



# TYPE HIGH

**The Printing Museum**  
*Whare Taonga Pehitanga*

## MONOTYPE M-D VISITS MUSEUM



L-R, John Denny, Holger Wendt, John Randall, René Kerfante, Ken McGrath, Dan Tait-Jamieson, Michael Curry

Monday, 27th February was an historic day for The Printing Museum as former Managing-Director of Monotype Typography, Mr René Kerfante, stopped over in Wellington for the day. With a rare display of summer brilliance, the city charmed The Museum's distinguished guest, his travelling companions and visitors coming from as far afield as Auckland for the occasion.

The itinerary began with a visit to the Museum by Mr Kerfante, his wife Gundela and old friends, printer colleague Holger Wendt and his wife Sigrid. The two printers had known each other since their teenage years in Germany, trained as compositors together and attended night classes as they added

advanced skills to their basic training. At the sight of an open tray of Caslon, René felt compelled to ask for a stick and start composing. He recalled that as apprentices they had to achieve a minimum of 1000 characters per hour to pass their exams but 1200 was more acceptable.

They were particularly impressed by The Museum's casting operation—the three Monotype casters, linecasters and large matrix collections. After looking over the rest of the collection, the visitors returned to the city, Mr Kerfante spending half an hour being interviewed at Radio New Zealand before meeting up at Le Marché Français for the day's highlight—lunch and a talk about his interesting life.

The talk was entitled, “My Life as Composer and Typographer.” It began in Munich in 1955 as a 13 year old apprentice at Giesecke and Devrient, now the world’s second largest supplier of banknotes, share and securities documents. After three years of training during which he attended college one day each week, he gained his professional certification.

Then, as a journeyman printer he moved to a small letterpress shop in Stuttgart where he was involved in a large variety of jobbing work. This was followed by work as a photo compositor with one of Europe’s first photo typesetting shops, Julius Beltz. There he worked on one of the first Diatype photosetters and it felt very much like a second apprenticeship.

This led on to his dream job in 1968—typeface production for D. Stempel AG, then affiliated with Linotype. Stempel was a very traditional leading German type foundry and matrix producer for hotmetal typesetters. Until 1968 that was all they produced but with the advent of photo typesetting they were in need of typefaces.

The work at Stempel brought him in contact with many of the leading typographers of the day (and the century): Hermann Zapf (Palatino, Melior, Aldus, Optima); Max Miedinger (Helvetica); Adrian Frutiger (Univers, Frutiger).

The production of fonts for Linotype phototypesetters involved intensive training in the US, learning about type drawing techniques, high resolution photography and every facet of the photo typesetter. But in 1975 he had to learn a completely new technology as suddenly fonts needed to be digitised for digital typesetters such as Linotype’s Linotron and Monotype’s Lasercomp. The analogue images had to be converted into binary codes for each point size.

The arrival of desktop publishing in 1984 with the Apple Macintosh, Adobe Postscript and the Apple Laserwriter with 35 built-in typefaces in 1985, and Aldus Pagemaker in 1986, ushered in a new revolution more familiar to the younger members of the audience. Linotype, Monotype and ITC all licensed original typefaces to Apple and Adobe.

In 1986, René became Managing-Director of the typographic division of the Monotype Corporation. He was in charge of design, development and production of typefaces for Monotype’s digital typesetters.

This involved close co-operation with Microsoft when Windows 3.1 was released in 1990 with 35 TrueType typefaces. Microsoft’s core fonts, Arial, Times New Roman, Century Gothic and Schoolbook were all licensed and produced by Monotype. Charles Bigelow wrote:

*the Times design [from Monotype] became a litmus for the quality of several font formats [Apple, Adobe, Image and Sun in the late 1980s.] It was perhaps the supreme era of the Digital Fontologist.<sup>1</sup>*

And there he was in the middle of it all working with the great type designers—those mentioned above and in addition, Matthew Carter, Walter Tracy, Erik Spiekermann, Mikel Harvey, Robin Nicholas and many others.

He had subtitled his talk “A Revolution in a Lifetime,” and it wasn’t hard to understand why. A career that began in hand composition and hot-metal typesetting moved through phototypesetting and digital typesetting to desktop publishing which made the once “dark arts” available to all. The technology he began with hadn’t changed much in the 500 years since Gutenberg but was transformed by the computer age which saw the near disappearance of typesetting and typesetting machines.

Asked about his favourite typefaces, René responded with Frutiger and Gill in sans serif, Garamond and Perpetua in serif faces.

Thus it was with more than a little satisfaction that The Museum was able to present a gift to its distinguished speaker—a booklet written by museum member Alan Loney, made with type (Perpetua) cast by museum member John Randall, and most importantly, beautifully designed and printed by member John Denny. (See page six for review).

## Gott grüß Sie Kunst (God salutes the Art)

The Radio New Zealand interview can be found on their site by searching the word “Kerfante,” or using this link: <http://www.radionz.co.nz/national/programmes/nights/audio/201834798/rene-kerfante>.

<sup>1</sup> <http://www.true-type-typography.com/articles/times.htm>

# STRAIGHT MATTER

Ingenious and valuable as the Monotype undoubtedly is to the printer, it would be of little use without the operator. The machine almost thinks, but the insertion of that not inconsiderable adverb makes a wide difference, a leopold large enough for the mere man or the gentle feminine compositor to enter in and take possession, which he or she does with avidity. It follows, therefore, that the human equation must not be neglected, and in this matter we are fortunate in having a machine which calls for so slight a strain on the endurance of muscle or nerve, on

It is in the best interest of the machine that whatever be these rates and rules, they shall be of a permanent character, i.e., permanent in their comparative relation to the ever-changing general position of industrial activity. That the operator should not be working on a temporary basis, unsettling to himself and unprofitable to the employer. In the same degree is it important to the interest of the operator that all open questions should be settled and not shelved. For these reasons we are glad to note that the Typographical Association has come to an amicable agreement with the Linotype Users' Association, and it now only remains for the former important representative body to meet the Monotype users on equally reasonable terms. To be reasonable, the differences between the two machines and the vast disparity between the effort called for on the part of the operators.

the ability of the human director of its vast store of possibilities. As sponsors of the machine, we claim for it common-sense treatment—for as much care as the operator will give to his kitchen clock, and in turn we are prepared to do what we can be advocated, and see that the operator is meted out equal justice. It is in the interest of the machine that the rates of pay and rules and regulations governing the daily work of the operator must be on an evenly balanced or indeed on generous lines. It is in the interest of the machine that these should be permanent.

## THIS DESIGN

is intended to illustrate chiefly one of the most remarkable points about the Monotype, viz., the spacing out device. One line may be divided into late parts and each part spaced out without interfering with the other parts of the line. This is a marvellous piece of mechanism almost human in its accomplishments. If the machine is properly adjusted, it will space out lines with perfect accuracy. It is an almost utter impossibility for an intelligent painstaking operator to set uneven matter.

XXMAS  
1908

A very interesting state of affairs exists arising from the triumphant success of the Monotype in the Government Printing Office at Washington. There, for the first time in its history, the Monotype has been tried in fair and equal competition on a large scale, twenty-eight Monotypes being pitted against forty-eight slug machines, working side by side under the same conditions and on a wide range of work. The result was as anyone having an equal knowledge of both machines would inevitably have foreseen: The Monotype was found to meet the requirements of this most important office "in all respects and to give greater economies on all classes of composition." Seventy-two more Monotypes were ordered (and the majority of these have already been installed), and by the end of this next month the hundred Monotypes will constitute the largest battery of type-setting machines ever set up in any office in any country. Ordinary "Britflahers" would imagine that there the vexed question of the rival merits of the machine would rest, but not so in the United States.

