

# Printing History News

The Newsletter of the National Printing Heritage Trust,  
Printing Historical Society and Friends of St Bride Library

Number 27 † Summer 2010

## EVENTS

### Oxford Guild of Printers' Wayzgoose

The Oxford Guild of Printers will hold its biannual 'Wayzgoose', a fair for printers and collectors of fine printing, at Burford School, Cheltenham Road, Burford, Oxfordshire OX18 4PL, on Saturday 10 July 2010, 10:00 a.m. to 6:00 p.m. Admission is free. Stalls will be held by fine and private press printers, specialist booksellers, societies (including the NPHT, PHS and Friends of St Bride) and suppliers of type, paper and other printing sundries; printers will also be selling second-hand type and printing equipment.

Burford is easily accessible by car or bus from Oxford, and there is ample parking at the school. For those who do not know Burford, it is a charming Cotswold town, with numerous places to eat and shop (including antique shops). For more information, or to book a stall, please contact Louisa Hare, Old Park Cottage, Winderton Road, Lower Brailes, Oxfordshire OX15 5JB. Tel: 01608 685924. E-mail: [louisa.hare@btinternet.com](mailto:louisa.hare@btinternet.com).



The Oxford Guild of Printers' symbol, a linocut by John Smith

### Bodleian Exhibition

'My wit was always working': John Aubrey and the development of experimental science will run in the Exhibition Room of the Bodleian Library until 31 Oct 2010. The Library's summer exhibition will examine the intellectual world of the antiquary and scientist John Aubrey (1626–1697). One of the founders of the Royal Society, Aubrey's thinking was a profound influence upon the British scientific revolution of the latter half of the seventeenth century. A keen mathematician, biographer, natural philosopher, antiquary, pioneer of the study of ancient megaliths and creator of an artificial language, Aubrey's interests were broad and deep at a time when it was still believed that one man could have all human knowledge within his grasp. The exhibition is based round the Bodleian's collection of Aubrey's papers. The Bodleian Library, Broad Street, Oxford OX1 3BG. The Exhibition Room is in the Old Schools Quadrangle of the Old Library. For further details see [www.bodleian.ox.ac.uk](http://www.bodleian.ox.ac.uk), where information on this, and other exhibitions and events may be found.

### EMERY WALKER TRUST

The Trust's 2010 season will run until 25 September. Tours of Walker's house at 7 Hammersmith Terrace will be held at 11:00, 12:30 and 14:30 on Thursdays, Fridays and Saturdays. The house will also take part in the Open House weekend on 18 and 19 September. Visitors will see a new treasure this year, a copy of the Kelmscott Press edition of *The floure and the leafe* which was a nineteenth birthday present from Emery Walker to his daughter Dorothy in 1897. The book was presented to the Trust by Sir Anthony Denny, who retired as a Trustee at the end of 2009.

The Garden at Walker's house has been restored thanks to the generosity of a private donor and regular supporter of the house. The intention is to return the garden to its state at the time of

Walker's residence. His wife, Dorothy, left planting notes from the 1920s and 1930s, which have proved invaluable.

The Trust welcomes enquiries about volunteering at the house and, along with the tour programme, there are often opportunities to help with the garden and collection. This year, a conservation student is beginning an internship and will work with the environmental monitoring system and help to implement new practices to preserve and protect the collection. The Trust is still looking for volunteers to help with marketing, guiding and stewarding. The house is located at 7 Hammersmith Terrace, London W6 9TS. For further details please see the website at [emerywalker.org.uk](http://emerywalker.org.uk) or contact the Trust at [admin@emerywalker.org.uk](mailto:admin@emerywalker.org.uk).

