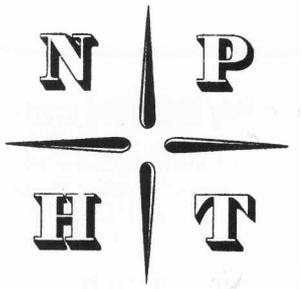


Printing History News

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

Number 51 ☆ Summer 2016

Closure of the National Printing Heritage Trust



The Trust's original logotype

On 16 March 2016, at the joint meeting of the Trustees and Advisory Committee of the NPHT, the decision was made to wind up the National Printing Heritage Trust. It was done with great regret, but – after some 26 years of labour and dedication by Friends, members and supporters, with both the President and Treasurer retiring and no long-term prospect of a replacement for either officer, coupled with the dwindling number of Trustees and active members of the committee – it was felt that there was no alternative but to close the Trust.

The core work of the Trust will continue, however, as the Printing Historical Society has welcomed the proposal to establish a new committee to take on the NPHT's fund-raising, grant-giving, lobbying, promotional and record-keeping functions (including responsibility for the Trust's Directory). The new committee will include the currently active members of the former NPHT committee. My job, as Honorary Correspondent of the NPHT, will be transferred to the new committee, as will the accumulated funds of the Trust, which will be ring-fenced to fund its traditional activities, chiefly the giving of grants to support the preservation, restoration, transportation and accessibility of printing machinery and archives. The new committee will also take on the role of advocate for a national printing museum, something which has long been the Trust's aim but

which, sadly, remains a long way from being realised. Those who are currently paid-up individual or corporate Friends of the NPHT will automatically become members of the PHS for the remainder of the calendar year. It is hoped that they will wish to continue this membership in the longer term, in order to support the work of the committee (as well as to enjoy the benefits of PHS membership). Museums and archives which have received complimentary numbers of *Printing History News* from the Trust will continue to receive them for the remainder of this year at least. The Trust's patron, Bamber Gascoigne, has agreed to accept the role of Vice-President of the Printing Historical Society.

It would be appropriate, I think, at this moment, to express my appreciation of those who established the NPHT and kept it going for so many years. A special place of honour must go to the original founders, Derek Nuttall, Cliff James, Desmond Field, Gwyn Evans, Richard Hills, James Mosley, Michael Passmore and Michael Twyman. Others have lent their support over the years, including John Arnold, Ken Burnley, John Handford, Justin Howes, Justin Knopp, Peter Jarrold, Mike Jenkins, John Liffen, Roy Millington, Bob Richardson, Richard Russell, Bernard Seward, Tony Smith, John Spurgin, Laurence Wallis, David Winkworth, Jeremy Winkworth and many others (apologies if I have omitted any important names from this list). Special thanks are due to the retiring Treasurer, Andrew Dolinski; and Chairman, Michael Twyman, who has steered the Trust for more than a decade; and, of course, to the Friends and sponsors who have funded the NPHT's activities since 1990.

PAUL W. NASH

Editor's note:

It is to be hoped that the original aims of the NPHT will be kept in mind in the new structure, which are to:

- Help museums purchase items of historical or seminal technical interest relating to the printing and allied trades, and to encourage and support the effective display of such items.
- Facilitate the removal, storage and restoration of relevant printing machines and equipment under threat of destruction and to find permanent homes for them with public access.
- Work towards a national museum of printing.
- Encourage public institutions to acquire archival material connected with the printing and allied trades – in written, visual and recorded oral form.
- Encourage an interest in printing history at all educational levels, and further research in the subject.

St Bride's Library

The St Bride Library Reading Room reopened to the public on 6 April, and will be open from 10am to 8pm on the first Wednesday of every month.

Because space in the Reading Room is limited and some of the stock is currently inaccessible, in order to avoid the possibility of a wasted journey please let staff know (by email to library@sbf.org.uk) as soon as possible if you are intending to visit, and provide them with a list of the materials you wish to see. Use of the Reading Room and the books it contains will be free, but a charge of £1 will be made for each item retrieved from the closed collections. As has previously been the case, small charges for photography and for reprography will also apply.

Regular updates on the library are available via social media outlets and website (<http://www.sbf.org.uk>). Facebook: <http://www.facebook.com/stbridefoundation>. Twitter: <http://www.twitter.com/stbridelibrary>. Blog: <http://stbridefoundation.wordpress.com/>

For any personal enquiries, email library@sbf.org.uk

Distortion of a detail of printing history?

It has struck me that the Printing Historical Society is the body to whom I should divulge my suspicion of a misrepresentation in Volume III of *The History of Oxford University Press* (though I would actually categorize the book as publishing rather than printing history).

