



# TYPE HIGH

 The Printing Museum  
Whare Taonga Pehitanga

THE PRINTING MUSEUM holds a number of significant or listed objects, among them the 1852 *The Evening Post* "Harrild" Albion, the large Linotype and Monotype matrix collections, Wharfedales, Furnivals & c. but until the arrival in October of two large packages from England, none could be described as unique in the history of printing worldwide.

Those packages contained a bound collection of over 250 issues of the *The Monotype Recorder* and thanks to the generosity of the Suffolk vendor, a large number of additional Monotype newsletters and other literature.

The collection, beginning with several copies of Volume I, No. 1, is one of the most complete extant, the only other comparable one believed to be in the University of Amsterdam. Certainly, in terms of provenance, there is likely nothing like it.

The Museum's good friend, Duncan Avery at The Type Archive in London, has confirmed it was the set that he consulted in the library of The Monotype Corporation for whom he worked from 1946 until his retirement.

That library passed into the hands of Managing-Director René Kerfante as a result of the management buyout of Monotype Typography in 1993. While Mr Avery conveyed his pleasure with the Museum's acquisition and was of the view that very few could ever have been made, Mr Kerfante also expressed his delight that the collection "has found such a competent and committed home. Reading and studying the Printing Museum's newsletters and the web page, I was very impressed by the activities and enthusiasm of the friends of

the *Schwarze Kunst* (German term for the art of printing and typesetting) in New Zealand. Very, very impressive and I would like to find out more."

Indeed, Mr Kerfante, a trained compositor and typographer who worked for Stempel AG before moving to the Monotype Corporation, will be finding out more on his visit to the Museum at the end of February. (See following notice.)

While two of the early volumes have disappeared and are unlikely to be recovered, the Museum is hoping through its European contacts to obtain copies of the missing issues. The bound collection finished with Volume XLI

in 1959 after which *The Monotype Recorder* was issued only sporadically before the commencement of the New Series in 1979. The Museum has managed to locate from alternative booksellers, copies of nearly all these later editions that were never a part of



the Monotype Corporation Library set.

The collection has been indexed and will shortly be available on The Museum's website. In due course the collection will be scanned, which may allow some reprinting. It has already attracted much interest overseas and will undoubtedly become sought after by typographical researchers. As resources and opportunities allow, the Museum will add what it can to both this and its other printing treasures.

In the meantime, readers of *Type High* can expect many typographical treats, commencing with this issue and its letterpress supplement, for years to come. The articles, the designs, the settings and the specimens are a rich resource that will be mined for both The Museum's own pages and, it is hoped, an ever wider readership.

THE PRINTING MUSEUM'S principal goal is to secure a permanent home in central Wellington for one of the largest collections of printing equipment and the only operating type foundry in the Southern Hemisphere. That home will not just be about letterpress equipment. It will need to embrace and feature the wider book arts—bookbinding, papermaking, calligraphy *et cetera* in order to achieve its aim of being a sustainable institution in a small city in a tiny country.

Those book arts have long been fragmented into disparate single interest and limited geographical groups, some thriving some struggling, but with the common thread that nobody knows very much about what anyone else is doing. It seems quite odd to concentrate just on the printing or the paper or the binding or the lettering when the parts of a book can never be considered in isolation.

And so it is with The Printing Museum. If the Museum is to be the organisation that it wants to be it needs to start reflecting that. *Type High*, its principal vehicle, has expanded again with this edition to include contributions on artist books, rare books etc.. We don't know exactly where this will end up but we think it's something we should try and our members have told us so.

This has meant that the original *Type High*, that was traditionally letterpress-printed for decades, has with this edition become a letterpress supplement

(the first use of newly acquired, beautiful Linotype Janson matrices) available only to subscribed members. It features an article from *The Monotype Recorder* in 1923 by Francis Meynell along with our 2016 President's Report, the kind of in-house article that seems for both ourselves and any other contributing organisations better suited to a more private medium.



It is entirely possible that a new name will become more appropriate for this digitally printed edition. Only time, trial and error, along with your contributions and feedback will eventually tell.

Merry Xmas to one and all.



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ADVANCE NOTICE

*of*

IMPORTANT EVENT

The Printing Museum is pleased to announce that Mr René Kerfante, former Managing-Director of Monotype Typography will be visiting The Museum on February 27th, 2017. Mr Kerfante, who has worked with most of the great names in typography such as Adrian Frutiger, Hermann Zapf and Matthew Carter, has agreed to give a lunchtime talk after the museum visit. The topic will be:

*My life as Typesetter and Typographer: the transition from metal to photo to digital to computer typesetting, the production of type-faces for these technologies and my role in it.*

Tickets will be limited. Members of The Printing Museum and their guests will have first priority. At press time, the central Wellington venue and cost of lunch (suitable but affordable) had not been fixed. However, expressions of interest can be registered now:

by email to: [info@theprintingmuseum.org.nz](mailto:info@theprintingmuseum.org.nz)

or by phone to 04 475-9909.



# The Monotype Recorder

a brief history

The Monotype machine and its system of single-type composition were, as is well known, the invention of an American, Tolbert Lanston. However, thanks to a number of outstanding personalities associated with the British Lanston Monotype Corporation (later renamed Monotype Corporation), the Monotype flourished in Britain as it did nowhere else. These people helped to create, and then skilfully exploit, a favourable climate for typographic excellence. The company's greatest period began in the early 1920s, when Stanley Morison, as typographic adviser, took the stage he was to adorn with such brilliant scholarship for over forty years. An important part in giving Monotype its remarkable dominance in the field of fine typesetting and typesetting was played by *The Monotype Recorder*, the company's house journal.