## THIS EXAMPLE IS SPACED OUT AUTOMATICALLY BY THE MACHINE ITSELF.

are not sustained. At a time when much corruption is being uncovered, in the public service and elsewhere, it is matter for general rejoicing that this Corporation should have been able to maintain its integrity. That the Laxton Company did try, and not without success, to sell

It is well known that they did all they could to secure the order for themselves (and needless to say, they know something—we have some experience of their methods in other countries) and being defeated, notwithstanding the unrivalled advantages of the Monotype, the Mergenthaler Company ran to the President of the United States with the allegation that the order had been secured by unfair means, calling upon him to direct an immediate investigation as to the conditions under which the order had been given and its justification. The wires, so plentiful in that land of peculiar political method, were pulled for all they were worth, and President Roosevelt in the result appointed a Committee which was instructed to prove the whole transaction to the bottom. As so often happens in such a case more was discovered than the investigators of the enquiry counted on, and the printing office was found to be worked on lines not altogether to be desired. This, however, in no way influenced the matter in dispute, and although the actual report of the Keap Commission has never been sent to us,

## ADAPTABILITY.

Not the least of the attractive features of this wonderful machine is the fact that it has so many uses, and therefore creates so many sources of profit. It is not confined to any one class of work, and is not therefore very liable to become an elephant in the event of any one particular contract passing him. This is a much more important point than would perhaps be apparent to one giving the matter only a "casual" thought. The number of big contracts which are, so to say, migratory are large.

XXMAS  
1908

## HEADINGS FOR TABULAR MATTER.

Circle of covering with smallest Diaphragm.	In cells only to fit Shutters, including Leather Pocket Case.	Camera extension necessary for objects at infinity. Inches.	Price with Waterhouse Diaphragm which also includes smallest Diaphragm.
Camera Extension necessary for objects at infinity. — Inches.	Other sized Cameras for which they may be used. — Inches.	In ordinary Brass Mounts Model A. Set.	Prices with Iris Diaphragms. In Cells only to fit Shutters, including Leather Pocket covered Case. f s d.
		In Focus Mount Model A. Set.	In Unicorn Model Mount Model U. Set.

## EXAMPLES IN CATALOGUE WORK (using Six Alphabets).

Lane, E. W. Manners and customs of the modern Egyptians ( <i>Library of Entomology knowledge</i> ). 2 vols. ....	D1037, 1038
Lang, A. The Library ( <i>Art of Home Series</i> ) .....	D710
Haggard, H. R. Allan Quatermain .....	E2703
— Aysha; or the return of She. ....	E2766
— Black heart and white heart, and other stories ..	E27
Hape, Anthony. Rupert of Hentzau. (Sequel to Prisoner of Zenda) .....	E3089
Macaulay, G. G. James Thomson. ( <i>English Men of Letters of</i> ). 1903. ....	E298
Maitland, F. W. Justice and police. ( <i>English Citizen Series</i> ). 1895. ....	E305
Maney, E. J. Animal mechanism. ( <i>International Science Series</i> ). 1874. ....	E107
Nicoll, H. J. Sheridan and Pitt. ( <i>Great orators</i> ) .....	D21

## ONE OPERATION

Composed by  
HARRY HILL.  
Cast by  
ALLAN NORTH

Seven operations (3) make even his lines; (4) man, but they belong by rights to effect his corrections from proof-read sheet; (7) distribute his assembled types, after they have served their use, either in printing or in electrotyping and stereotyping. These are the functions of the task ends with

## ONE OPERATION

With Messrs.  
PERCY LUND,  
HUMPHRIES  
& Co., Ltd.,  
Bradford & London.

Seven Alphabets can be dealt with as Straight Matter.

### CASTINGS

The casting of 14 to 48pt. border samples has been completed. These are presently being composed for a specimen sheet to be included with the winter newsletter. Large founts of Perpetua and Centaur in 12, 18, and 24pt. are under way. Centaur 16 on 18pt. has recently been cast with several founts available for sale. Caslon 11 and 12pt. trials with a laser produced tape are continuing in the composition caster.

### ANNUAL VISIT

John Nicholson made his annual visit from the Wai-kato in February and spent several days checking



L-R, Jeff Tollan, John Nicholson, Bill Nairn with Elrod.

and adjusting all the linecasters. As a result of his kind services all the linecasters are now running much more smoothly. He also demonstrated the operation of the Elrod caster to some members who were keen to learn. A good quantity of 18pt. type high rule for inking bearers was produced.

### OPEN DAYS

These resumed in February and will continue on the first Saturday of the month from 9.30am till mid-afternoon for casting and presswork.

### ACQUISITIONS

The Museum has recently acquired a number of matrix frames from India to facilitate composition casting. Due to missing parts (in Yaldhurst Museum), the composition matrix frames cannot be used in their standard layouts. The spare frames, once emptied of mainly small point size Times New Roman, allow new arrangements to be made to cast type with the correct width. From England, three more frames and two trays of special matrices, mainly foreign accents and mathematical characters have also been added.





## A Major Acquisition

In the 1980s and 90s a Wairarapa collector travelled the length and breadth of the country purchasing the finest wood and metal type founts from printers whose works and lives were being disrupted by the new technologies.

The collection of wood type, numbering hundreds of founts was something to behold but unfortunately passed into the overseas hands of the Rochester Institute of Technology in New York State and Reading University in the UK, there being no local buyers at the time.

What did remain was a superb collection of metal type from fine presses, principally Caxton Press in Christchurch but also Lowry's Pelorus Press in Auckland along with a number of regional print shops. The more than 30 founts are in the main, Victorian display (Denis Glover collected these in Christchurch) and others used in Landfall etc..

From an even earlier period is a rare fount of an English shadow wood type. The collection has been secured for The Museum and is being held until it has the funds to purchase it outright.



## *Restoration of an Albion*

Harrild Albion Jr. was introduced in the December newsletter and featured in the window of Thistle Hall for Print Week last November. Its restoration to full working order has been continuing with the manufacture of missing parts by resident genius Michael Curry. While largely complete with frisket and tympan, the press was missing the rounce, crank, handle and shaft. While the bed of this smaller model was easily moved by hand, the press was not as easy to operate as it should be.

The rounce was constructed from several pieces of wood to which were attached blackened leather straps for the forward and backward movements of the bed. Then a shaft was constructed to connect the rounce to the crank. This last was sandcast from a wooden pattern, based on similar larger Albion handles. John Madams of Technicast in Wanganui kindly offered the casting services free of charge. Finally, a new hardwood handle was turned.

The press will be on display and operational at Featherston Booktown, 13th and 14th of May.







Clockwise from top left: handle, wood pattern and crank casting; Havilah Press prospectus—manual acquired for the library last year; diagram from the manual; side view of new parts.



