



OXFORD GUILD OF PRINTERS NEWSLETTER

October 2018

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SUBSCRIPTION REMINDER

The subscription of £20 for 2019 is now due. Details of renewal are below but it would help prompt payment if you could set up a standing order (**not** a direct debit which we cannot process) for the payment to be made each December.

Please confirm that the entry in the membership list issued in May 2018 was correct. Membership for those who joined after 1 October 2018 runs until 31 December 2019 so no payment is due.

Either

Transfer £20 to the Oxford Guild of Printers' Barclay account:

Sort code: 20-98-48, account number: 40680400

And send an email to hardacre@greenbee.net to say that you have done this and give the unique wording you have used on the payment.

Or

Send a cheque for £20 made out to Oxford Guild of Printers to:

Christabel Hardacre

OGP Membership Secretary

10 Fosseyway Drive

Moreton-in-Marsh GL56 0DU

CHAIRMAN'S NOTES

The next meeting, on **Monday 4th February**, will be in the Green Room at the back of the main Memorial Hall in Charlbury, 7:30 for 8:00pm. This is where the AGM was held at the beginning of the month. Daryl Green, Librarian at Magdalen College, Oxford, will talk on 'Peter Apian's typography & initials.' Some of you may recall that Daryl gave us a splendid afternoon in Magdalen College Library in 2017.

The full 'Minutes' of the AGM can be seen in the 'News Section' of the website, but the salient points are as follows:

The venue for meetings will change, for a trial period, to Oxford. The meeting on **Monday 4th March** will be held in 'The Study', upstairs at The Oxford Retreat (1-2 Hythe Bridge Street, Oxford, OX1 2EW). The speaker will be the printing polymath and baker Patrick Goosens. The committee hopes this change will meet with the approval of the Members.

Ephemera on Show: Margaret Condon is in charge. Please respond to her exhortations elsewhere in this *Newsletter*.

'New Work' section on the website: This is an expansion of the 'New Books' section to include anything that you've printed that you are proud of: a booklet, a poster — not necessarily for sale. And please, please, do put your work in. It could be a great showcase for the Guild.

Elections: Your Committee was re-elected unopposed & unanimously: no great surprise. Liz Adams has intimated that she would like someone to share the rôle of Newsletter Editor. Interested volunteers should step forward.

GUILD MEETINGS

Please check the latest *Newsletter* for meeting locations, but from March 2019, meetings will generally be held at The Oxford Retreat in Oxford; at 7:30 for 8:00pm. There is parking nearby in Worcester Street or Gloucester Green Car Parks, with easy access to buses, trains, and the Park & Ride buses.

January: No meeting.

4th February: Daryl Green (Librarian, Magdalen College, Oxford): 'Peter Apian's typography & initials.'

4th March: Patrick Goosens: Subject to be announced.

Wednesday 13th March: Combined meeting with the Charlbury Arts Society at the Charlbury Memorial Hall, 7:30pm. Martin Andrews: 'Allen W. Seaby and his colour woodcut printing.'

1st April: No meeting.

13th May: To be confirmed.

3rd June: Graham Moss: 'Minding your Ps and Qs: the language of letterpress.'

1st July: To be confirmed.

August: No meeting.

2nd September: Paul Kershaw.

7th October: Ed Maggs: 'An object that will stand and will not move.'

4th November: Simon Lawrence: '40 Happy Years at the Fleece Press.'

2nd December: A.G.M.

Other speakers planned for 2019: Matthew Haley, Richard Falkiner, Sophie Mortimer, Graham Twemlow.

Ephemera on Show 2019

An invitation to all to take part in this year's Ephemera on Show. Print whatever you like, at any size between postage stamp and A4.

Some printers do text; some graphics; some embellish with fleuron and borders; and some pick and mix from all the options.

P.T.O

Attached is a link to a 'Doodle Poll' [Not another one! Yes, another one: they work if people put their names on them!] to volunteer to write a 'Meeting Recall' for a particular talk: <https://doodle.com/poll/uc2qh8h62dnp4ivx>

Simon Gillingham of Paper Resources injured a foot severely enough [I haven't had a full medical report yet — or a sick note] to prevent him coming to the Wayzgoose. He has sent the following generous offer:

I have quite a few bundles of paper and card which were prepared for the Wayzgoose. I would be delighted to offer them to members at a *substantial* discount if they are prepared to collect from Milton Under Wychwood. If anyone is interested I suggest they call me first on 07760 787870. I hope to hear!