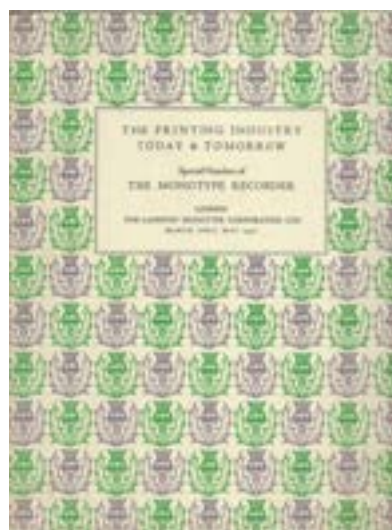
Hans Schmoller, 1980

**T**HE MONOTYPE RECORDER in its early days was essentially a trade advertisement for Monotype machinery but a large part was devoted to advertising third party equipment, notably Harris presses, Boston stitchers and staplers, Miller feeders and trimmers, and Mentges folders—all presumably to supplement the at-times elusive profits that long-suffering shareholders were expecting from the sales of Monotype machines and matrices.

The Recorder began as a four-page monthly newsletter, occasionally expanding up to twenty pages before decreasing again during and after the First World War. The content featured customer endorsements, sales achievements, technical questions and wherever possible took a potshot at “The Slug”—as the Linotype was not so affectionately known in Monotype circles.



The arrival of Stanley Morison as Typographical Advisor in 1922 and Beatrice Warde as Editor of *The Monotype Recorder* in 1926 were essential elements of the great typographical renaissance of the early 20th century. New typefaces, based on the great masters, good design and fine printing are all evident in this transformation of the *The Monotype Recorder* to what became the most famous magazine in the history of typography.

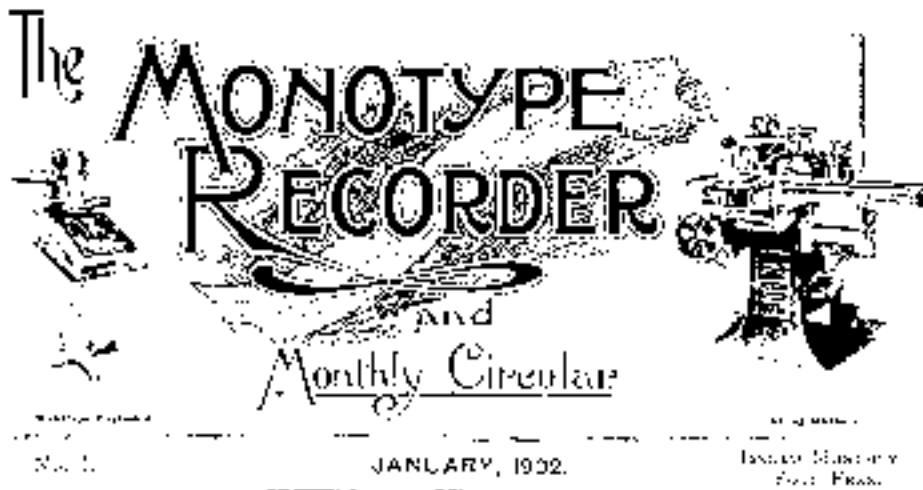


The change in both the design and content that these two famous typographers instituted is immediately obvious and issues swelled sometimes to sixty-four pages. However, the frequency decreased with Warde insisting that “if it were to be a contribution to scholarship it should come out whenever there was something worth bringing out—once a year, twice a year, or not at all.”

Warde is often remembered most for her *This is a Printing Office* broadsheets which were published in a variety of formats and languages. The “final” issue of *The Monotype Recorder* was published in 1970 a year after her death. It was appropriately sub-titled, “I am a communicator,”—her own description.

In 1979 a new series (another) was begun with an increasing emphasis on photosetting, lasercomps and new computer technologies. That series concluded with its 12<sup>th</sup> edition in 2012 before *The Recorder* (as it is now known) was relaunched in 2014 with a new look and a new focus: the wider role that typography and type design play in contemporary visual culture.





### THE MONOTYPE RECORDER.

So whether of the last number of this little pamphlet as our readers will readily admit that it is an advertisement, but it is by no means a conventional one. The "Message" is always going the personal of the "Monotype Recorder" a steady means of outlining the progress made by the most highly perfected mechanical computer on the market, with a full description of its construction, and the range of "Monotype" jobs which it can perform.

When this object is met, all kinds of queries relating to the capability of the machine as to the services which it can perform, and the Commission report in regard to the same from month to month.

A page of correspondence is also included, showing the latest news in regard to the progress of the "Monotype Recorder" Commission, and always at least a full page of news. The latest page is added to the stock and ready for delivery will be shown on the third page.

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At the time the Recorder will be made so useful to its readers in the space allotted by the Commission, and always at least a full page of news. The latest page is added to the stock and ready for delivery will be shown on the third page.

The Monotype has "made it easy" and the progress of the Commission is being the right in this available material. The Commission will be pleased to be placed in a position to speak up, and always at least a full page of news. The latest page is added to the stock and ready for delivery will be shown on the third page.

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# THE BOOK WAR

=====**A fiasco!**=====

Our READERS will be glad to know that this WAR, so far as the MONOTYPE is concerned, closed as soon as it opened.

The moment **THE** question arose as to which **MACHINE** was most suitable **FOR BOOK WORK**, the PRINTER settled it once for all in favour of

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Sydney, Brisbane and Melbourne.

