



TYPE HIGH

Newsletter of The Printing Museum

Spring 2016

LANDMARK EVENT FOR THE MUSEUM by Brendan O'Brien



L-R: John Clemens, Terrie Reddish, Dan Tait-Jamieson, Alan Loney, Meredith Paterson, Brendan O'Brien, Nicki Francis, Annette O'Sullivan.

The weekend of August 13th saw the Printing Museum host Alan Loney for a two day masterclass. Alan's visits back to his Wellington hometown have been few since his shift to Melbourne in 1998 so the opportunity to spend time and learn from one of the great Antipodean hand-press printers was keenly anticipated.

Despite some damp weather and cool temperatures, the participants enjoyed an intense and immensely rewarding weekend. After introducing us to some of his recent hand-printed projects, Alan talked the group through dampening paper, his technique and the allied benefits. From there the subject shifted to the setting of metal type, here Alan introduced one of his own poems - one that incorporated numerous different margins and some radical use of space. Poetry incorporating unconventional spacing is often one of the greatest challenges for a letterpress printer, however with Alan's calm, methodical logic the issues were all overcome.

The second day saw the Albion Press in action as sheets were proofed and inking and press techniques described and discussed in much detail. By the end of the day a broadside featuring Alan's poem had been completed and the participants left full of insight into the work of a master printer and armed with a mass of new knowledge to integrate into their own practices.

Alan's generous sharing of his knowledge together with his inspiring attitude to letterpress was further in evidence for a public talk at Massey University on the day following the course. Alan outlined his path to becoming a poet and printer; from the years of his youth in the Hutt Valley to his current location in Melbourne, the audience was eloquently guided through the first part of a most remarkable life. It is with great anticipation that we look forward to Alan Loney's future projects and hope that other opportunities to share in his skill and insight on this side of the Tasman will soon come again.

SUCCESSFUL OPEN DAY AT THE MUSEUM



Above: The Museum's "new" marquee.
Right: Linecasters in the main building.
Below: Royce holding an audience at the
Furnival in the new printery.



On the 25th June the Mangaroa sun shone its bright light on The Museum's new printery and reorganised storage facility. The day began with a visit by both the Hutt Valley and Maidstone Model Engineering Societies. Great interest was shown in the typesetting capabilities such that The Museum was invited to speak to a wider gathering of the societies' members earlier this month.

Despite not advertising the open day publicly, both to avoid large crowds and to give

first priority to members, around 60 people attended. Towards the end of the day, there was singing and cutting of cake to celebrate The Museum's first 30 years.

There has been a tremendous amount of work put in by members over many months, moving and rearranging all the machinery to achieve a much more workable and practical space that enables The Museum to showcase its potential. With a mixture of delight and relief we can get back to normal business!



MUSEUM CLUB DAYS

Copying a great idea from our good friends at Ferrymead Printing Society and seizing the opportunity to make use of the new printery The Museum has now instituted club days on the first Saturday of each month. The plan is to catalogue, clean, and count the collection from 9.30 am and to do some printing after lunch.

- October: revisit the Albion and print some more of Alan Loney's poem on dampened paper.
- November: poster printing on the Furnival in preparation for a book.
- December: printing Xmas cards and calendar on the Vandercook.

Members will be most welcome at any time during the day but advice of attendance would be useful so that we can better plan the day.

PRESSES ETC. FOR SALE

1887 Payne & Sons stop cylinder (pictured)

c. 1920 Wharfedale stop cylinder

Jardine treadle

Adana TP48

Book Press, hand Perf., scales etc.