Havilah Press is pleased to announce its latest publication

## An Albion Assembly Manual

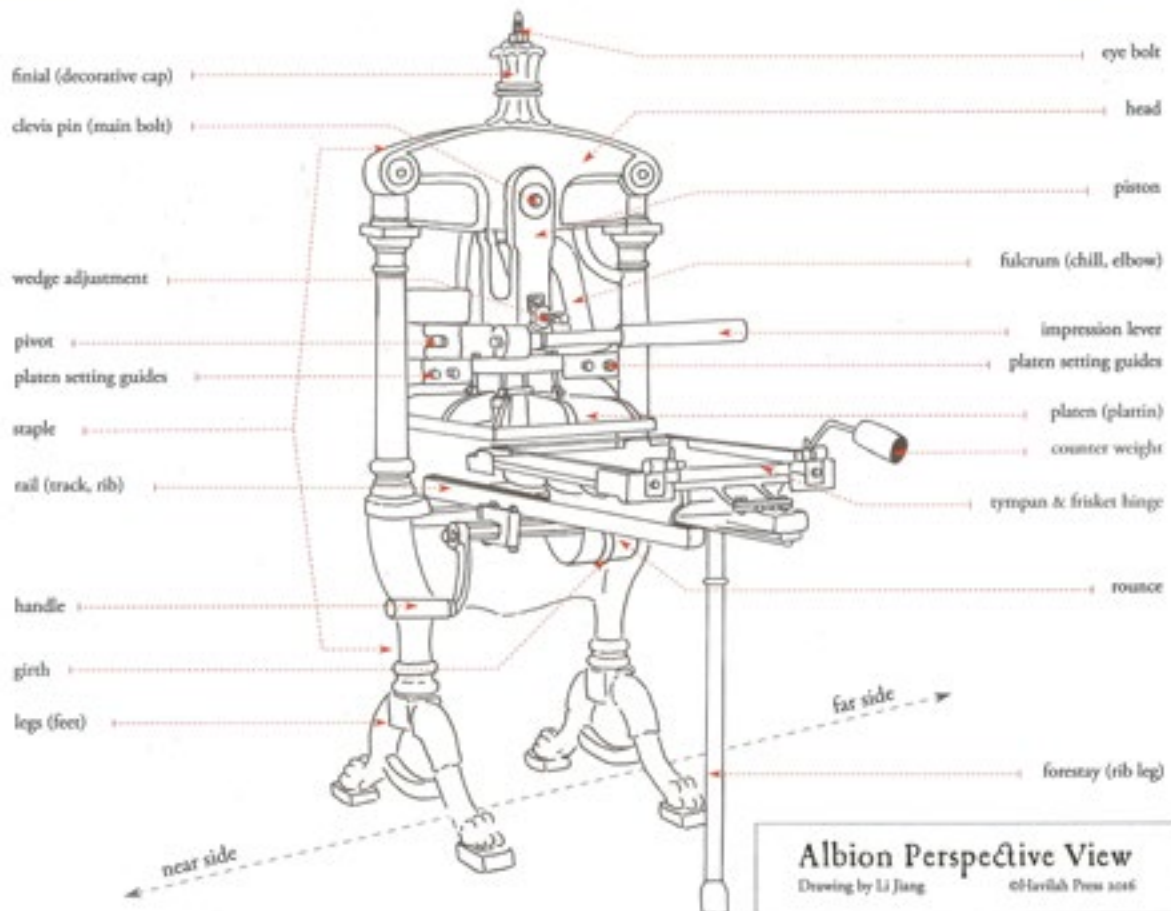


a helpful guide for printers and institutions fortunate enough to own an Albion iron press or who hope to acquire one. This print-on-demand edition measures 8 1/2" x 11", has a coated stock cover and a stapled binding. The manual has twenty-one pages of text, drawings, colored photographs and a parts list. The instructions were based on the disassembly and assembly of a later model Albion with a platen size of approximately 11" x 16" but the procedures may be used for any size press. The process was verified by veteran hand press printers and by individuals with limited letterpress experience.

The manual is available for immediate delivery at a cost of \$25 per book. If purchased in California, please add 9.5% sales tax (\$2.38). Priority postage is \$6.45. Payment by check or PayPal (barbara@havilahpress.com) is requested. Books may be picked up at the press by prior arrangement.

To purchase your copy, email [info@havilahpress.com](mailto:info@havilahpress.com) or call (510) 658-3776.

Havilah Press  
4300 Horton Street, Unit 4  
Emeryville, California 94608



### PLEASANT POINT RAILWAY

Wellington member, Jeff Tollan, has been spending quite a bit of time in The Printery at the Pleasant Point Railway Museum. Jeff has a long association with the museum and decided to bring their Wharfedale press back to life.

The hundred year old press had been donated to the museum nearly 40 years ago but was lying idle. Jeff “pulled it all to bits and put it back together and figured out how it worked.”

Without enough type or a caster, the biggest problem he had was finding a forme to print. The solution was sitting in *The Timaru Herald's* window—the front page of their first edition had been recreated for their 1964 centenary and put on display when they moved to their new building in Sophia St.. Pleasant Point now has *The Timaru Herald's* to add to its display of newspaper front pages from around the world.

After inking up the Wharfedale, it took four hours of tweaking before he managed to get some useable copies. “It’s the first ‘real’ job the Wharfedale’s had since we first got it in ‘78, so I’m chuffed to see that it’s up to the job.”



There's a video of it on *The Timaru Herald* website.

<http://www.stuff.co.nz/timaru-herald>

Search with this number: 88442003

*Timaru Herald*







*Greymouth Star* staff members and former Linotype operators with the vintage Intertype C4 linecasting machine — Alan Shirley (started 1969), left, Rodney Perrin-Smith (1970) and Gavin Riley (1974), with Editor Paul Madgwick, back.

## LINOTYPE RETURNS TO GREYMOUTH STAR

Thirty-eight years after last being produced on a Linotype, Museum member the *Greymouth Star* is again casting hot metal on a linecaster. *The Greymouth Evening Star* made the leap from hand-setting type to Linotype machines in 1904, after which the newspaper was produced daily on pages and pages of type set on a bank of nine linecasting machines by nimble-fingered “lino operators” still remembered in Greymouth folklore, the likes of Peter Carmody, Arthur Fong and Jock Burn.

The advent of computers was the next revolution in newspaper production and so from the mid-1970s publishers around the world made the transition from the “hot type” of linecasters to the “cold type” of computers. By their thousands, Linotype and Intertype machines were dumped or sold for scrap.

The last *The Greymouth Evening Star* letterpress edition using Linotypes was on March 26, 1979; every paper since has been compiled by computer, and now on a digital process.

With the arrival of a machine from the *Hawke's Bay Herald-Tribune* via Wanganui, letterpress has come alive again. The linecaster suffered a few bumps and scrapes on the way to Greymouth and it took the combined efforts of volunteers from the Printing Museum in Wellington and letterpress enthusiasts in the North Island, but especially the know-how of Taranaki lino operator Terry Foster and Christchurch ex-lino mechanic Wayne Richards, to get it back on its feet. It is now running like clockwork once again.

At one time New Zealand had possibly 1500 linecasting machines found in every newspaper and print shop in the country; only a small number survive and mostly as static museum displays that do not do justice to these workhorses of our printed history. Fewer than 30 are still in full working order—and one of the handful to be found outside a museum is the Intertype C4 at the *Greymouth Star*.