SOUTH AFRICA:

**JAMES SPICER & SONS, Maritzburg, Natal.**

INDIA AND BURMAH:

**W. B. GREEN, 12, Dalhousie Square, Calcutta.**

HOLLAND:

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NORWAY, SWEDEN & FINLAND:

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SUB-AGENT FOR ITALY, SPAIN & PORTUGAL:

**DITTA NEBIOLO & CO., Turin.**

GERMANY & AUSTRIA-HUNGARY:

**H. GARDA, Buchgewerbehaus, Leipzig.**

FRANCE, BELGIUM & SWITZERLAND:

**H. GARDA, 68, Rue Reaumur, Paris.**

RUSSIA:

**St. Petersburg.**

MONOTYPE BORDERS.

Printed by GEO. REYNOLDS, Ltd., Stepney Green, London, E.

**W**ITH ALL the disruption in the early part of the year now over—moving plant, creating the new printery and reorganising the main building—casting is well under way again with a large number of back orders to fill. The ever-elusive goal of one day casting for stock still seems far off. Recent activity:

- L17 36pt. Calendar sets have all been sold to new customers in Canada and Australia.
- John Denny in Auckland recently took delivery of a large order of Perpetua 12pt. Roman and Italic. An even bigger order of Perpetua from 10 to 24pt. is currently being finalised.
- A fount of 24pt. Rockwell Bold has just been sent to new member Bruce Weller in Tasmania.
- Garamond 14pt. macrons have been received from London and macrons for Maori language work have been cast for the very first time.



- Linotype Janson and Granjon matrices have recently been received—see note following. Many thanks to Tara McLeod, John Denny and Grant Longley for organising this generous donation.
- Yaldhurst Museum (a private museum in Christchurch) still refuses to return the Monotype matrices and ancillary equipment it borrowed from Ferrymead Museum many years ago. These should now be part of Whitcoulls/Morrison & Morrison collection The Museum now holds. We will detail this saga in a forthcoming newsletter.
- The AGM was well attended with some members travelling considerable distances. Finances are satisfactory but will need to be stronger, if as looks likely, court action is the only way to prevent the aforementioned matrices from leaving the country or being lost forever.
- A No. 5 Model Press has been acquired but is currently stuck in Kaikoura, after the earthquake.

- A new committee has been installed welcoming newcomers, photographer/designer Catherine Adams and poet/printer Brendan O'Brien.
- A Furnival treadle platen with type, accessories and a large stone has recently been donated by Andrew Lindesay of Matakana. The press is a large format and in fine condition. It was previously used in the printing department of King's College, Auckland.
- Another arrival is a Farley proof press. It was donated by Sean Harnetty of Waimea Print, Nelson.
- The birth is announced of Harrild Albion Junior, weight a very portable 300 odd kilograms. The parents, father Harrild Senior and mother Figgins are delighted with this new addition to the family. Junior is expected to be seen in a number of shows and displays. He was first presented to the public in the window of Thistle Hall for Print Week.





## *Janson & Granjon Mats*

by John Denny

I ACQUIRED my wonderful set of 8, 10 and 12 point Granjon matrices (a typeface based on Garamond and designed in the late 1920s) from a Linotype operator who was getting rid of fonts in his collection which were excess to requirements. He said that his customers complained about Granjon because of its old style numerals (designed to sit up and down on the line like lower case letters, thus blending in with body type rather than standing out awkwardly—looking like caps, in fact—as modern numerals do in running text). It was really a classic case of horses for courses: he was setting mostly business stationery where old style numerals were inappropriate, whereas I really wanted them since I was setting mainly solid text.

The Janson was bought in the 1990s by University

of Auckland's Holloway Press from dealer Merle Langley in the United States. Janson is another fine Roman typeface designed for Linotype, based on specimens thought (incorrectly as it turned out later) to be cut by 17<sup>th</sup> century Dutch typefounder and printer Anton Janson.

I had been setting Linotype for The Holloway Press for a few years, and they wanted a good face in 12 and 14 point. Merle sent them to me at Puriri Press, and I held them until I retired from commercial metal typesetting around 2005. After that the mats went to Longley Printing Co. Ltd. in Henderson. When this letterpress department finally closed on Grant Longley's retirement in 2016, the matrices were given to The Printing Museum, as were my Granjon ones which Grant had on loan from me.

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstu vwxyz  
1234567890

Linotype Janson is an old-style serif typeface revived in 1937 by C.H. Griffith and again in 1954 under the supervision of Hermann Zapf, both based on the original Stempel matrices cut by Hungarian punchcutter Miklós Kis (not Anton Janson) in Amsterdam around 1685. It is one of the finest Linotype faces. Monotype Janson and Ehrhardt are also adapted from Kis's designs.

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstu vwxyz  
1234567890 1234567890

Linotype Granjon was designed by George W. Jones in 1928 for the English branch of Linotype. The model was a Claude Garamond book printed by Parisian Jean Poupy in 1592. To avoid confusion with other Garamond revivals (later identified as Jannon) it was named after his contemporary, Robert Granjon, and is one of the finest Garamond/Granjon revivals.



**W**ITH JANUARY being a holiday month and February being potentially rather too hot for classes, our programme of classes will resume in March, 2017. No dates have yet been fixed but expressions of interest are welcome and times can be organised to suit. Workshops can be split over several days mid-week and the venue can alternate between Mangaroa and Wellington for some classes. The Museum is happy to formulate classes on demand to satisfy any particular needs.

**Heidelberg Masterclass:** a weekend workshop led by experienced letterpress printer and Heidelberg operator, Graham Judd. Topics will include maintenance, makeready, mastering registration, inking, impression, etc. A number of Heidelberg platens are available locally to demonstrate problem solving and fine tuning of these wonderful presses.