I worked at OUP for two years in the early 1960s. I found on my working surface one lunchtime, in what must have been 1964, a copy of the fifth edition of the *Concise Oxford Dictionary* that had just been delivered – and noticed a misprint on the title page: there was an extra D in the name (Friedrichsen) of one of the assistant compilers.

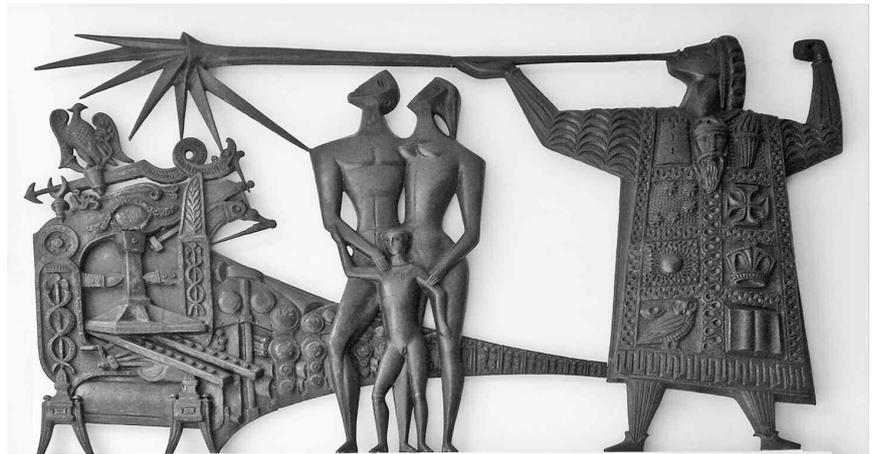
I immediately showed this to the nearest more senior person in the building that I could find; and a few days later my immediate boss informed me that my ‘eagle-eye proofreading’ had caused the printing of 100,000 cancel title pages (I’m pretty sure he said ‘100,000’, but I can no longer swear to it)!

I saw a copy of that first printing of that edition in a bookshop shortly afterwards with the misprint, obviously shipped before the error could have been rectified; but there must have been subsequent printings that show neither the error nor the cancel title.

When the 1896–1970 volume of the *History* came out late in 2013 it occurred to me to wonder whether by any chance I’d find any reference to this incident there. And it does look extremely similar to the one described at the bottom of page 296, where ‘one page’ of the *Concise Oxford Dictionary* is referred to as having been printed upside-down and needing to be replaced by hand.

I’m led to suspect that the incident was misremembered over the course of 50 years – or, quite possibly, intentionally distorted (a misprint on the title page of a dictionary is something one would be very glad to have consigned to oblivion). It’s pretty hard to imagine how a page would get imposed upside-down on a lithographic plate, let alone be subsequently unnoticed by anybody.

MARTYN HITCHCOCK
(martynh@earthlink.net)



A worldwide census of Columbian hand-presses: an update

Sometimes the only way to get the information you seek is to go to the source and ask for it. Recently I was visiting in Sydney, Australia, for another reason and had some free time in which to try to find a rumoured Columbian hand-press which had been at the office of the *Sydney Morning Herald*.

At the entrance to the offices of Fairfax Media, the parent organization of the *Morning Herald*, I was greeted by a bas-relief bronze mural depicting a Columbian press leading a parade of more modern machines. On entering the foyer and inquiring about a Columbian press, the receptionist pointed to an object in the corner window – the long-sought Clymer & Dixon Double-Royal Columbian No. 937 from 1841. After photographing it and taking measurements for the worldwide census, I also photographed the mural before leaving.

My report of the worldwide census of Columbian presses, which appeared in the *Journal of the Printing Historical Society*, New Series No. 21, 2014, pp. 51–66, reported 377 presses recorded by the census, made and/or sold by about 50 companies in seven countries, and presently found in 29 countries around the world. An additional 29 presses have now been added to the census, as well as additional data and photos of some of the previously recorded presses including the *Morning Herald*’s.

This is, I believe, possibly the largest single collection of information and photos of any category of historical industrial machines. I am hoping to find a way to make this resource available to researchers studying the history of printing technology, as it provides a

wealth of data about the evolution of an important hand-press which contributed enormously to the development of the art and trade of printing, and which continues to provide the means for artists and art schools to produce exceptional hand-printed work.

I am also beginning the data-gathering process for a similar census of Albion hand-presses in anticipation of the 200th anniversary of its invention, though the date is not as well defined as for the Columbian.