*Greymouth Star*

## Classes...

### HEIDELBERG PLATEN MASTERCLASS

If the Victoria Art Platen is the king of presses, then the prince is surely the Heidelberg Tiegel or Platen. In the US they call it the Windmill. One of the finest commercial presses ever made, there are still many around in New Zealand often at very affordable prices when compared with overseas.. Perfect for high quality, semi-professional production such as cards, invitations etc.



This intensive weekend workshop will be led by one of New Zealand's foremost letterpress educators, award-winning printer, Graham Judd of GTO Printers in Auckland.

Topics will include maintenance and lubrication, makeready, mastering registration, inking, impression, paper handling, creasing, and diecutting. A range of printing exercises will be undertaken including business and greeting cards using both type and photopolymer plates. Participants will be able to supply their own business card designs which will be printed during the workshop.

Venue: Moana Road Press, 20 Moana Road, Kelburn, Wellington. A second venue may also be used to get more experience in press setup.

Time: 9.30am-4pm Sat 29th & Sun 30th April, 2017.

Cost: \$250 (less 10% for members). Places are limited and can only be confirmed by payment.

### ADANA & TABLETOP PRESSES

The Adana is one of the most popular presses worldwide and was at the heart of the small press movement in the UK. Ideal as a beginner press, printers can then move up to more sophisticated tabletop or proof presses. Learn the basics of letterpress with Graham Judd and this very user-friendly small press. The Museum has a couple for sale for those wanting their own.

#### Workshop Structure

Part 1: Handset and Print Type in a Creative Way (9.30am - 12.30pm). Participants will draw on an eclectic collection of lead, wood type and ornaments, to design and print a page of a type specimen catalogue.

Part 2: Letterpress Postcard (1.00pm - 4.00pm). Participants will design and produce a set of personal cards with their own choice of subject. This is an opportunity to create your own; choose a quote from a book, a favourite poem or anything else you would like immortalised.



Venue: Moana Road Press, 20 Moana Road, Kelburn, Wellington. Contact email on back page.

Time: 6.00-9pm Thur 27th & Fri 28th April, 2017.

Cost: \$140 (less 10% for members). Places are limited and can only be confirmed by payment.

## *...on demand*

The Museum is happy to formulate classes on demand. Expressions of interest welcomed.

### **VANDERCOOK PROOF PRESS**

A one-day workshop on the Vandercook flat-bed cylinder press. This course is designed to make students proficient in the use of this press and for members to be able to use it at The Museum unsupervised for their own personal printing projects. The workshop will include maintenance, adjustment, packing and registration, demonstrated via the printing of different sized items and materials from business cards to posters.

### **PHOTOPOLYMER PLATEMAKING**

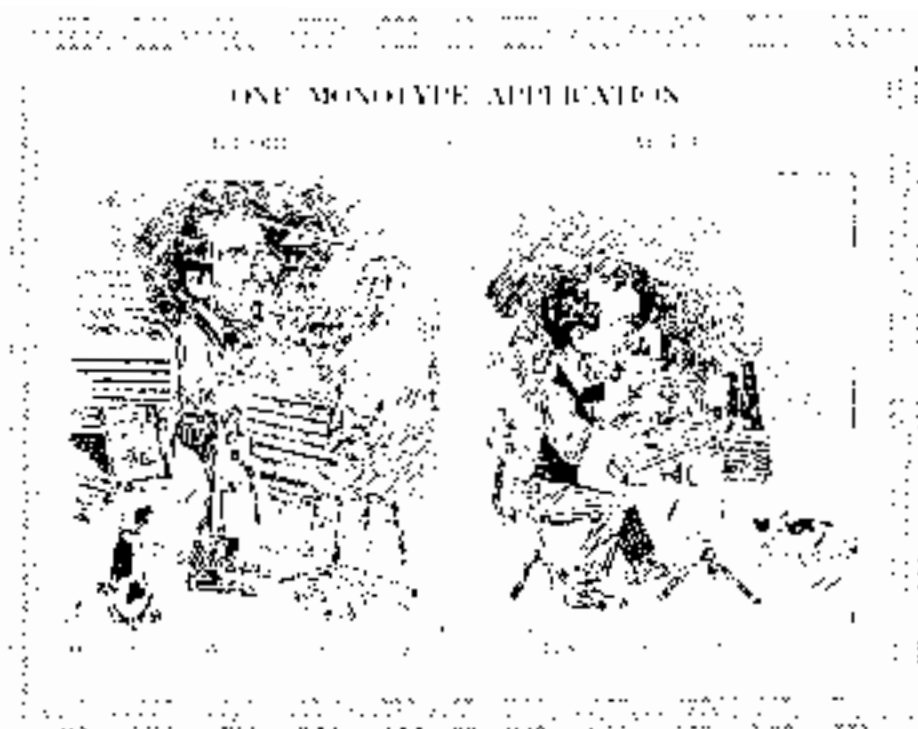
A one-day workshop on all aspects of photopolymer platemaking. [Photopolymer plates allow for the direct letterpress printing of computer designs or artwork]. The course will show students how to prepare artwork in Adobe Photoshop and Illustrator, the principles of photopolymer and practical platemaking. Students will be able to supply their own designs from which plates and prints will be produced on the day.

### **LINOTYPE/MONOTYPE WORKSHOPS**

The Museum is always willing to train potential operators to use these amazing machines. Some mechanical knowledge is helpful but of more importance is a willingness to learn a rare skill and a desire to make perfect printing material in the only operating foundry in the Southern Hemisphere.

### **HAND COMPOSITION/BOOK PROJECT**

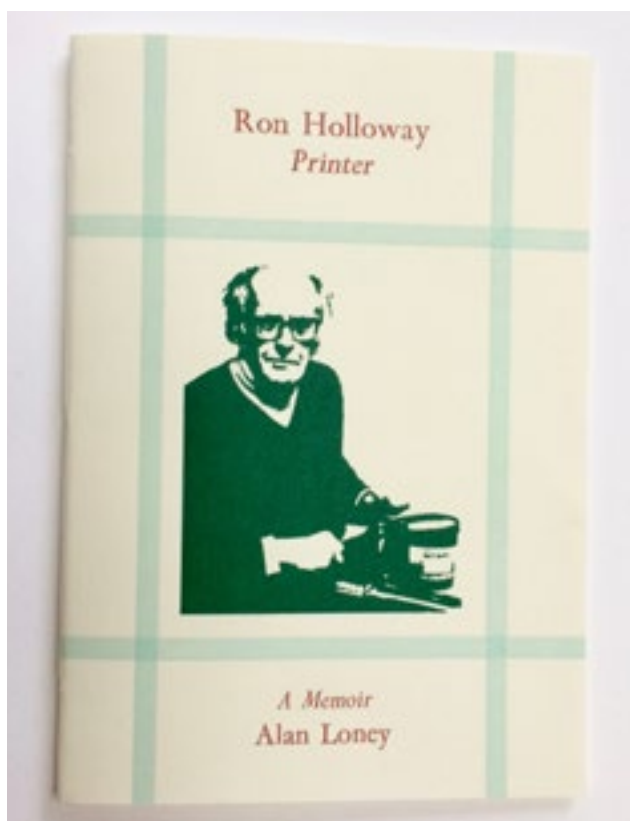
The next book project is an unpublished (and until now unknown) MS written to Sir Maui Pomare in 1905 detailing the history of Maori tribes in the north of the South Island and events leading to the Wairau Incident. If you would like to learn about making letterpress books and how to compose with lead type please let us know. We can schedule a special hand composition class in advance.