**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 a willingness to learn a rare skill and a desire to make perfect printing material in the only operating foundry in the Southern Hemisphere is of much greater importance.

## A Comfortable Sock

**T**HE Museum's latest publication, a one hundredth anniversary reprint of a charming little WW1 booklet with instructions for making the perfect sock (for soldiers etc.), does actually work and is indeed very comfortable. This fine sock was knitted by Mrs Lorna Goldingham of Knitworld in Lower Hutt.

Copies of the book are still available. Set in Linotype and printed on Crane Lettra stock with Frederighoni Materia Acqua cover it has very much the look and feel of the original that was printed by *The Evening Post* in 1915. A perfect gift for both collectors and knitters, \$10.



# A Case for Maori Type

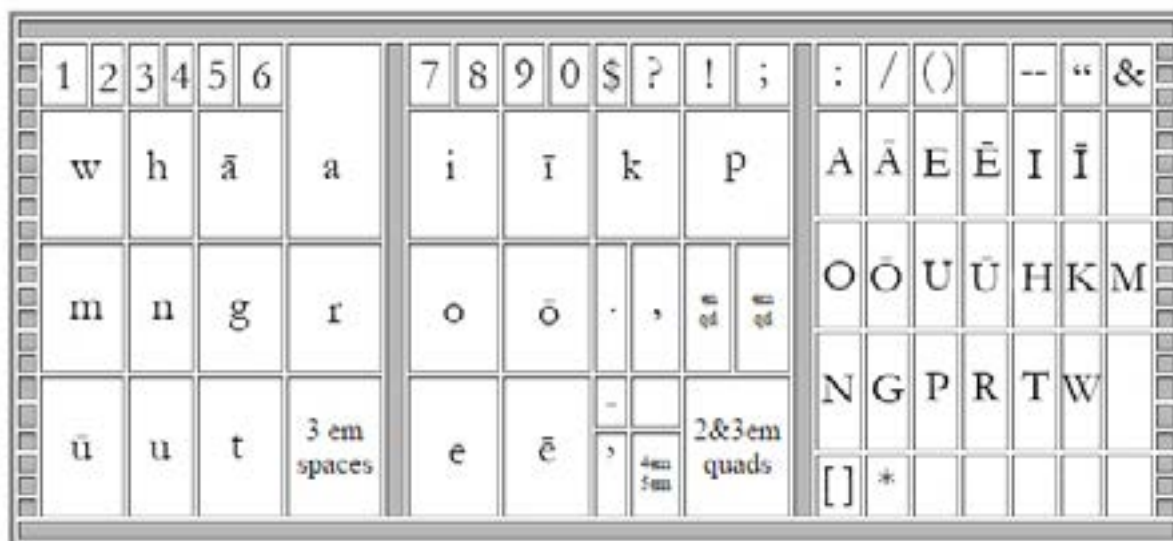
by Mikayla Curtis

WHEN WILLIAM COLENZO arrived in NZ in 1834, the equipment he was given to set up a printery was severely lacking. Typesets were one of the things missing. I have been analysing the typesets Colenso designed in 1835, specifically for the Māori language.

The orthography of the language, which had previously been written down phonetically was characterised by wild differences, depending on the writer. In 1834, a uniform method of spelling had been decided upon and hasn't changed a huge amount since. The biggest change has been around the use of macrons.

What I have been working on is updating Colenso's design for contemporary letterpress in the Māori language. I have attached my design of the job case which includes the macrons. We no longer use upper and lower cases so it was essential it was changed into a job case.

Of course, Colenso did not like the idea of macrons and at the time he was printing, the double vowel was the preferred method of marking the long vowel. He didn't want to have to cast new sorts. But today, the macron is the dominant method and so when updating the case it is important to have these available.



The typesets were built by a carpenter in Kororāreka (Russell) that same year. The cases were still in existence in the 1890s after Colenso's death. They were bequeathed to R. Coupland Harding who planned to donate them to a museum. We are yet to find where they have got to.

Colenso's design was specific to the Northern dialect, as he was based in Paihia. So the *w*, for example, was given a smaller compartment because the Northern dialect tends to exclude the *w* in *wh* words (i.e. *hakapapa* vs. *whakapapa*, but *whare* is still spelled with *wh*).

He had an upper and lower case, and each included both regular type and italic since he would be using this a lot in the Bible, and with the reduced Māori alphabet there was plenty of room.

Other key differences are that the *w*, *p*, and *k* are all given more space to accommodate all dialects. The *g* is placed together with the *n* because it only ever appears with the *n* (similar to the English *q* only appearing with a *u*—a ligature would be ideal for this). The *a* is in the larger space as the most commonly used letter in the alphabet, replacing the English *e*. In keeping with Colenso's design the capital vowels come before the consonants in the upper case section.

The longer term part of this project for MOTAT (Museum of Transport and Technology, Auckland) is to produce some Māori language exclusive texts. Our first project with the new type case inclusive of macrons will be to work with NZ poets who write in Māori. We hope to start this project in 2017.

**S**ETTING UP for letterpress print for the first time? Here are two good sites to help:

<https://www.boxcarpress.com/letterpress-equipment-you-need/>

<https://letterpresscommons.com/section/setting-up-a-letterpress-shop/>

You do not need to buy an expensive, large press to get started. Boxcar Press also show how to use a little plastic machine that you can find on TradeMe:

<https://www.boxcarpress.com/letterpress-machine/>

Solvents are necessary for cleaning up after printing. Unfortunately, the solvents which work best inevitably cause the greatest health concerns, and of course, the safest cleaning solvents do not always do as good or as quick a job. For a useful solvent comparison chart see:

<https://letterpresscommons.com/solvents/>

When printers and bookbinders travel they like to visit places related to bookbinding and craft. We hope this will help you with your travel plans!