Contact: Rhys Daube, Printing Supplies and

Machinery, r.daube@psmltd.co.nz

09 272-7101



ALBION FOR SALE

Alan Loney's Pratt-Albion is for sale. It is one of only 28 ever made, and the only one in the Southern Hemisphere. Made by the late Steve Pratt in Utah, USA, it is No. 11, is in perfect condition, and prints beautifully. The press is based on one owned by Lewis Allen (who wrote *Printing with the Handpress*). Alan is happy to teach anyone for free to use the press and get the best out of it. The price is AUD \$12,000 plus cartage. Address any enquiries to Alan at 26verso26@gmail.com



WANTED

1. Vertical Process Camera. (Most of these were thrown away as digital production and computer-to-plate took over but there must still be a few around.)
2. Hydraulic Guillotine: in reasonable order or at least fixable—main brands such as Polar, Perfecta or Wohlenberg etc. 72 - 96.
3. Proof Presses: flat bed cylinders or benchtops. In fact any old presses as we have potential printers waiting for presses.

Contact: Dan Tait-Jamieson, 0274 444-599

moanapress@t-j.co.nz

Browsing the Shelves

by Ted White



Haydn's *Dictionary of Dates and Universal Information*, relating to all Ages and Nations. Containing the History of the World to the Autumn of 1889.

19th Edition compiled by Benjamin Vincent, 1889. (First Edition 1841, Joseph Haydn d.1856). Published by Ward, Lock and Co. Printed

by Bradbury, Agnew & Co. Whitefriars, London.

This is a book of 1,014 pages and a 37 page subject index, with two columns to a page, 233mm x 149mm x 54mm overall, printed in 8pt. Roman. Fore-edge, bottom and top edges marbled, half-bound in leather with good cloth on front and rear covers. Signatures are eight leaves, B - 3X.

The first edition was printed by Edward Moxon (1801–58), who was probably linked genealogically to Joseph Moxon (1627–1700), the author of the first letterpress textbook, *Mechanick Exercises on the Whole Art of Printing*, 1683/84.

The gold-embossed spine reads “802” and the title, with five raised bands. It has once-decorative head-bands. The front cover is embossed with a crown above a wreath round the words “General Assembly New Zealand Library”. The front and end papers are foxed but the title and text pages are clean. Pasted on the inside marbled cover is a library label with “General Assembly Library”, a Coat of Arms and a handwritten number, 10984.

The binding is tight and there is little wear, indicating very little use. Its age makes the book a curiosity only; the library stamp on the half-title is “4th March 1892”.

There were twenty-six editions between 1841 and 1910, with a “Dover” reprint in 1969. Benjamin Vincent edited fourteen of them. The book as first produced in 1841 is a vast

collection of topics selected by Haydn with a very personal bias. Many of the entries are inconsequential and deal with subjects, events and personalities of no significance except their selection. Plentiful quotations in Greek or Latin are not translated.

It is only the “Victorian Thirst for Information” that justifies its inception. *The Oxford Dictionary* (1478) and *Johnson's Dictionary* (1755) already existed, together with *The Encyclopaedia Britannica*, the more authoritative source of information and the oldest, introduced in 1770 in three volumes gradually increasing to twenty-one in 1810. *Brewer's Dictionary of Phrase and Fable* followed in 1870.

The redeeming features of Haydn's volume are the numerous lists of dates, among them: London Clubs 1650–1889; New Zealand 1642-1889; Catholic Popes 42 AD–1888 (several with scathing personal comments); and Printing 593 AD–1817 in which he writes that William Caxton was not the first English printer. He attributes that honour to Corsellis of Oxford some ten years earlier but notes “denied by Dibdin”.

The content is also driven by Haydn's hopes to bring knowledge to the less cultured and poorer masses at a time when education was virtually confined to the rich.

Joseph Timothy Haydn (1788–1856)

Haydn was involved with many literary personalities as Publisher and Printer. He described his life as:

my calamity being wholly superinduced by extreme study, research, and toil, without having had one day of relaxation, long and laborious writing chiefly for the publishers.

He was certainly no manager with his money, but yet he published enough to have made a moderate living, on better days.

He left his name to his *Dictionary of Dates* and to a series of *Haydn's Dictionaries* in which

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he had no part, being published long after his death at which time a pension of twenty-five pounds per annum earlier granted by the Government was doubled and continued for his widow.