*Monotype Recorder, May 1910*



## A Fine Edition



Auckland printer John Denny's latest edition, *Ron Holloway, Printer: A Memoir* by Alan Loney, shows a craftsman's mastery of the art: wide technical knowledge, extensive experience and a keen aesthetic sense are all classically understated.

The booklet, a limited edition of 100 copies, comprises twelve pages including end papers, is hand-set in 12pt. Monotype Series 239 Perpetua leaded 3pts. and printed on Hanemühle 140gsm drawing paper with Sakata soy-based ink on a Littlejohn cylinder proof press.

The two-coloured cover features an ingenious use of 18pt. type high rule, otherwise used in fine printing as type high inking bearers, and evidence of three passes to produce a two tone effect from one colour.

The page size is 5 $\frac{7}{8}$ " x 8 $\frac{1}{4}$ " for a page proportion of 1.4, a little under traditional proportions. Similarly, the margin ratios verge on the classical with 4:6:8:9 picas (spine/top/fore-edge/foot), only the last being reduced but symmetry is still achieved with the text block depth equalling the page width. Ruler-slit pages complete the aesthetic.

A 23 em measure set flush left and ragged right is spaced atypically with a specially cast 2pt. space creating a tight but balanced text block.

With the natural paper softening the even ink tone and a crisp bite into the paper, the overall effect is a restrained but pleasant harmony totally in keeping with the wistful and nostalgic tone of the text.

While the author takes his own crisp bite at "the unforgiveable destruction of [Ron Holloway's] legacy, The Holloway Press", there is more a sense of loss and mourning not just for the passing of a friend and colleague but the end of an era:

*He was the last of the original printers who accompanied and brought forth the literary canon of the 1930s... Bob Lowry, Denis Glover, J. C. Beaglehole, Pat Dobbie, Leo Bensemann and their collective work and legacy.*

Typography in its widest sense (the art of printing rather than just the setting of letters and spaces on the page) has one cardinal rule; that the form reflects the content.

This edition achieves that superbly in its understated, classical form. The sympathetic, unselfconscious typography (in the narrow sense) creates a delightful harmony. This is what fine printing should look like. It all works. You just wish for a longer story and more pages to look at.

Copies available for \$30 plus p&p. from Puriri Press

[no ps left in this case!]

37 Margot St., Epsom, Auckland 1051

[puriripress@gmail.com](mailto:puriripress@gmail.com)



## Goudy & Syracuse: The Tale of a Typeface Found

The tale of rediscovering Sherman, a typeface designed by Frederic Goudy in 1910 and revived by Chester Jenkins in 2016 for Syracuse University. In the depths of the archives of Syracuse University Libraries, a collection of materials highlighting a special connection between an early 20th-century typeface designer and the University caught the curiosity of curator William T. La Moy.

Video: <https://vimeo.com/201863382>

Article: <https://news.syr.edu/2017/01/hidden-treasure-in-special-collections-embodies-syracuse-university-spirit/>

**David Fazer** printing “passing storm” on an old Columbian: <https://www.facebook.com/david.fazer.129/videos/10155379429208098/>

Look what **Jim and Sarah Harper** have done with the *Manawatu Herald* building in Foxton....

<http://www.loork.co.nz/blog/analogue-play-ground-in-foxton>

**Lead, Tin & Antimony.** A sampling of types held in cases or cast fresh at the Greenboathouse Press. <http://www.greenboathouse.com/books/index.html>

Did you know that many type-related books have now been scanned? E.g. a type specimen book for Los Angeles Type Founders:

<https://archive.org/search.php?query=type%20specimen>

Fine press books, design and intaglio printing at **Deep Wood Press** by Chad Pastotnik <http://deepwoodpress.com/books.html>

**Amos Paul Kennedy Jr.** introduces himself as “not an artist” (because he thinks it is an elitist term). He prefers “stuff maker”. “Ink on paper” is what he does, calling his work “oversized greeting cards”. He believes in printing every day, even if that means he just rolls a brayer over the page. Amos makes stuff and leaves the interpretation and

analysis to the art historians and critics. “They will see more in my work than me. I just print and have fun.” He likes his art to be affordable but also wants it to challenge:

*The printed word is more aggressive than the internet.*

*Don't piss off a man who buys his ink in a 50 gallon drum.*

<http://www.kennedyprints.com>

## ASK THE EXPERTS

Who amongst our readers and experienced printers can help with this one?

Question:

*What is the best way to clean wooden galleys that are dirty and have some ink residue? Do you need to oil the wood after?*

## TERRIE'S TIPS

Rubber based inks don't skin over, so you can use every drop. You cannot stack the prints or they will offset onto each other sticking together and leaving marks. Oil-based inks dry very quickly. You can stack the prints, even immediately after printing (but only if the print area is light or small like business cards or postcards or lines of regular text, not bold or wood type). Printing on glassine or Mylar should only be done with oil-based inks.

To clean aluminium furniture of caked-on ink, use SmartStrip Advanced Paint Remover from DuPont, USA. Eco-friendly, 100% biodegradable, water-based, and odour-free paint stripper that is extremely effective in removing multiple layers of architectural and industrial coatings from virtually all interior and exterior surfaces. Granted, it is expensive (\$388 for 19 litres), but it saves so much time. My alternative was white vinegar + baking soda + old toothbrush + loads of elbow grease!

## An Updated A to Z of Printing

by Paul Thompson

Printing has a language of its own: wayzgooses, colophon, frisket, intaglio, antimony, recto and verso are terms perhaps meaningless to most. As the technology of printing has changed older terms drop out and there are new additions. One of the newer terms is “zine”.

Wellington Public Library (WPL), which was the first public library in the country to hold and issue zines, describes them as such:

*“Zine” (pronounced zeen) comes from the word “magazine” and is a self-published inexpensively produced publication with a small circulation. Zines come in paper form, usually written in computer-printed or handwritten text, photocopied and stapled. People who make zines are motivated by a desire to express themselves. For that reason a zine can be on any topic from art and music to politics and social commentary.*

Zines are not a new thing. They could be seen as descendants of the pamphlets, broadsheets, chap-

books and cartoons that started circulating as the art, craft and technique of printing rapidly spread through Europe post-Gutenberg. These earlier publications had forms dictated by the printing methods of their times but the advent of the photocopier and then the computer gave every home the possibility of being a printery.

The very idea that people put books into a library rather than taking them out is the premise of a novel, *The Abortion: An Historical Romance* by American author Richard Brautigan. Here the intellectual, the inspired, the lost and the lonely deposit their unique books in a quirky little San Franciscan library.

Nearer to home, Wellington’s librarians have wrestled with what must be a perennial problem in libraries of how to catalogue any given book. Alphabetical by author for fiction is easy but the zines were obviously trickier so the WPL divisions are: “Miscellaneous”, “Comics”, “DIY”, “Arts”, “Literary” and “Personal”. That should cover most things.







## An Updated A to Z of Printing

cont.

To give an idea of the range involved I chose five, selecting every twentieth. Which while probably not all that accurate statistically, I reasoned would give me a flavour of a selection of a hundred. All five were A5 in size being A4 folded and by chance three of them were stitched rather than stapled. Two were pamphlet-stitched and one machine-stitched. They were soft-covered and varied from eight to twenty-four pages.