The Association of European Printing Museums has started a gallery of printing museums on Flickr with a view to giving internauts an idea of printing history places of interest to visit:

<https://www.flickr.com/photos/printing-museums/albums>

Just the USA:

<http://www.aapainfo.org/hobby-and-professional-letterpress-printing.html>

Bookbinders Elbel Libro have put together a list of shops, museums and interesting places:

<http://www.elbel-libro.com/pages/bookspots>

## ASK THE EXPERTS

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

Question:

*What is the best way to clean type that is dirty and has some ink residue? I've read about aggressive solvents (trisodium phosphate, lacquer thinners, paint stripper, acetone, lye, borax etc) followed by dishwashing liquid, vinegar baths, kerosene drenches and soft bristle brushings or sonic cleaning.*

## TERRIE'S TIPS

- + To clean type trays without removing the type, purchase a fine metal screen. Place it securely over the top of the drawer, and pass a vacuum cleaner (fitted with a crevice or upholstery tool) over it. The vacuum picks up dust and residue, jostles the type a bit, but when you lift up the vacuum head, the type will drop right back where it was. Check regularly that there are no holes in the screen, you'll know right away as the type makes a very distinctive sound running up the hose...
- + To print on very fine paper, fold it into a double thickness and don't print on both sides.
- + If you need a thin, strong material to raise type or rollers, try Mylar cut to the required shape.

[Mylar® is a registered trademark for Dupont polyester/plastic films. In New Zealand these are more specifically PET (Polyethylene Terephthalate) or APET (Amorphous Polyethylene Terephthalate) as commonly used in food and general packaging. PET is an ideal material for the drawsheet or tympan on flatbed cylinder and platen presses as it has less memory (doesn't stay squashed) and ink is easily removed from it at any time.

The Printing Museum has supplies of 0.007" (seven thousandths of an inch) or 0.18mm PET if any difficulties are encountered obtaining it.

Also available is a DVD issued by The Oxford Guild of Printers about printing on the Arab Platen Press. Recorded and edited by Brian Clarke of Balscote Press, the DVD demonstrates amongst a range of topics the replacement of the tympan with polyester at Graham Moss's Incline Press.]

Editor



*Print Week  
at Thistle Hall*



**T**HE PRINTING MUSEUM was invited to take part in the inaugural Print Week held at Thistle Hall in Upper Cuba St., Wellington, in early November. A tail-lift truck was hired to shift the Vandercook SP-15, the new small Albion, type cabinets, stones etc., to recreate a printery inside the hall.

Over four hundred people visited the display over the seven days. There was an almost constant presence onsite with various projects such as printing part of the programme for a new play on the Waihi Miners' Strike (the costumed cast joined in at one point, <https://youtu.be/Cbv1xWjuHIY>), letterpress Xmas cards and a new version of *This is a Printing Office*.

A large number of brochures and newsletters were taken away, several new members enrolled and many ex-industry people called by just to chat about printing and presses. A full week of live letterpress printing in central Wellington was a wonderful opportunity for both the public and The Museum. The organisers are to be congratulated on their initiative.







## Letterpress Touring

by Graham Judd

**I**RECENTLY TRAVELLED to Boston and surrounding area with the ex-apprentice, on another letterpress adventure. There is much happening with letterpress in the United States and all areas of the trade seem to have been preserved to see and admire. Here are the main places we visited, all recommended if you are ever in that area:

**Firefly Press:** John Kristensen is almost on his own running a classic letterpress printshop, printing high quality posters, books and specially commissioned works for events in Boston, and beyond. John makes an appearance in *Linotype, The Film*.  
<http://www.fireflyletterpress.com>

**Printing Office of Edes and Gill:** A colonial era printing experience. It is a printery and gift shop giving a great hands-on experience of late 18<sup>th</sup> century printing using a wooden common press (similar to Frank Brough's press). With an informative presentation and the opportunity to use ink balls and print a *Declaration of Independence* this was worth the visit. Travis, the chap who gave us the talk was excellent, with a very good knowledge of the history and the workings of the printery as it would have operated over two hundred years ago.  
<http://bostongazette.org>

**Letterpress Things:** John Barrett has a massive warehouse in Chicopee, chocka full of old letterpress equipment, from presses to friskets, and everything in between. He is the man in the USA who is contacted when a print shop is disposing of stuff. He travels far and wide to bring it back, clean it up and resell it. We spent an afternoon just wandering amongst it, choosing items to add to our collections and negotiating prices for it. He has a website, but you have to go there to comprehend the size of his collection. He took us to his printshop in town where he has eight Original Heidebergs, all set up for different tasks. He is the state trade printer for numbering, perforating and all the things a platen can do so well.  
<http://www.letterpressthings.com>

**Crane Printing Plant:** This is an amazing print shop doing every type of embellishing work you can think

of, with a staff of three hundred! If you look at the Crane website you will see the products that are made here. It is a highly organised plant, taking and processing orders from all over USA—every job a printing masterpiece.

<http://www.crane.com/about-us>

**Crane Paper Museum:** not far from the printing plant is the Museum of Papermaking, housed in what was the Rag Room of Crane's 1844 Old Stone Mill. Visitors have the opportunity to make paper, and the stories are there of Crane's long history. Crane Paper Mill has continually supplied the United States Treasury with its currency paper since 1879.

