



Figure 3: Fragments 16 to 18 from *The love songs of Ibykos*.
 ATL Picture ref.: B-K 31-16-18.

sometimes waited years and at least one offered cash advances to assist. But Loney's motivation was essentially different to that in the commercial publishing world. In 1992 he spoke of his love of printing as 'a kind of dance around the press' and stressed 'the knowledge that one is working with a text that one thinks is worth the effort' as well as the need to control the design process.³⁷

When he was ready to tackle *Ibykos* at the Holloway Press he had resolved most of the design and production issues, and other difficulties that bedevilled his two earlier attempts were behind him. He had the necessary plant and type, he had a steady cashflow, and he was relatively secure with the institutional backing the university provided. This time the production of *Ibykos* ran smoothly throughout the latter half of 1997. While he handset the Greek, John Denny set Jenner's English translations and texts in Linotype 9 on 10-point Paragon. Between August and November he refined the layout. With the Greek and English texts assembled, he finalised page layouts by arranging the type on the bed of the press. He printed proofs and Ted Jenner came to the press and made corrections. The format he decided on was a real departure from his earlier preference for the golden section. The book was now virtually square (210×190 mm.), made possible by the size of the T. H. Saunders