### Report of the AGM of the Printing Historical Society

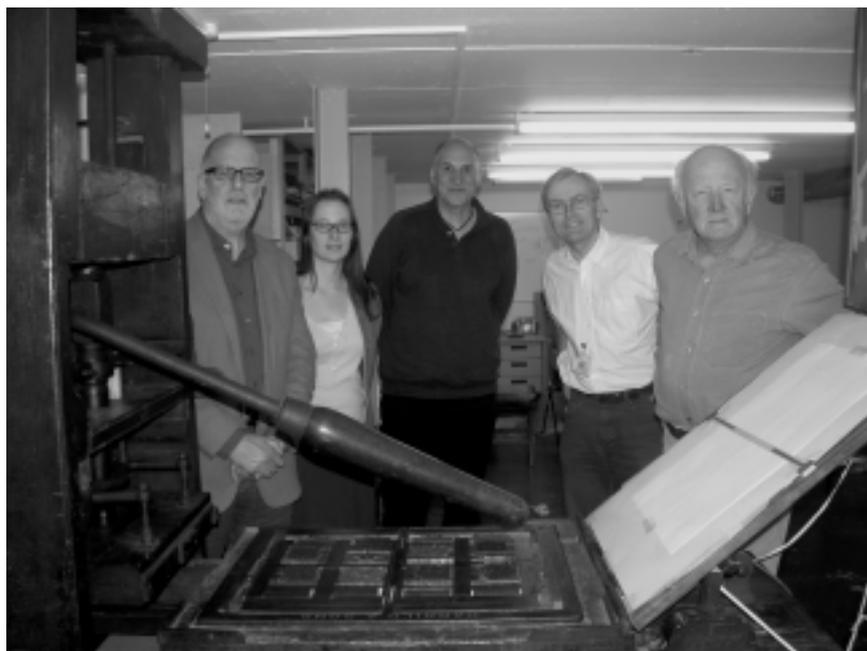
The Annual General meeting of the Printing Historical Society was held at St Bride on 27 April 2010. Retiring Chairman Peggy Smith reported on the Society's activities for 2009. Publishing included four issues of *Printing history news* (22–25) and volumes 13 and 14 of the *Journal*, edited by John Trevitt. The Cambridge University Press Christmas book *A stickful of nonpareil* was also reprinted in 2009. The Publications Sub-Committee has several other projects in various stages, which will be announced when closer to completion. The largest is a history of the Monotype Corporation, being written by Judy Slinn, Richard Southall, Andrew Boag and Sebastian Carter, and edited by Chris Burke. Hendrik Vervliet's *French Renaissance printing types: a conspectus* appeared in early 2010, published jointly with the Bibliographical Society of London and Oak Knoll Press.

For the 2009 round of grants and prizes, awards were made as follows: £500 for Diane E. Booton on 'Hand-me-downs: (re)use of blocks and plates by brothers Etienne Larcher at Nantes and Jean Du Pre at Paris'; £500 for Pierre Delsaerd on 'Typographic design of C. Plantin's dictionaries compared with the layout of Robert Estienne's lexicographic work'; £1,000 for Fiona Ross on 'Linotype hot-metal Tamil letter-drawings: provenance and use' (see *PHN* 26); and £1,000 for Sydney J. Shep on 'Printers' libraries and the Typographical Press System'. Donald Milham Prizes for the 2009 round were made as follows: the £300 first prize went to Brian Hooper; the joint second prize winners, who receive £200 each, were Robert O. Bradley, Jack R. Edwards, Thomas Fox, David C. Gladwell, Robert A. Hamer and John G. Turner.

The 28 Milham Prize submissions will be donated to the St Bride Library, where they will form the Donald Milham Archive and be available for study. A duplicate set has been given to the Department of Typography & Graphic Communication at the University of Reading. The 2009 round completes the Donald Milham Prize competition. Dr Smith thanked all those who had submitted essays, Rob Clayton for organising the Prize, and Peter Milham for making the Prize possible, as a record of the printing industry and a lasting tribute to his father.

Dr Smith reported that no grants would be offered in 2010, for technical reasons, but that the grants programme will be active again for three years in the period 2011–2013, with a total of £3,000 being available each year, for grants of up to £1,000 per applicant.

The retiring Secretary, Rathna Ramathan, reported that the committee had met twice since the last Annual General Meeting, in November 2009 and January 2010. E-mail correspondence *via* the website is fast becoming the most successful mode of communication with members and potential members, with anything from thirty to fifty enquires per month regarding membership, research and publications. There is also now a direct e-mail link from the website to Tony Cox, PHS Publication Secretary. The present postal address at St Bride presents some difficulties in terms of accessing mail regularly, as changes to Royal Mail rules on forwarding do not allow the mail to be forwarded. The committee is considering how to tackle this.



*The new officers of the PHS (left to right), John Hinks, Catherine Armstrong, Andrew Dolinski and Francis Cave, with Tony Randall (the PHS web-master), gathered at the Bodleian. The press in the foreground is a pre-1800 common press, formerly belonging to the OUP.*

The retiring Treasurer, Kenneth Brooks, presented the accounts for 2009 and reported that expenditure exceeded income in the year by around £9,000. This was an atypical year, however, in which the printing of three Journals and *A stickful of nonpareil* were paid for, in addition to other normal running costs. Interest on reserve funds was much reduced, due to bank interest rates being so low. Overall, the finances of the Society are healthy, with good reserves, and Mr Brooks recommended that the subscription rate be held at £25 *per annum* for 2011, with the suggestion that this be reviewed again next year. Rob Clayton proposed that the sum of £860 remaining in the Donald Milham fund be transferred to the Society's general funds, and this was agreed and welcomed.