<http://www.crane.com/about-us/crane-museum-of-papermaking>

**The Arm Letterpress:** The Arm is a public access letterpress studio, teaching facility & commercial print shop in Brooklyn. They run workshops and you can rent time on any of the presses. There are a number of different presses, but an emphasis on Vandercooks.

<http://www.thearmnyc.com>

**Bowne & Co. Stationers:** Bowne & Co. is part of the South Street Seaport Museum. The collection is built around a working fleet of letterpress printing presses, as well as a vast holding of lead and wood printing type, photo-engravings, and hand-cut wood blocks. The folk here are passionate about their printing, and have lots of printed items for sale that were printed on their presses. They run workshops and host activities for the museum and the public. Another great collection of letterpress memorabilia.  
<https://southstreetseaportmuseum.org/water-street/bowne-co-stationers>

We missed the Museum of Printing at Haverhill, outside of Boston, and we didn't visit any private presses, but can recommend the places we did go to. A great area for letterpress printing.

Graham Judd's GTO Printers is an award-winning specialist printing company on the North Shore of Auckland. They offer workshops: <http://gtoprinters.com>.





Above: Crane Printing Plant; below: Letterpress Things.



## Artist Book Review

by Paul Thompson

### SOUTHERN SEAS 2015

**T**HE *LIGHTHOUSE KEEPER'S LOG* packs a lot in and it is certainly not about the daily reporting in to Head Office of a lighthouse keeper or the ramblings of a lonely person tending a remote coastal beacon. It is a small (160mm x 110mm) beautifully-made artist's book in an edition of 14 of approximately 90 pages sewn in 10 signatures in a Coptic binding by Lynn Taylor of the appropriately named Lighthouse Studio in Dunedin.



Artist's books as a genre can range all the way from fine letterpress on quality paper with appropriate bindings in traditional materials such as inlaid leather or stamped decoration housed in clamshell boxes to a compilation of photocopies stitched together on the trusty Singer. The former celebrates materials, craft and tradition while the latter is often more about expression and experimentation. *The Lighthouse Keeper's Log* (LKL) sits at neither end of the spectrum. The craft is assured, the boards being cloth-covered with printed or silk-screened words and numbers reflecting the material and themes inside. In this case one can judge a book by its cover.

With the outside announcing the inside - it is the variety of materials and motifs that are used that make LKL such an intriguing production. The individual pages are deckle-edged where they have been



ripped and this is one of the design aspects that gives the wide range of material homogeneity. Pages are pierced, crumpled, painted, stamped, embossed and stained using a variety of interesting papers. Those that are sections of plans or engineering text books with drawings and calculations contain words such as bulkheads, strakes or decks or in one case a portion of the Akaroa Lighthouse Contract to weld or bolt the content together in a shipshape manner.

While the different papers give tactile as well as visual interest there are other pages made of fine meshes, cloths and gauzes. Finally (in my copy no. 4) there are several pages with an outside element—a commemorative stamp from the 1948 Centennial of Otago and an old-fashioned photograph of a young man in what could be a uniform jacket held in with cardboard photo-corners giving that particular page an extra dimensionality. Is this the Lighthouse Keeper?

So we have a suggestive narrative—it's almost like a conventional book. We have a protagonist, geography, a milieu and an overall feeling of a period because of the retro look of fragments of text and the distressing, including rust stains, of many of the pages. The actual meaning is left up to the viewer or reader (perhaps there needs to be a new more appropriate term for the consumer of artist's books) but sitting quietly with the LKL, I was sure I could hear the sea and smell the salt.

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

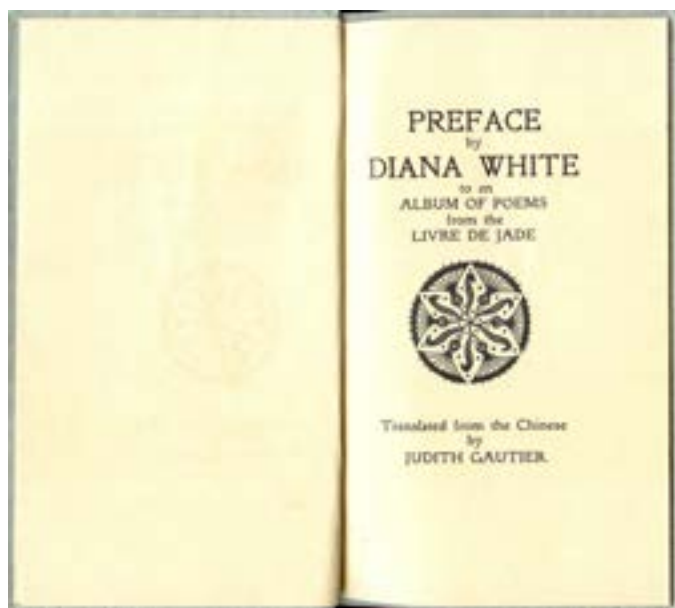
*The Lighthouse Keeper's Log*, 2015 is available from Solander Gallery in Willis Street, Wellington. \$65.



## ARare Book

by Gerry Bennett

MY FAMILY has in its possession an edition entitled *Preface by Diana White to an Album of Poems from the Livre de Jade*, translated from the Chinese by Judith Gautier, first published in London in 1911 by Lucien Pissarro's Eragny Press and subsequently re-set and reprinted in 1948 by my father, Rowland G. Bennett.



Lucien Pissarro was born in Paris in 1863, the son of Impressionist painter Camille Pissarro. A painter and graphic artist himself, he set up the Eragny Press (named after his Normandy birth place) with his wife Esther in 1894 at the start of the private press movement in Europe.