BOB OLDHAM
(www.adlibpress.us)

New Zealand’s oldest press



This ‘Barrett Demi-Albion No. 329’ press, made by Jonathon and Jeremiah Barrett in London in 1830, is thought to be the oldest surviving press in New Zealand. It was purchased by the *Taranaki Herald* in 1852 and shipped to New Plymouth from Manukau. It was used to print the paper from its first issue in 1852 until 1862.

BRYAN BYRNE

AGM of the Printing Historical Society

The formal business of this year's Annual General Meeting, at St Bride on Wednesday 4 May, was attended by the customary small but enthusiastic group of the Society's members. Our Chairman, John Hinks, welcomed those attending, thanked all who had served the Society in various capacities throughout the year, and paid particular tribute to Michael Twyman, the Society's Vice-President, for having chaired committee meetings and in other ways supported John during a prolonged period of ill health.

Sadly, continued ill health on the part of Andrew Dolinski, the Society's Treasurer for the past six years, has obliged Andrew to retire at this year's AGM. His final financial report made it abundantly clear that, given a range of financial challenges, the Society would need to increase its income substantially in order to continue to deliver the current level of service to members. On a brighter note, Paul Nash, Publications Secretary, reported that the Society's publishing programme is in good shape, with *Journals* Nos 24 and 25 well in hand, as well as two monographs. Giles Mandelbrote reported that the Grants & Prizes sub-committee had achieved a consensus

on which of this year's applications were, subject to satisfactory academic references, worthy of the limited funds available this year for awards.

The formal business of the AGM was concluded with the re-election of John Hinks as Chairman and Francis Cave as Honorary Secretary, both for a further term of three years, and the re-election of Caroline Archer, Sebastian Carter, Richard Lawrence, James Mosley and Pia Östlund to the committee for a two-year term.

Following the close of formal business there was a lively round-table discussion about future prospects for the Society. There was considerable interest in the opportunities and challenges presented by the planned incorporation of the National Printing Heritage Trust into the Society. The charitable aims of both bodies are strongly aligned, so there are unlikely to be any legal obstacles to a merger. Various ideas were presented and discussed for enabling the Society to raise funds, including corporate sponsorship of the grants programme and encouraging members to support the Society's charitable activities through donations and legacies. The Committee is considering introducing a new category of individual membership that will enable members to increase the proportion of their subscriptions that are put towards charitable activities.

New PHS Treasurer and Membership Secretary sought

The retirement of Andrew Dolinski due to ill health and the lack of a candidate to be elected to replace him at this year's AGM means that the Printing Historical Society is urgently seeking a new Honorary Treasurer. This post will suit someone with an interest in the aims of the Society who has the necessary accounting skills and is based in Britain. Some knowledge of the financial and legal obligations of British charities would be an advantage.

There is also a vacancy for a Membership Secretary, a role that has been fulfilled in recent years by the Treasurer, but which ideally should be a separate role. Discussions are taking place to find a part-time membership administrator to carry out much of the routine administrative work, so the role of Membership Secretary may well be largely supervisory.

In both cases the ability to attend the AGM and two committee meetings per year in London would be an advantage. Persons interested in either role are urged to contact the Honorary Secretary as soon as possible (see contact details on page 4).



Hans Schmoller (1916–1985)

This year is the 100th anniversary of the birth of Hans Schmoller, a man who contributed much to British book design during the middle years of the last century.

Schmoller was born in Berlin and served an apprenticeship as a compositor in a book printers. He did a short training course at the Montotype Technical

School in London; then, after holding positions in several printing companies here and overseas (including the Curwen Press), he joined Penguin Books in 1949 as Typographer, taking over that position from Jan Tschichold, and eventually becoming head of production and finally director.

At Penguin, he continued to develop the high standards set by his predecessor: among his colleagues it was said that he was the only man who could distinguish between a Bembo full-point and a Garamond full-point! He also became known as

'Half-point Schmoller' due to his ability to determine the type-size of a piece of setting to half a point.

Schmoller once said in a speech that 'in the past the printer had always been someone rather special, not an ordinary craftsman but a man concerned with the creations of the human spirit, to which he gave their visible form'.

James Mackay sent the editor the following note about Schmoller:

I write to complete a circle, maybe to save some duplicated effort, in case you hadn't already learned of this: on behalf of the Penguin Collectors Society, I am producing two facsimile reprints. One is 'Hans Schmoller, Typographer', the April 1987 *Monotype Recorder* commemorative issue; the other is 'The Paperback Revolution', Hans' chapter in *Essays in the History of Publishing in Celebration of the 250th Anniversary of the House of Longman 1724–1974*. We are adding to the latter, to make it free-standing, a précis of Jerry Cinamon's biography which starts the former, and a bibliography of writings by and about Hans Schmoller.