Elections were held for the Society's officers, with the following results: Dr John Hinks was elected Chairman, Mr Andrew Dolinski was elected Treasurer, Mr Francis Cave was elected Secretary, and Dr Catherine Armstrong was elected Membership Secretary. Short biographies of these four new officers are given below. Mr John Trevitt was re-elected to the office of *Journal* editor.

There being no other business, the new Chairman, John Hinks, thanked the meeting, and especially the outgoing officers for their hard work and commitment to the Printing Historical Society,

before formally closing proceedings and presenting a lecture entitled *Printing: a revolutionary history*.

## NEW PHS OFFICERS

The new officers of the PHS, John Hinks, Francis Cave, Andrew Dolinski and Catherine Armstrong have kindly supplied the following brief autobiographies.

**John Hinks**, Chairman. Following early retirement as a public library director in 1997, I embarked on research at Loughborough University (PhD awarded 2002 on 'The history of the book trade in Leicester to c. 1850'). I then worked for three years at the University of Birmingham, on the British Book Trade Index project, and am now an Honorary Fellow at the Centre for Urban History, University of Leicester, where I continue to research the history of printing and the book trade. My current project is a study of the 'underground' distribution of Catholic texts in Jacobian England.

At the University of Birmingham I am an Honorary Research Fellow in English, where I continue to edit the British Book Trade Index website ([www.bbti.bham.ac.uk](http://www.bbti.bham.ac.uk)). I also do some part-time teaching at Leicester, Birmingham and at the Shakespeare Institute, Stratford-upon-Avon, focusing on the

cultural history of early modern print and performance. I joined the PHS some time ago and served for several years as Reviews Editor of the *Journal*. My experience of practical printing is in the field of artistic printmaking; as a member of Leicester Print Workshop I have tried various techniques over the years, my current favourites being collagraph, linocut and drypoint.

**Francis Cave**, Secretary. I am a freelance publishing technology consultant, with a particular interest in the use of technology in the representation, management and manipulation of text, and in publishing applications of Extensible Markup Language (XML). I advise publishers on the overall design of editorial and production systems, especially when there is a need to produce publications in both printed and electronic forms. I am passionate about the importance of technical standards and chair a BSI Technical Committee as well as working on a variety of international standardisation projects.

My interest in graphic communication began when I joined the printing club at prep school and discovered the delights of hand-setting type and printing on an Adana. My interest continued to develop while at the Leys School in Cambridge, where a thriving printing club encouraged many (including fellow PHS committee member, Richard Lawrence) in a life-long interest in printing.

After university I determined to make a career in the printing industry, and in this I was encouraged by Richard Russell, former deputy Printer to the University of Oxford; and by my uncle, Hermann Hecht, former head of the graphic design department at Croydon College of Art. In 1976 I joined the Alden Press as a management trainee, and spent much of the next six years working on the design and development of their Monotype photocomposition system, working closely with Hugh Williamson. In 1982 I moved to Pira International in Leatherhead, where I worked for most of the next seventeen years as a publishing technology specialist.

I continue to be fascinated by textual communication in all its forms. I have a particular interest in the proper spacing and arrangement of letterforms and in how elegance and efficiency of communication can both be achieved simultaneously, whether in print or on a display screen. For several years I collaborated with David Kindersley on efforts to develop computer algorithms for spacing digital letterforms.

I have been a member of the Printing Historical Society for over thirty years and am glad to be able to serve the Society as its Honorary Secretary.

**Andrew Dolinski**, Treasurer. I am an accountant by profession, employed as the Finance Director and Company Secretary of a family-owned company involved in the motor trade. However, letterpress printing, type-casting and printing history are my true passions.

I discovered letterpress at school some thirty-five years ago. Since then I have owned and operated a wide variety of printing equipment and today run my Carpathian Press and Private Type Foundry, printing private press books and ephemera, and casting type and ornaments on both my Monotype Super Caster and Ludlow line-caster. I have built up an extensive personal library devoted to the book arts, with a leaning towards the mechanics of letterpress printing, type-casting, typographic history and the private presses. Being of Polish descent I have a personal interest in Polish printing history and recently wrote an article for *Matrix* about the rediscovery of the Polish typeface Antiqua Poltawskiego.

Whilst I enjoy delving into my library, to me there is no better relaxation than getting my hands dirty, whether from the ink of my printing presses or the hot oil of my type-casters. I look forward to being actively involved in the running of the Printing Historical Society and in furthering its charitable aims. To read more about my interests and experiences you can view my blog at [thecarpathianpress.blogspot.com](http://thecarpathianpress.blogspot.com).