The press was in production until the First World War. After Lucien's death in 1944, Esther (of The Brook, Stamford Brook Road, W6) closed the press but requested a reprint of *The Preface*, as Xmas presents. The reprint was started in 1947 by my father who was an employee of Taylor & Read, Acton, W3. Mr Taylor acted as printer and adviser to Eragny Press and asked my father to take on the task.

My father was born in 1894 and apprenticed compositor/machinist to a Trowbridge, Wiltshire printers. His hand typesetting (in the trade referred to as pica thumpers) and printing skills were put to work, setting in the Brook typeface designed by Lucien, and printing on Eragny's Cropper Charlton treadle press.

By the end of the year and at the finish, punches, matrices and type were cast into the English Channel by his wife with just a few specimens and sorts being retained and stored at the Cambridge University Press.

Folding, collating, sewing and finishing were undertaken by an outside source unknown. The finished size of the book is 4½ by 7½ inches, text on hand-made, off-white stock; the emblem adhered to the blue/grey cover is that of the Eragny Press design.

Sixty numbered and named copies were produced for the reprint. Our family has number 52 named Rowland George Bennett. There is also a damaged original print from a wood-cut by Lucien Pissarro or his wife Esther Bensusan.



Printing Museum member Gerry Bennet and his brother Roger both followed their father into the trade, Roger as a machinist tutor and Gerry as a compositor, London City and Guilds, finishing as a photo-lithographer. In 1967, he was engaged by Wellington Polytechnic to establish a letterpress section refurbishing their Albion press and printing their many certificates. He worked alongside, John Drawbridge, Don Ramage, Denis Beytagh and many others.

## Browsing the Shelves

by Ted White

**I**N HIS BOOK *Five Hundred Years of Printing* S.H.Steinberg's introduction states:

Italy was the first country to which German printers took the new invention, in 1465. It was also the first country where the Germans lost their monopoly and in May 1471 the first book appeared actually printed by an Italian, a priest, Clement of Padua, working in Venice. By 1475, the native genius had asserted itself and henceforth dispensed with transalpine tutelage.

The motherland of the new learning, the centre of Christian civilisation, the country of origin of modern banking and accounting, offered opportunities to adventurous publishers and printers for which there was little room in the still predominantly medieval structure of German society. Thus it was in Italy where there originated the two kinds of type which have ever since been the basic elements of western printing, viz. "roman" and "italic"; which produced the first Greek and Hebrew founts; where the title page and pagination, music print and pocket edition were launched upon the world of letters.

Thus the temporary acquisition of two Italian publications from "tif" — Tipoteca Italiana Fondazione was much appreciated, even if unable to be read!



*Alfabeto di Legno*, published in 2014. With (obviously!) an Italian text. Virtually every one of its large format, 296 pages is beautifully illustrated with wooden display founts and designs from a variety of origins, including Ham-

ilton in the U.S.A. The book shows a splendid use of colour.

*Breve Storia della Scrittura e della Stampa*, published in 2004 by the Tipoteca Italiana Fondazione.

This is a spiral bound, twenty-page book, (310mm x 270mm) detailing a short history of "Manuscript-to-Printing". It includes pages on the craft of the scribe, wood blocks, individual type-founders, the aspects of composing, hot-metal, machinery and developments following the rise of electronics. Again beautifully produced and illustrated, with a light card base as each page. It was a great pleasure to see that these two items were still setting very high standards for international typography.

Now for three I could read. . .



*The Little Book of Typographic Ornament* by David Jury, Laurence King Publishing, London, 2015, 240pp. Price NZ\$35.00.

This book is devoted to many samples of ornament and pictures divided into categories: Natural, Geometric, Ornamental, Construction Borders, Wreaths and Scrolls, Pictorial and Ingenious Art. All are free of copyright and a code at the end of the book makes each image available electronically. There is an informative introduction and notes are interspersed. Very handy for the designer. (Example at foot of page.)



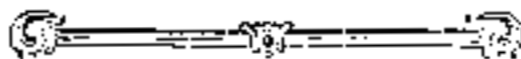
*A-Z of Letterpress*, by Alan Kitching, Laurence King Publishing, London, 2014, 272pp. Price NZ\$40.00.

Founts selected from the *Typography Workshop*. A range of full fonts and individual sorts from the catalogues of Caslon, 1930, Stephenson Blake, 1962, and Sellers, 1957. A beautiful selection of wooden types printed by hand on a Vandercook in Kitching's workshop. What more could you want?



*Ladies of Letterpress* by Kseniya Thomas & Jessica White, published by Ivy Press, Lewes, U.K., 192 pages. Large format (355x280). Price \$65.00.

The cover is embossed, "Dedicated to the Proposition that a Woman's place is in the Printshop." A collection of art and other letterpress by a world-wide community of lady letterpress enthusiasts, collated by the authors. The book includes 86 removable "posters," many worthy of framing. Each double-page spread describes the printer and her work plus one large example. Inspirational.



## Browsing the Shelves

by Ted White

**S**URPRISE, SURPRISE—to me, anyway! In their introduction to the Dover 1978 edition of Moxon's *Mechanick Exercises on the Whole Art of Printing* (1683), editors Davis & Carter say :

His book was by forty years the earliest manual of printing in any language, and it put in writing a knowledge that was wholly traditional.

I have accepted that statement for many years, sometimes using it in my *spiel* for Museum visitors, therefore it was something of a shock to see recently an advertisement by the Legacy Press, Ann Arbor, Michigan, for the publication by year-end of a translation of *Institucion y Origen del Arte de la Imprenta* by Alonso Victor de Paredes in 1680!