Haydn made his press debut in 1821 with *The Stage, A Theatre Paper Published Daily*. . .for the first five weeks only! The optimistic and still young editors, Frederick Conway Esq. and Joseph T. Haydn, Esq. launched it boldly:

The paper we have undertaken is necessarily a fugitive –an ephemeral production. It will be written, for the most part, about the solemn hour of twelve; printed in the witching time of night, and published before the play-loving folk forsake their pillows in the morning. This is one of the heaviest conditions of the task we have proposed to execute. It will demand our time at a period when nature calls for rest. . . but. . . *THE STAGE* must be published every morning and written every night.

However. . .*The Stage* still exists today. Other research sources say that a paper called *The Stage Directory* was started on the 1st February 1880 as a monthly until 25th March 1881 when it became *The Stage* as “Edition No. 1” and was published weekly. Proprietors were Charles Lionel Carson and Maurice Comerford.

So what happened in the intervening sixty years? Lamb, Shelley, Wordsworth, Tennyson, Dickens and others all come into the Haydn time-line at various points, so further research could be worthwhile!

Benjamin Vincent, (1818–99)

Vincent edited the Haydn Dictionary for ten years until his death in 1899. He was a member of the Royal Institution and worked as a translator and editor for the publishers Gilbert and Rivington. At the Institution he designed a new printed catalogue as well as continuing his work on the *Haydn Dictionary*. While the *Dictionary* is not always reliable it’s entertaining reading and is recommended if you find a copy.

WILLIAM COLENZO

William Colenso came to New Zealand as Missionary Printer for the Church Missionary



Society. Much has been written of his work. The Colenso Society has described him as “Printer of some of the most significant documents in

New Zealand history, missionary, explorer and botanist, a free-wheeling politician and controversialist. William Colenso was a maverick.” Recommended reading:

William Colenso, His Life and Journeys by A.G. Bagnall and G.C. Petersen edited by Ian St George, Otago University, re-printed 2012.

The Hungry Heart, Journeys with William Colenso by Peter Wells, Random House, 2011.

The Colenso Society was incorporated in March 2010. Its objects are:

- (a) To promote the study of the life and work of the Reverend William Colenso FLS, FRS.
- (b) In particular to mark the bi-centennial of his birth in November 1811.
- (c) To improve access to Colenso’s work by digitising and/or transcribing it and making it accessible on the internet as “The Colenso Project”.
- (d) To assist Colenso scholars in applying for grants.
- (e) To affiliate with appropriate other bodies with similar objects.
- (f) To engage in any appropriate activity relevant to these objects.

The Project Team is made up of MTG Hawkes Bay, Victoria University’s Wai-te-ata Press and The Colenso Society. The Society has an e-newsletter. Enquiries via the Printing Museum.

The Hell Box

What other printers are saying and doing

THE NATIONAL LIBRARY SOCIETY

Alas, is no more. At a special General Meeting on the 12th July a Motion that the Society “cease operations as of today” was passed unanimously. The Society is now in the process of winding up. All funds and assets have been donated to the new “Foundation of the National Library”.

Intention and explanation for this move had been fully explained to the NLS membership, and had its agreement.

THE TURNBULL LIBRARY RECORD 2016



A handsome 115-page book with the usual varied contents, principally dealing with the handling of early Maori censuses, the mysticism of Katherine Mansfield, an historic note on the New Zealand Opera Company and a brief foray into the life of Clementina Gordon, 1918–2013.

These are rounded off by “Acquisitions” and “The Year in Review”. This peer-reviewed scholarly journal in the humanities is published yearly. Excellent reading.

THE PRINTING HISTORICAL SOCIETY

The Annual Journal for 2016 is devoted to the work of James Mosley, its founding Editor in 1964. It has a number of articles written by him on different aspects of type-founding and type styles. An account of the type mould in 1704 is the first item, followed by others on type comparisons, the drawing of type moulds, type bodies compared and a separate article on Garamond or Garamont.

A lot different from today’s casting at the Museum. . .

THE PHS SUMMER NEWSLETTER

A mouth-watering list of printing courses, conferences and displays being held during the UK Summer. There is an interesting article from *The Times* describing how a picture was printed from an 1821 edition in 2015. Go to thetimes.co.uk/1821 and click on “Watch”.