*Exploded View* ([swampbabe.tumblr.com](http://swampbabe.tumblr.com)) was on a grey light card with illustrations on each page and minimal text. A sketch of a slice of dripping pizza was captioned “Elbow Off the table” while three anthropomorphic vegetables (eggplant, broccoli and capsicum) were titled “Sombre Veges”. Layout was crisp and the rich quality of the blacks showed care had been taken with the printing.

A zine with no title veered into artists’ books territory being black drawings on a red paper that had been overpainted with gold spots, flecks and squishes. Here the text (a poem?) was printed on Mylar so that on opening a spread it was seen back to front and reversed,—the page had to be turned to be read: “We as one/swelling so swollen/our wings/beat in rhythm/rise high and dark/yet bright as the sun/We are not your omen/we are a smooth mechanism/we are our own ark.” The maker had signed the back but was rather hard to read.

Authorship was more obvious with the next also untitled zine ([behance.net/ruthlever](http://behance.net/ruthlever)). The cover was corrugated card and the hand-ripped pages were a mixture of graph, office and kraft papers. Again this was a combination of drawings and hand-written text which seemed to be a cross between a travel diary and random thoughts: “The bus driver takes us to number 55,” with a drawing of a letterbox.

Next was *Joe Jobs* a cynical but accurate commentary of the “MacJobs” that many young people have to do. Copies of letters from government agencies about overpayments of benefits were interspersed with rather smarmy commendations from employers. Handwritten text personalised this bleak picture. “I was EB [Easter Bunny] last

Good Friday handing out Easter eggs to kiddies at the local RSL. The suit doesn’t breathe so I had very little on underneath, sweating like a pig. Men would ask if I was male or female before giving me a hug. Women didn’t care.” There was also a message stamped across a double spread, “Think BEFORE you PRINT.” *Joe Jobs* was a vehicle for social commentary based on real life experience.

Finally, *Unheard Voices*, a collaborative effort by twelve authors as part of a Wellington City Gallery Public Programme. Social commentary was to the fore: “When you’re talking about QUOTAS remember it was not climate change refugees who melted the icecaps.” This time the illustrations and some of the text had been cut out from magazines, collaged and colour-photocopied. Many galleries, libraries and museums now host zine-making workshops as a way to attract a young demographic.

All five zines fitted nicely into the internationalized zine scene of which Wellington is a part. It is a marked social phenomenon and may like hula hoops have a short life or, if we accept the earlier argument that it is a result of advances/changes in print technology and a continuation of the established practice of self-publishing, it will continue to morph into new forms and formats.

*Paul Thompson is a Wellington-based writer, maker and collector of books—both the conventional commercial kind and artist’s books.*



# THE MONOTYPE IN NEW ZEALAND.

DUNEDIN, N.Z.,  
4th August, 1909.

DEAR MR. MORRISON,

Regarding the Lanston Monotype machine you ordered for us, and which has been in use for over twelve months, we have pleasure in stating that the machine has given us very great satisfaction. During the time we have worked this plant it has caused us scarcely any trouble and small expense in maintenance. Our own men have learned to work the machine and the output realizes our expectations.

Wishing you success in numerous sales of the Monotype,

Yours sincerely,

FERGUSSON & MITCHELL, LTD.

[The following letter was sent to a New Zealand firm which had enquired as to the cost of Monotype composition, copy being supplied to us by the courtesy of Mr. Fraser. It will be noted that wages are high in New Zealand and that interest is calculated at the rate of  $8\frac{1}{2}\%$ .]

CHRISTCHURCH, N.Z.,  
31st July, 1909.

DEAR SIR,

I have yours of the 27th inst., and in reply beg to say that I have not been keeping any very accurate records of our Monotype work, as we are constantly busy and engaged in getting the utmost out of the machine. I may say, however, that our ordinary week's work of 42 hours, amount to about 300,000 ens (average 7,143 ens hourly).

Our expenses were as follows :—

Wages of operator (£4) and caster operator (£1) .. ..	£5	0	0
Depreciation (say) .. ..	1	0	0
Interest on Capital (say) .. ..	1	0	0
Gas, oil and power .. ..	0	15	0
Paper .. ..	0	10	0
	£8	5	0

This you will see comes out at about  $6\frac{1}{2}$ d. per 1,000, but this makes no allowance for rent, as to which no doubt your own experience will be sufficient guide.

I think that for the class of work your firm evidently undertakes, viz : high-class catalogue, pamphlet and book work, the Monotype is the very best machine.

As regards stoppages and repairs, I may say that our bill for repairs over four years has been comparatively trivial, and after the first year, we had practically no loss from stoppages.

We are just about to reface the moulds and renew the matrices, but I regard this as only fair wear and tear, which must occur on any machine.

Yours faithfully,

FRASERS, LTD.,  
(Signed) C. T. E. FRASER.

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# Polychromatic Printing Type Reinigorated

by Nicole A. Phillips

In the early 80's (when I was a kid) my dad worked at *The New Zealand Herald*. One of his responsibilities was phasing out “old” technology to test, develop and install newer (& more efficient) platemaking and press technologies for the newspaper. It was around this time that my fascination with print media and its evolution began. Today I move between technologies. My Mac keyboard is discoloured and stained by my inky fingers as I jump from typesetting with metal and wood in my backyard print pavilion to the design and typesetting of books in a digital environment for clients.

I believe the tension between technologies and understanding how new-can-inform-old and old-can-inform-new is incredibly exciting.

When I first discovered the work of Novo Typo's Mark van Wageningen my heart skipped a beat. Mark practises typography (and type design) in the space where analogue and digital meet. His work seeks to “reverse typographic history” by taking 21st-century digital fonts constructed with pixels and Bézier curves back through mechanical processes toward analogue 15th-century outcomes.

At the time Mark was working on Bixa (his polychromatic woodtype project I profiled in *TYPOgraphJournal* vol04). Bixa was his first polychromatic face to be available in both digital formats and an 81.2 mm moveable font for letterpress printing.

Dutch authority on type Jan Middendorp points out that this phenomenon of contemporary designers investigating “out-dated” technologies, like letterpress, is growing:

The combination of digital design and offset printing is simply too precise. Too sterile and flat. The third dimension is missing. Of course, it is possible to take type and illustration into Illustrator or Photoshop and give them a worn surface or a rough edge; but that is just as artificial as the transformation of a razor-sharp digital picture into something fuzzy from days of old by clicking an Instagram filter. It sure has something, but no soul. To see one's own letterforms really come alive, with real depth, overlapping colours, and a subtle imperfection that is both unpredictable and soulful, analogue printing is a very nice tool indeed.”

Mark's most recent project (Launched 17th March, 2017) is also a collision of old print and new graphic technologies. Mark designed Ziza to change how type designers think about form and colour. Another polychromatic design, this time modular and interlocking, Ziza relies on the depth of layered colour to build its robust forms. Chromatic typefaces on smaller font sizes are an interesting challenge for the designer, the typesetter and the printer. Mark commissioned new matrices, before the 36 Didot point (13.5 mm) font (born in béziers) was cast in a hot liquid mix of seventy percent lead and thirty percent tin and antimony (by the Westzaan Type foundry's Monotype supercaster) as shiny new sorts for composition!