Translated, the title is *Institution, and Origin of the Art of Printing, and General rules for the Compositor*. The 98-page printer's manual was issued in Madrid around 1680. To quote the advertisement:

This treatise consists of eleven chapters, each of them dealing with different aspects of printing. An opening digression on the origin of printing is followed by chapters that describe the various stages of printing, including a detailed description of the different kinds of type sizes and their use, the rules of orthography and punctuation, the setting of numeric systems, imposition, casting, the printing of University theses, and the correction of proofs. Some of the chapters are of unique relevance for the understanding of early printing in Europe. Chapter 8, for example, is the first recorded, comprehensive account of the practice of printing by forms/formes. Translator Dr. Alvarez' transcription, translation, and notes, greatly facilitate access to this important historical work, which is in fact the earliest known printer's manual published in Europe – Joseph Moxon's *Mechanick Exercises* was published in 1683 – and an extraordinary rarity: there are only two extant copies in the world! The book will also include reproductions of the copies held in the Providence [R.I.] Public Library and at the University of Valencia, Spain.

Dr. Alvarez is Outreach Librarian and Curator at the Special Collections Library, University of Michigan. The proposed price of the book is not given.

## The Hell Box

What other printers are saying and doing

A smaller input for this issue:

*The Small Printer* from the British Printing Society, which arrives monthly; the annual *Off the Record* from the Friends of the Turnbull Library (FoTL); the half-yearly *Journal* from the Printing Historical Society, and newsletters from the Printing Historical Society and FoTL.

*The Small Printer* has an interesting description of an enterprising printshop in Montreal which somehow integrates with a bar, bistro and music venue. This is followed by a ghoulish account of the various burials of the body of John Baskerville, who died in January 1775 and whose corpse was much travelled and exhibited! Otherwise, the issue is principally branch reports and an outline of early days as a letterpress apprentice.

*Off the Record* highlights "Unfolding Beauty", the work of NZ born book artist Marama Warren and the subsequent acquisition by the Alexander Turnbull Library of sixty of her books created between 1991 and 2015. The collection is unique, since no other NZ Museums own her work. There is an account of the work on an archive for the Architect James Chapman Taylor and another on the assembly of 116,000 files digitising the ATL collection acquired in the 1980s of the work of photographer Ans Westra. Articles on gangs, Cecile Brodie, and Downstage Theatre complete a very readable issue.

Membership of the Friends of the Alexander Turnbull Library is \$30.00 unwaged and \$40.00 waged, per annum.

*Journal* (Printing Historical Society)—truly typographic with articles as follows: early English lithography; plea rolls of printers, stationers and book-binders 1460-1540; the Bruce pivotal type-caster; a census of wooden presses in Great Britain.

An interesting advertisement in the *Journal* is for *Verso* edited by Alan Loney. Specially focussing on books made in Australia and New Zealand. The Printing Museum is listed on its website as one of the sponsors—an advertisement for The Museum's Monotype Foundry.

THE **Verso** BOOK AWARDS 2017  
*the book as a work of art*

1<sup>st</sup> to 16<sup>th</sup> July, 2017 - Kinross House, Melbourne  
part of Melbourne Rare Book Week

Open to all book makers in Australia and New Zealand. First prize AUD \$2500, with two second prizes, each AUD \$1000. The winners will be the subject of a special essay in *Verso* Magazine. All exhibitors will be featured in a full-colour catalogue of the exhibition. Entries must be in by 17<sup>th</sup> March, 2017. For terms, conditions, & entry forms: [verso-magazine.com.au](http://verso-magazine.com.au). For enquiries, email Alan Loney at [26verso26@gmail.com](mailto:26verso26@gmail.com)

ANZ BOOK ARTISTS

Monica Oppen (library of Artists Books, Sydney) and local book artist Paul Thompson have been asked to submit a proposal for a show of New Zealand and Australian book artists at the Centre for Book Arts in New York. The show will feature about half a dozen artists from each country and is due to take place late 2017.

RENÉ CARCAN PRIZE

Call for entries in the René Carcan International Prize for Printmaking, [award.renecarcan.be](http://award.renecarcan.be)

AEPM CONFERENCE 2017

The Association of European Printing Museums' next annual conference will take place at the Museum of Typography in Hania, Crete from the 11<sup>th</sup>-13<sup>th</sup> May, 2017.

LYON BOOK HISTORY WORKSHOP 2017

Registration is now open for the 2017 Lyon Book History Workshop which will take place in Lyon (France) from the 26-29 June 2017. Four courses are on offer this year: Printing Type, 1450 to 1830; Teaching Bibliography; French Gold-tooled Bindings 1507-1967, major workshops and collectors; Physical Bibliography.  
Details at [Institut d'Histoire du Livre](http://Institut d'Histoire du Livre).

OBITS

The Museum is saddened by the recent death of member and former Ferrymead Printing Society President, Lou Young. A true gentleman of the printing world in New Zealand and a great friend of The Museum will be sorely missed.

Tim Blundell of the Wellington Blundell family, former owners of *The Evening Post*, also passed away recently. Along with his family, he was a great supporter of The Museum for many years.

The Museum offers its sincere condolences to all.



[www.theprintingmuseum.org.nz](http://www.theprintingmuseum.org.nz)

Secretary Bill Nairn 027 727-0894, [william.nairn@slingshot.co.nz](mailto:william.nairn@slingshot.co.nz)

Colophon: this digital version of *Type High* was set in Adobe Jenson Pro 18, 12, 10 and 8pt. Title, Perpetua Titling 48pt. It was printed on 120gsm Laser Advance kindly supplied and printed by Fuji Xerox, Wellington.