ASSOC. OF HANDCRAFT PRINTERS

A new, four-page newsletter received from Secretary Tony King, reflecting the re-organisation which recently took place. Interesting, neatly laid out and well illustrated.

THE BRITISH PRINTING SOCIETY AUGUST *Small Printer*

A mix of articles, branch reports and advertising, led off by the editors appealing for more written support! A leading article bemoans the excessive prices asked for alleged “antique” printing material especially small hand-presses and type cabinets.

Another tells of an Adana destroyed in transglobal transit and the difficulty of getting spare parts for another Adana (the Museum has several). Light reading but nothing significant for our activities.

NEWSPAPER COMPOSITORS’ LABOURING

Although a Compositor may be sitting all day, yet, in his own way he is a great traveller, or he hopes his hand is. A good printer will set 8,000 ems a day, or about 24,000 letters. The distance travelled over by his hand will average about one foot per letter, going to the boxes in which they are contained, and of course returning, making two feet every letter he sets. This would make a distance each day of 48,000 feet, or a little more than nine miles; and in a year, leaving out Sundays, that member travels about 3,000 miles.

Edmund Yates, (1831–94)

“My Newspaper”, *The Business of Pleasure*

The Hell Box

What other printers are saying and doing

LETTERPRESS EXHIBITION



SONNET CXXXVIII

As we go to print The Museum's entry in *Sonnets 2016* has just been completed. The edition has been commissioned by Oxford University's Bodleian Library to celebrate the 400th anniversary of Shakespeare's birth. The Maori translation of Sonnet 138 is printed on Pakohe Papers Maene Ma flax paper. The work features hairline registration in two colours. Thanks to Marilyn Vreede for textual advice, John Nixon for artwork, Bill Ashworth of Megalith for prepress production. Printed by Dan Tait-Jamieson. In an edition of only six copies, some remain available for sale.

One of the largest letterpress print exhibitions in recent years popped up last month for four days at 17 Tory St. Featuring recent works by Wellington artist Madshrew, the exhibition was highly successful with all the major works sold along with most of the limited edition prints. Twenty-one of the works were printed letterpress on Crane Lettra 300gsm at Dan Tait-Jamieson's Moana Road Press. Further details at www.facebook.com/madshrew

XMAS CARD



Terrie Reddish recently completed a one-day course on the Vandercook as her prize for winning last year's Xmas Card competition. The competition,

featuring type cast at The Museum, will take place again next year.



THE LAST PUNCHCUTTER



A short Italian film entitled *The Last Punchcutter*, was released as part of *Griffo: The Great Gala of Letters*, a multidisciplinary project focusing on the life of Francesco Griffo, a 15th-century Venetian punch cutter and type designer. Born circa 1450 near Bologna, the son of the goldsmith and engraver Cesare Griffo, he went on to work for the house of Aldus Manutius of Venice, the most important publisher of the day. In 1501 he created what's regarded as the first italic typeface. Though his typefaces are still widely used and inspire most contemporary type designers, details of his biography are murky.

In a smoky atelier in Torino, Italy, Giuseppe Branchino works as one of the world's last punch cutters. Cutting punches, the first step in traditional typesetting, is the meticulous craft of carving letterforms into small steel billets. Branchino was the former head of the engraving department of type foundry and printing press manufacturer Nebiolo, founded in Turin in 1852.

In the meditative short film *The Last Punchcutter*, by Giorgio Affanni and Gabriele Chiapparini, we watch Branchino create a punch. Drinking espresso and smoking a cigarette, he works silently and slowly, carving the letter "G" into a thin block of steel with awls and chisels, peering through a magnifying glass to inspect his handiwork. He spends nearly seven minutes on a single letter.

vimeo.com/169673676

ASK THE EXPERTS

This is a new newsletter column where struggling new letterpress printers can pose a question and then we ask you, the readers and experienced printers to give them advice which will be printed in the next newsletter.