The Ziza moveable type system is designed to be layered with 2-3 impressions in different colours and styles per character. As the leaden characters meet the paper, the ink is gently squeezed down the beard of the sort. The irregularities of this process give the printed typeface tactility, and a warm, human feel. Each printed instance of these digital letterforms highlights the potential of analogue craft to enrich digital media. This project is a genuine triumph of old and new!



To showcase the system and the potential of polychromatic type in contemporary design and print, Mark created the *Novo Typo Color Book*. Produced as a limited edition of 750 copies, 3 x pms offset + 2 pms letterpress, 104 pages, hardcover, size 16.5 x 24 cm. (Published by the Buitenkant. ISBN 9789490913656.) Mark's proofing of the book was exhaustive. He rejected and perfected the registration many times over to achieve the precision that Ziza demands.

The *Novo Typo Color Book* promotes a new wave of polychromatic type. It looks at the legacy of multicoloured typography in print and speculates about its future possibilities in digital environments. The book celebrates craftsmanship in print and high-quality production.

In its preface, Gerad Unger points out Hollywood movies are no longer produced in black and white film and urges type designers to free themselves from thinking in these restrictive monochromatic terms. Typographers have more advanced technology at their disposal than ever before. Unger deems this a "Golden Age of Design" with software making design practice simple and accessible. So he encourages us to experiment and embrace possibilities, to advance our thinking (rather than just produce more of the same).

This is a critical (and colourful!) time we are in; our work should reflect that vibrancy, and polychromatic type enables us to do exactly that.

*Nicole Arnett Phillips loves letters layout and ink! A Kiwi typographer, printmaker and publisher based in Brisbane, Australia. Her working week is split between editorial and book design work for clients and her practice-led typographic research*

[www.typograph.Her](http://www.typograph.Her)

*Typographic Musings for Curious Creatives*



### THE WAI-TE-ATA COMPANION TO POETRY PUNCHES ABOVE ITS WEIGHT



Not quite underground but not all that common are artists' books. These are not books about artists but rather books made by artists as artworks (and you can also even read some).

Victoria University's Wai-te-ata Press has just been accepted as a finalist in the prestigious, biennial Manly Library Artists' Book Awards. The winning entries are acquired by the library to go into the specialist collections. The form is perhaps more established in Australia where the National Art Gallery holds a collection of over 1000 such books stretching back to the 1970s.

How did the local team elbow out some of Australasia's finest makers of artists' books? "Imagination," says Paul Thompson, a Wellington artist and curator. "I had a strong concept for a book, made a mock-up and went to Wai-te-ata Press to see if they were interested in collaboration."

"Recognizing a good idea and having the experience, skills and knowledge to deliver it," says Dr. Sydney Shep, Reader in Book History at Victoria and Director of Wai-te-ata Press. "The Press is known for its production of both New Zealand poetry and many other high quality and typographically adventurous publications."

"Bringing enthusiasm, design and craft skills to an unusual project," is Glenna Matcham, designer and book artist's take on *The Wai-te-ata Companion to Poetry*.

*The Wai-te-ata Companion to Poetry* is not a book to be judged by its cover. A rather plain brown cardboard box holds ten poems covering the last two hundred years. Each poem is treated as an object rather than a nicely printed and designed piece of paper. A poem may be a map, a booklet, a cylinder or printed on sandpaper—each as a unique form dictated by the content. The poems range from well-known classics to contemporary New Zealand and Australian poets.

"In a way it's like interactive poetry," says Paul Thompson, "but it works on several levels all at the same time. One can read and enjoy the poems or like any successful work of art there is lots more thinking, associating and exploring to do."

For further information please contact:  
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Paul Thompson. Artist. 04 913-9045



## Browsing the Shelves

by Ted White



*STOP PRESS: The Last Days of Newspapers* by Rachel Buchanan. Published by Scribe, Melbourne 2013. Paperback 173pp NZ\$ 29.99

New Zealand born reporter Rachel Buchanan started work at *The Age* in Melbourne in 1993 as a sub-editor. In 2012, after a decade out of the newsroom, she returned to subediting, but in a markedly different environment; along with a host of other jobs in newspaper production the role had been outsourced. The title of subeditor no longer existed at the paper.

She tells, with some passion, of declining readership and circulation which resulted in finance-driven strategies bringing dramatic changes to newspapers in Australia and New Zealand and affecting editorial staff, printers and subsidiary services.

An introductory preface covers her background and development, with her increasing concerns over the changing climate of the newspaper industry.

Chapter One, "Subeditors Wanted" gives her impression of the change from directly employed staff to contracted suppliers and software and the centralisation of subediting tasks providing services to numerous papers; all helped by the flexible trans-Tasman exchange rates. The word "hub" suddenly became well-used.

Subsequent chapters deal with ways in which transfers were made of people, presses and equipment, the hundreds of job losses and the effects on machinery and other suppliers—particularly the New Zealand paper mills. As may be expected, the machinations of the Fairfax empire loom large.

The chapter, "The Press" has a valuable contribution by Printing Museum member Bill Nairn on the complexities of Linotype.

The changing shape of newspapers both sides of the Tasman and globally are part of our ever developing world, and editorial assessments of customer need becomes more varied as we progress.

If you are a regular newspaper reader this book is good enlightening reading. The author tends to

switch her commentary between locations a bit, but once you get the style it is very informative.

We should perhaps look at the current position in New Zealand. The latest published Roy Morgan readership results show that readership has declined for our major Monday-Saturday dailies. *The Herald* is down 10.9% compared with 2014, *The Dominion Post* down 4.5%, *The Christchurch Press* down 11.3%, *The Otago Daily Times* down 7.95% and *The Waikato Times* down 15.2%

Conversely, some of the smaller mastheads particularly in Hawke's Bay, Wanganui and Timaru, have gained readers in the past year (remembering that these are 2015 statistics; 2016 have not yet been published).

*The Herald on Sunday* fell less than 1% and *The Sunday Star Times* fell 6.4%. The largest proportional drop of any paper in 2015 was *The Sunday News* down 36.9%.

Some of the Sunday inserted magazines showed significant readership increases.

But what about books? Again, past years' comments, but a Nielsen Poll commentary in January 2016 says:

*Booksellers, authors, publishers and readers are ringing in 2016 with smiles on their faces, as the Nielsen BookScan for NZ 2015 Snapshot proves what we all know: books are back and they are here to stay. 2015 saw a growth in volume of 7.1% (with 5.3 million books sold) while value grew by 2.1% overall. While the book industry has stabilised since the e-book panic of the early part of the 2010s, last year is the first year to post a significant rise in overall sales.*

Note that the UK Nielsen BookScan reported that in the first 36 weeks of 2015 sales rose by 4.6%. On Radio NZ, the CEO of the Booksellers' Association said:

*Booksellers have not seen figures like this for a few years, and they come despite doomsayers telling tales of e-book and off-shore sales heralding the death of the bookshop.*

Indications are that 2017 will also see increases. Alleluia!

*For Sale*

## CHANDLER & PRICE 8" X 12"



This popular size press is in excellent restored condition with new rollers—it's one of the best around. A new treadle will complement the slow running motor giving a choice of manual or motorised operation. New bearers will also be added to complete its restoration. Price \$2500 plus GST.

