.

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NOTES
1. William Henry (or WH) to distinguish him from his son William Arthur (or WA), who subsequently worked for Leveridge & Co.
2. The firm was first recorded as Leveridge & Co., general printers, at both 72 Fortune Gate Road and St Thomas’s Road in Kelly’s Kilburn, Willesden, Cricklewood, Brondesbury, Harlesden and West Hampstead Directory (1906): 555.
3. George Charles (or GC) to distinguish him from his father George Leveridge.
6. The Rebel Art Centre’s general Prospectus and its letterhead are reproduced in ibid., pp. 190-191.
16. The sans serif typefaces were first cut by Caslon and Livermore and by Thorowgood & Co. in the 1830s. Examples of their typefaces are reproduced in P. M. Handover, ‘Letters without serifs’, Motif, 6 (Spring 1961): 66-81.
18. Ford Madox Heuffer’s middle name was mis-spelt ‘Maddox’ in BLAST 1.
19. The Commercial Process Company was not listed in the contemporary London directories and has not been identified. It is possible that this or another company also printed the plates, since the typeface used has not been found in any other printing by Leveridge & Co.
20. Pound referred to these contacts in a letter to James Joyce of 15 December 1913. See Forrest Read (ed.), Pound/Joyce: the Letters of Ezra Pound to James Joyce with Pound’s

21. Pound to Lewis, [undated]. See Timothy Materer (ed.), Pound/Lewis: The Letters of Ezra Pound and Wyndham Lewis (London: Faber and Faber, 1985), p. 11. Materer places this letter in 1915 but its contents clearly refer to the first advertisement in The Egoist in which BLAST’s address was given as ‘Newman Street’.

22. Pound wrote on 13 April 1914 to Alice Corbin Henderson, the Assistant Editor of Poetry, asking her to change the address for BLAST to 4 Percy Street, Tottenham Court Road, London WC. See Ira B. Nadel (ed.), The Letters of Ezra Pound to Alice Corbin Henderson (Austin: University of Texas Press, 1993), pp. 77-78. A similar change was made to the second advertisement in The Egoist, but the present author has not been able to confirm that Poetry actually carried advertisements for BLAST.

23. The Egoist, 1 (1 April 1914): 140; 1 (15 April 1914): 160. Pound used similar words when writing to James Joyce at about the same time: ‘Lewis is starting a new Futurist, Cubist, Imagiste Quarterly...it is mostly a painters magazine with me to do the poems.’ Read (ed.), Pound/ Joyce (1968), p. 26. Pound had arranged for the publication of Joyce’s ‘A Portrait of the Artist as a Young Man’ in The Egoist in twenty-five instalments starting on 2 February 1914.


25. Pound to Lewis, 30 April 1914 in Materer (ed.), Pound/Lewis (1985), pp. 6-7. With this letter Pound sent Lewis a circulation list for copies of the Rebel Art Centre’s Prospectus and suggested that the same list could be used for announcements of BLAST.


27. The second page of the catalogue is reproduced in Cork, Vorticism and Abstract Art in the First Machine Age (1976), vol. 1, p. 250.

28. Paul O’Keeffe, ‘The troubled birth of Blast: December 1913-June 1914’, ICSAC Cahier, 8/9 (1988): 43-58 argues at page 46 that the second manifesto starting on page 30 of BLAST 1 was also written after the opening of this exhibition. However, this means that either very little typesetting had been done when publication was advertised for April or that Leveridge & Co. had sufficient type and space to store formes of set type in readiness for later use. Neither of these possibilities seems very likely.

29. One of the earliest published references to Vorticism was in The Manchester Guardian of 13 June 1914, p. 8, when the newspaper reported on the disturbances caused by Lewis and his associates at the London lecture of F. T. Marinetti on 12 June and referred to Messrs. Wyndham Lewis and Co. as the ‘new seceders from the Marinetti group....who now call themselves the Vorticists’.


31. The Times, 23 May 1914: 8 and 27 May 1914: 5.

32. William C. Wees, Vorticism and the English Avant-garde (Manchester: Manchester University Press, 1972), p. 190 suggests that the comment in BLAST may have partly arisen because of the damage of two drawings at the Doré Gallery on 4 June. This damage occurred on 3 June and was reported in The Times, 4 June 1914: 8 and 10 June 1914: 8.

33. But see note 22 above about advertisements in Poetry.

34. The Observer, 7 June 1914: 7.


37. Similar advertisements are found, for example, in Lewis Melville, *The Berry Papers* (London: John Lane, 1914).
38. Pound’s words ‘As you are bringing out BLAST...’, which he used when writing to Lane on 22 June 1914 to invite him to publish a book on Vorticism that he was about to write, suggest Lane’s relatively recent involvement in BLAST’s publication (British Library, Manuscript Collections, microfilm of John Lane Archive, RP3208/iv).
43. Draft letter of about April 1949 from Lewis to the Editor of *Partisan Review* in W. K. Rose (ed.), *The Letters of Wyndham Lewis* (London: Methuen, 1963), pp. 491-492. The letter was not published and may not have been sent.
45. They are missing from the 1967 and 1974 reprints of BLAST.
47. *The Bodleian*, 6, 64 (July 1914): 825-826.
49. The magazines that Lewis edited in the 1920s were also unsuccessful. Tyro 1 was published in April 1921 and Tyro 2 in March 1922. Enemy 1 was published in February 1927, Enemy 2 in September 1927 and Enemy 3 in March 1929. John Lane was equally unsuccessful with his own quarterly art magazine, Form, which had even larger pages than BLAST. Its two issues were published in April 1916 and April 1917. Its printer started a new monthly series in October 1921 but only three issues were published.
54. The firm’s imprint is on page [8].
59. *The Bodleian*, 7, 76 (July 1915): 1014-1015. Helen Saunders’ surname was mis-spelt ‘Sanders’ both here and in BLAST 1 and 2. Wees, *Vorticism and the English Avant-garde* (1972), p. 178, suggests that this was probably done deliberately.
60. For example *The Times*, 1 July 1914: 8 and *The Smart Set*, 43, 4 (August 1914): 146.
62. The cover of Vzial: *Baraban futuristov* ([Petrograd]: 1915) is reproduced in Jo Anna Isaak, *The Ruin of Representation in Modernist Art and Texts* (Ann Arbor: UMI Research
65. Lewis to Pound [December 1915], Pound to Lewis [postmarked 26 April 1916], Pound to Lewis [undated], in Materer (ed.), Pound/Lewis (1985), pp. 16-17, 32-33 and 50-51.
69. Wyndham Lewis, The Ideal Giant (London: Little Review, [1917]).
70. Lewis to Quinn, 3 September 1919 in Rose (ed.), The Letters of Wyndham Lewis (1963), p. 109.