Question: *I've just realised that I need to space my titling letters for best presentation - my only problem is where do I find out how to do this? There are lots of books with good examples but nothing that explains the process for the beginner.*

TERRIE'S TIPS

- When printing, wear two pairs of gloves, one over the other, so that if a top glove gets inky you can quickly remove it and go on with the task in hand. (A box of Touch N Tuff thin nitrile gloves from Paykels are recommended—Ed.)
- When you remove type from a type tray write the name of the job on a scrap of paper and pop it in one of the compartments, to help you dis* the type later.
- Don't use water based ink on old wood type as it will break down the shellac surface. It is okay to use water based ink on lacquered or resin coated wood type.

*one of the most hated jobs as a apprentice compositor—to dis (distribute) the type back into the case.



International

by Dan Tait-Jamieson

IAPM INAUGURAL CONFERENCE

Treasurer Dan Tait-Jamieson attended the inaugural conference of the International Association of Printing Museums in Cheongju, Korea at the end of August.

Origin of the *Jikji*, the earliest text made from moveable metal types in 1377 (78 years before Gutenberg—see article following), Cheongju, a couple of hours south of Seoul, hosted 50 people from around the world to discuss forming the new entity and over six days partake in the *Jikji* International Festival.

Highlights were: the Early Printing Museum's displays of early texts (one of which makes reference to a reprint in 1234 of another text made from moveable metal types!) and lost wax and sandcasting displays; the type sandcasting demonstration in the Cheongju Korean Craft Museum—the only regular such one of its kind in the world (article follows); meeting experts from around the world such as Stan Nelson (ex Smithsonian), Marijke Hellemans (Plantin-Moretus, Antwerp) and museum curators, archivists and typesetters from around the world.

The Korean hosts were extremely generous and the plan is to finalise the association with a similar meeting in two years' time.

AEPM 2016/2017

The Association of European Printing Museums' annual conference will be held in the Netherlands this year at the Dutch Lithography Museum in Valkenswaard near Eindhoven and include a visit to the wonderful National Playing Card Museum in Turnhout (Belgium).

Next year's conference has already been scheduled for an earlier time in May at the Museum of Typography in Chania, Crete. The conferences are open to non-members and are a great way to meet some of the main actors in printing museums, letterpress and typesetting.

HAMILTON WAYZGOOSE

Now in its eighth year, Hamilton Wood Type's annual Wayzgoose Type Conference hosts designers, printers, typographers and letter geeks of all stripes from across the globe. This year's event takes place on November 4th, 5th and 6th.

Amongst the stellar list of speakers are Erik Spiekermann and Alan Kitching. The venue, as always, is Two Rivers, Northeastern Wisconsin.

ATF CONFERENCE

A number of the delegates at the IAPM conference in Cheongju had already attended the American Typesetting Fellowship conference co-hosted this year by Wells Book Arts Center and Bixler Letterfoundry. The Mecca for hot metal maniacs, over 60 people attended this year. By all accounts the next biennial conference should be well worth a visit.

PRESSURE PRINTING WORKSHOP

And as there's no other space to put this as we go to print, a very successful workshop was run just recently in the printery by the Otakou Printer in Residence, Sarah M. Smith. Sarah discussed her approach to printing and showed samples of some of her recent works before demonstrating pressure printing techniques by creating stencils from letters and everyday objects or simply, as in the exercise below, putting a piece of good old New Zealand fern under the paper. New flag anyone?



BAEKUNHWASANG CHOROK BULJO JIKJI SIMCHE YOJOL (JIKJI)

History is written by the winners they say and distortions of the truth can last for generations. It is still recent memory that the accepted answer to the primary school question, “Who discovered New Zealand?” was “Captain Cook.” No matter that he managed to kill some local Maori upon landing but at least his later contacts were friendlier.

In a similar vein, the daily quiz in The Dominion Post two weeks ago included the question, “What was the first book printed with metal type?” The answer given was “The Bible.” Leaving aside that the words moveable and extant had been left out of the question, the only explanation for such an answer is Imperial Colonial Theory. The correct answer should have been the *Jikji*.