MEETING RECALL

Paul Kershaw: his influence on the Reading Room Press

If I tell you this talk was a triumph — a remarkable display of perceptive erudition, you may not then be surprised to hear that the speaker, whilst acting in his rôle of Chairman, forgot to ask anybody to write it up...

In truth it was an affectionate canter through a series of slides chosen to show how my friend Paul Kershaw has been from the outset a consistent and indefatigable supporter of my endeavours as a private press printer. I had softened the audience up beforehand with a display of Paul's wood engravings — he is a wood engraver above all else, who, in my view, has no equal — so they could be under no illusions as to the merit of the man.

Paul it was who egged me on to buy my first Albion, from which time he has been involved in almost every project I have undertaken. He has accepted commissions for wood-engraved illustrations; he has made photopolymer blocks of title pages in type unavailable in metal; he scans images and makes further blocks for illustration; he designs and prints patterned papers exclusively for my books; we collaborated on a letterpress greeting for Simon Lawrence's 50th birthday; he has been the subject of a 60th tribute from myself and the classical composer Robin Walker: a letterpress booklet containing the manuscript score of the song 'White Hawthorn' written for the occasion.

[At this point in my discourse the audience were privileged to have a world première rendition sung by the composer, filmed by myself, several years later, after failing to find anyone else who was prepared to try and sing it.] His birthday celebrations triggered perhaps the first letterpress printing on marzipan [72pt Perpetua Roman] to be followed by the first typographic error on marzipan [XL for LX].

A wood-engraved cartouche of Judy's and my initials as a wedding present in 1999 triggered commissions to engrave similar blocks to the next four of our children to marry, the images being used in the wedding stationary. I showed a selection of the engraved Christmas cards that he has delivered to us for perhaps 20 years and which allow us to pass on, with great pleasure, aliquots of his artistry. I remembered the time when I just couldn't seem to get a decent impression of some Jane Lydbury blocks: off to Ripon for a long weekend — back to basics.

I concluded with another aural treat: I had wanted to show a short film of a Monotype Caster (Neil Winter at Whittington) in action to demonstrate to an audience of T.E. Lawrence aficionados how the Caslon type for *Seven Pillars of Wisdom* had been set. Paul delivered the clip back in a usable form but added an additional version over-laying, in almost perfect syncopation, the music of Tiny Parham and his 1904 band. He and I have always had an eye for the birds: the last slide was of him eating an ice-cream on the beach at Blakeney looking rather like the proverbial cat satisfied with cream — for he had just seen his first avocet...

Paul Kershaw is booked to talk to the Guild about his own work on Monday 2nd September 2019; put the date in your diary now!

Miles Wigfield

You could choose old text, new text, or invent/create text that is totally original. The choice is yours: and, whilst in the past there has been some wonderful printing, you don't have to be an established printer to take part: novices are very welcome, and the sense of achievement is palpable.

One hundred and fifty copies, of whatever you decide to print, will ensure that every paid-up member gets a full set of Ephemera next Spring. Production deadline is end of March 2019. Early birds can hand their ephemera to Margaret Condon at the next meeting; or you can post to Jane Russ, Hare Cottage, 3 Gibbs Close, Westbury, Wilts, BA13 3DT. Any queries? Contact Margaret on mail@mmcondon.plus.com

NEW MEMBER SNIPPETS:

James Skelton started his letterpress printing when he was about 13 or 14, helping with the family Christmas card in the 'Cellar Press' at home. Later when his father, Christopher, set up Skelton's Press James helped out on Saturday mornings and worked with him for a couple of years. Skelton's Press (1986-1984) produced quality short run letterpress books and pamphlets and had a good reputation in the printing community.

James has had the Pearl platen he learnt on in a shed for about 20 years and only really printed a linocut Christmas Card. He has recently converted a garage into a workshop and installed an Arab platen.

I work as a graphic designer but, as retirement looms, intends to spend more time printing, mainly for pleasure. The press is called Milvus Press (Latin for red kite as these birds regularly soar majestically over the area).

Tim Hopkins uses an Adana eight-five to make books of one kind or another under the name The Half Pint Press. He prints in the evening and at the weekend in a spare bedroom with a view of Peckham Rye in South-East London. In 2017 his boxed edition of "The Book of Disquiet" by Fernando Pessoa won the Minnesota Centre for Book Art Prize. An article about the edition can be found in Matrix 35 (Summer 2018). He is working on an edition of a work by Mary Butts which will hopefully emerge at some point in 2019.