Schmoller once said: 'One more attribute the modern typographer must have: the capacity for taking great pains with seemingly unimportant details. To him one typographical point must be as important as one inch, and he must harden his heart against the accusation of being too fussy.'

The Rampant Lions Press: A Narrative Catalogue by Sebastian Carter



AND THE WORD OF THE LORD CAME unto Jonah the second time, saying, Arise, go unto Nineveh, that great city, and preach unto it the preaching that I bid thee. So Jonah arose, & went unto Nineveh, according to the word of the Lord. Now Nineveh was an exceeding great city of three days' journey. And Jonah began to enter into the city a day's journey, and he cried, and said, Yet forty days, and Nineveh shall be overthrown. So the people of Nineveh believed God, and proclaimed a fast, and put on sackcloth, from the greatest of them even to the least of them. For word came unto the king of Nineveh, & he arose from his throne, and he laid his robe from him, and covered him with sackcloth, and sat in ashes. And he caused it to be proclaimed and published

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Sebastian Carter, the surviving and flourishing partner of the Rampant Lions Press, has written a welcome 'narrative catalogue' of that press (Oak Knoll Press).

A total of 321 books forms this catalogue: 321 books over 84 years, many of them very good or even perfect.

Will Carter started the Rampant Lions Press in 1924, and stopped in 1941 to serve in the Royal Navy during the Second World War; he started again in 1946. The last book Will designed and printed was *Some Book-labels* in 1993; he died in 2001. Sebastian joined Will at the Press in 1966, becoming a partner in Rampant Lions in 1971. He closed the Press in 2008.

Was the Rampant Lions Press a 'private press' (if it matters)? The Press supported both men and their families while they earned freelance money from typographic design (books and jackets) and engraved work on stone and wood (Will) and writing books (Sebastian). There was no rich man in the background to pick up inconvenient bills. They employed no assistants, and sub-contracted work only when they had to (hardback binding, intaglio/lithographic printing).

How did they choose what books to print? The catalogue is often shy of telling us about that. Some of the books were chosen by their authors and

publishers, such as Douglas Cleverdon, Alan Clodd (Enitharmon Press, seven titles), Joe Lubbock (Twelve by Eight Press, nine titles) and Olwyn Hughes (Rainbow Press, ten titles).

Cleverdon had opened a bookshop in Bristol in 1926 and commissioned Eric Gill to paint the fascia of his shop; Gill lettered the fascia with a sans-serif alphabet that was to become Gill Sans. The Rampant Lions Press had a long and fruitful collaboration with Cleverdon, jointly producing 12 books over 17 years. The last was *The Engravings of David Jones* in 1981.

This is a distinguished record of typography, good printing, astute publishing and enlightened patronage of artists, to put it mildly. It must have taken years to master the arcane requirements of scholarly bibliography; only Sebastian could have catalogued those books and written this catalogue. He provides comprehensive details of every book: typography, format, paper, number printed, bindings and binders, prospectuses and personal details.

JOHN TREVITT

Print Networks conference: 'British and Irish Print Networks'

The nineteenth Print Networks Conference, to be held on 11–12 July 2016 at the Moore Institute, National University of Ireland, Galway, has as its theme 'British and Irish Print Networks'.

In the eighteenth and nineteenth centuries, Ireland became increasingly integrated within a British economic and political space. After 1801, Ireland formed part of the United Kingdom and it supplied both food and labour power to industrialising Britain.

The same pattern appears in the domain of print – in the eighteenth century, Dublin printers specialised in reprinting or pirating British books, for transatlantic as well as Irish readers. After 1801 they became agents of English and Scottish publishers, and print workers joined the ranks of larger British trade unions. At the same time, Ireland developed its own print networks in the USA and Canada, exporting books and periodicals produced independently of Britain in the indigenous market.

Please visit: <http://www.bookhistory.org.uk/print-networks/events> to register.

Printing at the University Press, Oxford, 1660–1780

The first of three volumes is now available from The Old School Press, and covers the Press's premises, organisational roles, and the paper it used. De luxe copies also include a volume of correspondence from the London paper dealers in the 1670s.

Full details at: www.theoldschoolpress.com, or email mao@theoldschoolpress.com, or write to Martyn Ould, Cliff Edge, Beer Hill, Seaton EX12 2QD.

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PRINTING HISTORY NEWS

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*Published by the NPHT, PHS and the Friends
of St Bride Library, June 2016. Printed by
Jigsaw Digital Print, Alcester, Warwickshire.*