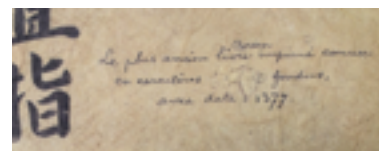
Jikji is the abbreviated title of a Korean Buddhist document written by the monk Baegun (1298–1374) and printed during the Goryeo Dynasty in 1377, 78 years prior to Johannes Gutenberg’s acclaimed 42-line Bible. The *Jikji* was published in Heungdok Temple in Cheongju.



How do we know it was printed in 1377? It says in the postscript in the only remaining part copy of the book, the second volume, now held in the French National Library. On the last page of the *Jikji* are recorded details of its publication, indicating that it was published in the third year of King U (July 1377) by metal type at Heungdok temple in Cheongju.

There is also a record indicating that in 1377 Baegun’s students, priests Seoksna and Daldam, helped in the publication of the *Jikji* by using moveable metal type and the priestess Myodeok contributed her efforts as well. The site of the temple was not discovered until earthworks for a new subdivision were halted in 1985. Subsequent excavations confirmed the site which is now adjacent to the Early Printing Museum in Cheongju.

The recent history of the *Jikji* is better known. Victor Collin de Plancy was the French Consul and later diplomatic minister in Seoul from 1888–1906. During this time he collected Korean ceramics and old books. At some point he purchased the *Jikji* and sent it back to Paris where it was announced to the world at the Paris Universal Exhibition in 1900 with a note that it was printed in 1377.



Amazingly, it wasn’t even the first book printed with moveable metal type. There is a reference in Korean manuscripts to a reprint in 1234 of the 50 volumes of the Sangjeong Yemun—printed with metal type! However, no text survives.

In September 2001, UNESCO confirmed the *Jikji* as the world’s oldest metal type book and included it in the Memory of the World programme. The Jikji Memorial Prize was created in 2004 to commemorate the creation of the *Jikji*. And this year, the city of Cheongju’s own festival has become the Jikji International Festival.

In the course of time, history is usually rewritten correctly. But an awful lot of books, films and daily quizzes still need some revision.

SANDCASTING METAL TYPE



A highlight of Jikji Korea 2016 was a morning spent with Mr Lim In-ho, a master craftsman, at the Metal Typecasting Succession Hall. In likely the only regular demonstration of this craft in the world, bronze type is created from clay matrices intricately placed in a sand mould to create a channel for molten metal to form a “tree” of type.



2016 SUBSCRIPTIONS

A reminder to members who haven't paid this year's subscriptions. Invoices and receipts will be emailed shortly.

A COMFORTABLE SOCK

Orders are due to be included with this newsletter. Copies of our latest edition remain available. \$10 plus postage.

PRINT WEEK AT THISTLE HALL

The Museum will be part of Print Week exhibition at Thistle Hall, Cuba St., Wellington from November 7–14. The Museum will be in attendance each day with poster, business and Xmas card workshops on a selection of presses relocated for the occasion. If you can help, please let us know.

AGM

The Annual General Meeting of The Printing Museum will be held at Mangaroa on Sunday, October 9th at 2.00pm. Viewing of the plant, premises and new printery from 1.00pm onwards.

18pt. INKING BEARERS

Thanks to member John Nicholson who kindly cast a supply of 18pt. type high rule, The Museum can now offer the same for use as inking bearers for handpresses, platens and flat bed cylinder presses. As used by the finest letterpress printers, bearers locked outside the forme compensate for minor irregularities in roller adjustment and allow uniform inking.

Available in lengths of up to 26" it is good practice to have a variety of sizes on hand. They don't cost a lot but can make a big difference especially in avoiding inking the shoulder of photopolymer plates.

GARAMOND SPECIMEN

Enclosed with this edition of *Type High* is our annual type specimen. Last year's Caslon supplement is followed by Garamond, Monotype Series 128.

To avoid creasing and because the newsletter has expanded—more difficult to fold—we are trialling a large format envelope. The cost to retain this would be an additional \$10 to the annual subscription. Feedback on the acceptability of the extra cost would be most welcome.



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