**Catherine Armstrong**, Membership Secretary. Since 2007 I have been a lecturer in American History at Manchester Metropolitan University. Before that I worked at Warwick (where I did my postgraduate study with Professor Bernard Capp) and Oxford Brookes. My first monograph, entitled *Writing North America in the seventeenth century*, came out in 2007 with Ashgate. My book history interests centre on the transatlantic relations between Britain and her American colonies, especially South Carolina and Georgia, to 1740. For my next book I am exploring the textual representations of the plantations and wildernesses of these regions in a variety of print genres, such as travel narratives, naturalists' reports and newspapers, and relating this to a developing sense of American identity.



### MYSTERY COUNTERWEIGHT

Can you identify the press counterweight depicted above (front, back and side views)? It measures around 8 x 4 x 2 inches (20 x 10 x 5 cm) and appears to date from the first half of the nineteenth century. If you can help, please contact Justin Knopp at Typoretum, 30 Colne Road, Coggeshall, Colchester CO6 1SX (for further information see the website at [www.typoretum.co.uk](http://www.typoretum.co.uk)). E-mail [prof@typoretum.co.uk](mailto:prof@typoretum.co.uk).

## John Griffiths

It is with great sadness that we record the death of John Griffiths, a long-standing Trustee and Friend of the NPHT. John died suddenly in Spain in March and was buried in his ancestral village in Wales on 22 April.

## Sun Engraving and Sun Printers: forthcoming book

*The way of the Sun: the story of Sun Engraving and Sun Printers* is due to be published in October 2010. The book tells the story of the famous engraving and printing company and its techniques which revolutionized the mass-production of books and magazines in Britain in the twentieth century. The book will be a hardback with some 400 pages, illustrated in monochrome and colour at the proposed pre-publication price of £20.00. Further notes about Sun Engraving and Sun Printers, and on the new book, can be found at [www.sunprintershistory.com](http://www.sunprintershistory.com). Orders may be placed with Shirley Greenman (telephone 01923 227945) or Brian Reynolds (telephone 01869 811007).

### ON INTENTIONAL ERRORS

A special commendation goes to Gerry Cinamon, who was the only reader of *PHN* to contact the editor to point out a typographical error in number 26. Others may have spotted the mistake, of course, but decided not to embarrass the editor by mentioning it. It was, however, intentional. If you missed it, then you missed the last word in errors.

Authors, editors, even printers, may make errors on purpose (or with a purpose), or may make mistakes and claim later that they were made on purpose. Those who study the sociology of texts find much to interest them in such errors, and the question of authorial intent is often an interesting one (and sometimes not). Two examples spring immediately to mind. One is clearly an intentional error, the other much more ambiguous.

When Katherine Pantzer was preparing the great three-volume *Short-title catalogue of books printed in England, Scotland and Ireland and of English books printed abroad, 1475-1640*, she had such bibliographical problems with the various editions of the works

of the Rev. Henry Smith (who published many more of his sermons than was strictly necessary) that she expressed her irritation with him by making sure an error appeared in one of the headings for his works. Where he was usually cited as 'Smith, Henry, minister', on one page his name appears as 'Smith, Henry, monster'. It apparently took a certain amount of work on Ms Pantzer's part to make sure this 'error' was not corrected during the proof-reading process.

The other 'error' appeared in the Winter 1976 issue of *Folio* magazine, published by the Folio Society for its

editor of *Folio* and the typesetter. Or perhaps it was, simply, an unfortunate error. In any case, the ambiguity of the text illustrates how unfamiliar black letter types are to most eyes.

Walpole's novel was first published in 1764. Many years ago, when working at the Bodleian Library, I took the opportunity to read Francis Douce's copy of the sixth edition of 1791, printed in Parma by Bodoni. I thought it a deeply unsatisfying and poorly-structured piece of hack writing, and it occurs to me now that one or two nipples might have improved it a great deal.

# The Nipples from 'Otranto'

members.\* It was in the headline for an article on Horace Walpole's *The Castle of Otranto*, which the Society published an edition of at that time. The article was by the late Devendra P. Varma and was entitled 'The ripples from 'Otranto'' discussing the importance of what has been described as the first Gothic novel. When I saw the headline (reproduced above) I misread it as 'The nipples from Otranto'. Freudian, I thought at first. But then I checked the details of the typeface used, Fraktur Fette, and found that I was not mistaken. Here are the (extremely similar) upper case N and R from the typeface for comparison:



This is an interesting error for a number of reasons. It is, in the purest sense, a typographical error, in which a somewhat unfamiliar typeface has been used as the medium to alter a word in such a way that it appears not to have been altered. And yet it has. The meaning is quite changed. I cannot imagine that Dr Varma was behind this joke. Perhaps it was perpetrated by the typesetter at the expense of the Society, or of Walpole (whose work he may not have cared for). Or perhaps it was an in-joke at the Folio Society, shared by the

\*A note on this 'error' appeared in *The private library* (Summer 2004).

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