Also available for sale:

Challenge proof press (similar to the very popular Farley)

Adana tabletop presses, 5" x 3" and 6 x 4"

The Printing Museum also supplies printers' starter packs containing a large number of items including type—the essentials to start printing. It's easy to buy a press but much more is required if you want to print like Gutenberg!

These items along with many others will start appearing on The Museum's website in coming weeks. Members will have first priority.

Further details or other press enquiries please use The Museum's email address on the back page.

## Needs a Home

This press needs a home. It's a mid-century Dawson, Payne & Elliott SW2 Wharfedale with perfection delivery for hand feed. The Wharfedale is one of a special group of presses—the “stop cylinder” press where the forme moves backward and forward on a flat bed and the impression is made by a rotating cylinder. Capable of very fine work, they were used for newspapers, magazines and posters.

The press was running well but could use a tidy up again. Comes with a number of items such as furniture cabinet, 20 typecases of type, chases etc. which will not be separated. Supplied with rollers.

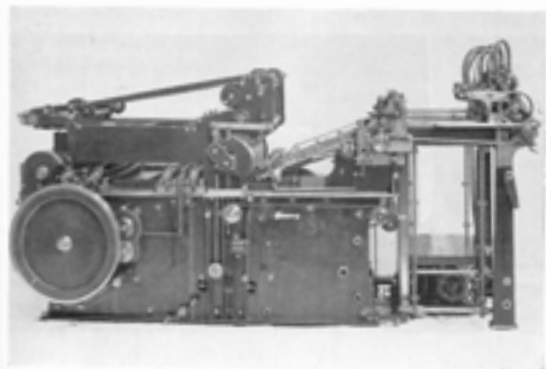
It's a very heavy press—a hiab and truck will be required to move it from the garage it's in, (Newlands, Wellington). The Museum can assist with this. Instruction and advice can also be provided on its operation.

Price to be discussed but as an indication it will be very reasonable as finding a home for it is more important. Enquiries to the museum's email address or phone Dan T-J on 0274 444-599.

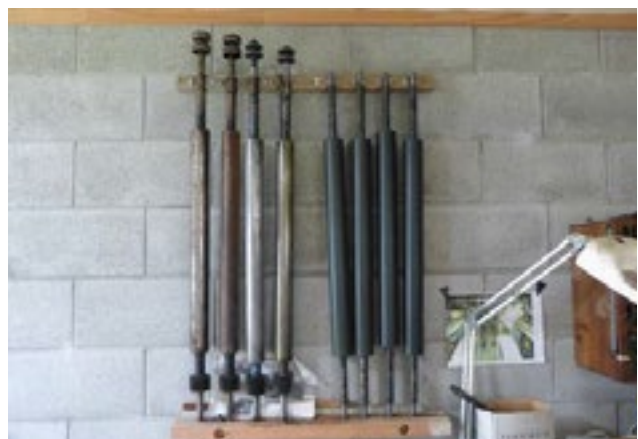


### SW2 Wharfedale

Type of press.....Stop cylinder  
 Maximum – minimum paper size.....20 x 33½ ins  
 8 x 10 ins (Otley Feeder) 10 x 12½ ins (HTB)  
 Maximum printing area.....21 x 34½ ins  
 Floor space.....11 ft 8 ins x 5 ft 10 ins (Otley feeder)  
 12 ft 1½ ins x 5 ft 8 ins (HTB)  
 extra space required for pile delivery  
 Power required.....3 HP (auto)  
 Speed range.....3,250 iph  
 Type of inking system.....Ink table, etc  
 Do all rollers clear forme?.....3 over 17½ ins; 2 over 20 ins



Drop blade duct?.....No  
 Method of wash-up (hand or auto).....Hand  
 Type of feeder.....Otley or HTB stream or hand feed  
 Stock handled...0.002–0.040 inch dependent on type of stock  
 Reload while running?.....Yes  
 Unload while running?.....Yes, on pile delivery  
 Height of feed pile .....25 ins Otley; 30 ins HTB  
 Height of delivery pile.....25 ins  
 Type of gripper action.....Mechanical front lays control  
 sheet until grippers close  
 Method of smoothing sheet against cylinder.....Bands  
 Type of delivery system.....PSU  
 Accessibility of bed.....From side  
 Is anti-setoff spray built-in or extra?.....Extra  
 Nett weight.....85 cwt  
 Gross weight.....108 cwt  
 Supplied by.....Dawson, Payne & Elliott Ltd, Otley, Yorks  
 Manufactured by.....Dawson, Payne & Elliott Ltd





## FEATHERSON BOOKTOWN

The Printing Museum goes on the road again this time taking a truck load of presses over the hill to feature at Featherston Booktown on the 13th and 14th May. Booktown is an international movement of small towns setting up events around books—selling them, writing, reading, illustrating, printing, making and publishing them.

website: [www.booktown.org.nz](http://www.booktown.org.nz)

## TYPIISM CONFERENCE

The next Typism conference has been announced for October 11th on the Gold Coast. Save the date, as one of the speakers will be talking about his letterpress collection and research into Australian print history. “Typism exists to *teach, inspire and celebrate* a global community, united by [a] shared love of letterforms.” [www.typism.com.au](http://www.typism.com.au)

## AEPM

Registrations for the Association of European Printing Museums’ annual conference have opened. The theme of this year’s conference in Hania, Crete, 11th-14th May, is *Making History: collections, collectors and the cultural role of printing museums*. [www.aepm.eu](http://www.aepm.eu)

## LETTERPRESS EDITION

The enclosed letterpress supplement is a poem from the *Inland Printer*, June 1933. It was printed by Dan Tait-Jamieson on a Vandercook SP-15 from a mixed forme of photopolymer plate and Linotype Granjon 10pt. cast by John Nixon. The stock is an old ream of blotting paper from The Museum.



IN CLYDE J. JAMIESON  
We hear the rhythmic click and flow,  
Familiar sound of steel on steel;  
We hear the rumbling rhythm, heard  
Of man of iron and cog and wheel.  
The noise, the din, the mighty roar;  
The surging rhythms, hour by hour,  
Are mixed with human undertone  
The while we marvel at the power.  
The press, mute in wordless steel,  
The press, muted with strength that gives  
To us, a millionfold, the thought  
Of man—the printed page that lives;  
The thought embodied upon that page!  
How petty would its message be  
Without the clank of steel on steel,  
The press that sets the message free!  
Alas! How important man's thoughts  
Without the press—its strength and power—  
The noise, the din, the mighty roar—  
The surging rhythms, hour by hour.

Adapted from June 1933

## ANNUAL SUBS

Subscription renewal forms are enclosed with this newsletter. Annual subs have increased to cover additional postage and newsletter costs which account for nearly half of the standard sub—the rest helps pay the substantial rent for the collection. We do ask that you pay promptly to ease the administrative burden. New members who have recently joined in the calendar year do not need to pay again.



[www.theprintingmuseum.org.nz](http://www.theprintingmuseum.org.nz), [info@theprintingmuseum.org.nz](mailto:info@theprintingmuseum.org.nz)  
Secretary Bill Nairn, 04 280-1064

Colophon: this digital version of *Type High* was set in Gill Sans Light 12, 10 and 8pt. with headings in Gill Sans Regular 18 and 12pt. Title, Gill Sans Regular 48pt. It was printed on 120gsm Laser Advance kindly supplied and printed by Fuji Xerox, Wellington.