

TYPE HIGH



 **The Printing Museum**
Whare Taonga Perehitanga

A NORTHERN TOUR



Outside the Type Archive: L-R, Duncan Avery, Michael Curry, Parminder Kumar Rajput, Sue Shaw, Gerry Drayton, John Randall.

May, 2017 saw the visit of three members of The Printing Museum to the Mecca of Monotype, the Type Archive in Stockwell, London. The Type Archive holds three notable collections: the hot metal archive and plant of The Monotype Corporation; the typefoundry materials of the Sheffield typefounders, Stephenson Blake; and the woodletter pattern collection and plant of Robert DeLittle of York.

The visit came about when Museum Secretary-Treasurer, Dan Tait-Jamieson, was arranging two days of Monotype casting tuition to coincide with his stay in

London. Upon hearing from his host, then 89 year old Duncan Avery, that the tutor, Gerry Drayton, would need to be collected each day as he was some years older still and no longer drove a car, it dawned that this was an opportunity not to be missed. More than that, the Museum realised that it should be shared by as many as possible.

A combination of a generous grant from Ken McGrath's Pyramid Press matched with a contribution from Museum funds allowed the purchase of a ticket to enable senior caster Michael Curry to also attend.

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EDITORIAL

Beatrice Warde, the renowned editor of *The Monotype Recorder*, once wrote that there was little point in publishing anything until one had something to say. This was to explain the later sporadic appearance of *The Recorder* in contrast to the regular but often dull monthly publications that had marked the magazine's early years.

Type High has suffered a quite different problem: there has been too much to say and even less time to say it in.

The Executive of The Printing Museum has devoted most of its discretionary time over the last year in the pursuit of a permanent home for The Museum's collection along with a Book Arts Centre much closer to central Wellington.

Like previous efforts, the initiative now appears unlikely to succeed. Though the building is still available, (a copy of the short-form business plan as set out for the Hutt City Council is attached for members) most avenues for funding have been exhausted.

It seems that there is always funding for the so-called traditional and "high arts". Newer arts and crafts suffer by comparison, more so when they have developed out of trades and lack patrician patronage.

The Printing Museum does not necessarily even need a grant to get the project off the ground as it could pay a competitive mortgage rate with a partly tenanted building. But presses and matrix collections do not make conventional blue chip securities.

The Museum would be most grateful to receive any thoughts and ideas on how to fund a permanent home.

In the meantime, efforts and energy will be directed towards the establishment of a more modest Book Arts Centre in rented space in central Wellington. The premises will comprise a bindery, printery and composing room. There, it's hoped that over three years a profile will be built such that one day a more compelling case for funding will succeed.

At least we will have more time to devote to this newsletter, the last edition of which was so well received all around the world.

It has been a long time between inks. This bumper edition of *Type High* (our largest ever) is more of an annual review as we reduce the amount of stockpiled content and get back on track.

Happy reading.

Type High is published by The Printing Museum, an incorporated society and registered charity.
Contributions on the books arts in general both nationally and internationally are welcome.

The letterpress edition (members only) is set in Simoncini Life 10pt., and comprises the President's last AGM report, financial reports (letterpress Xero facsimile) and life member tribute.

President, John Nixon; Vice-President, Michael Curry; Secretary-Treasurer, Dan Tait-Jamieson
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Not to be left behind was Michael's co-caster John Randall and so the three members met up in London on a Sunday late in May. Where better to start than St Bride Foundation especially as their annual wayzgoose (effectively a printers' party) just happened to be on that day?

The St Bride Foundation was established in 1891 as the social and educational hub of the printing and publishing industry on Fleet Street. Today its role is "to elevate the heritage of printing, whilst inspiring the future of design. This is achieved through regular exhibitions, a variety of programmes in [the] printing workshop, and a library which holds one of the most impressive collections of books on typography in the world."

Despite coming from the far side of the world there were some familiar faces. Former Wellingtonian Matt McKenzie was displaying the works of his Paekakariki Press and Taniwha Type Foundry. The peripatetic David Bolton was similarly showing his wares.

The event was advertised as "buy and sell equipment type and ornaments, books and prints. Network with fellow printers". And it did not disappoint.

Second-hand books, a galley of wood type, posters and cards were acquired. New rollers for the 8 x 5 Adana were purchased from the Caslon stand. There was plenty of letterpress printing on display—cards, books and broadsheets.



Various new acquaintances were made, along with offers and promises to visit. One such was a chance encounter with Armina Ghazaryan who was over from Ghent. A warm invitation for a private tour of MIAT in Belgium was accepted the following week. Armina's blog link below summarises her own experience of the wayzgoose. (See MIAT, p.8)

typeand.press/new-blog/2017/5/27/st-bride-foundation-wayzgoose-2017

From a country with half the population of London and a city just 2.5% its size it was indeed a privilege to spend some time in a larger letterpress and printing environment.

Anyone with an interest in such things and contemplating travel to the UK would be well advised to consider travelling towards the end of May to enjoy this same experience.



John Randall and Michael Curry centre at St Bride's, just after the doors had opened; Matt McKenzie hard left.

OFFPRINT LONDON



The same afternoon, the three intrepid adventurers fought off their jetlag to attend the third edition of Offprint London, an art publishing fair held at the Turbine Hall in the Tate Modern.

Offprint was created in Paris in 2010 to provide an alternative platform for independent publishers in the fields of art, photography and design. It embraces all

formats and contents from zines to self-published books and reviews.

Each year, Offprint organizes a series of events to support publishers: two fairs (Offprint Paris and Offprint London), several travelling libraries (Milan and Amsterdam), a permanent library at the Parc des Ateliers in Arles, France, and curated bookshops for public and private institutions.

To complement the fair, Tate and Offprint facilitated a programme of workshops and performances.

Around 150 exhibitors from fifteen countries participated in the 2017 event with a similar number in 2018. The traditional English fine presses were not much in evidence but the movement's influence and values were evident in many of the works.

Over 7000 people attend the event each year and at times parts of the hall were so packed that it was difficult to move. The enthusiasm, energy and excitement shown for the printed word was a joy to behold and further reassurance that the death of the codex has been prematurely announced.



VISITING THE TYPE ARCHIVE

by Michael Curry

John Randall and Michael Curry arrived in England on a Saturday afternoon some 30 hours after leaving NZ. Dan Tait-Jamieson had arrived some days earlier.

The following day was a Wayzgoose at St Bride Library in London. Here we met many of the people we were to see during our nine days in England. Also, letterpress people who had some knowledge that we may need to assist us in times ahead. Between the three of us several purchases were made.

The Type Archive is in an historic building with three levels of security to protect its valuable and historic assets. The next noticeable feature is that the construction has no need for seismic bracing. I found this a little scary to start with in a two storey brick building constructed circa 1890.

The three principal assets are from Monotype Corporation of Salfords, Stephenson Blake of Sheffield, and Robert DeLittle, Wood Type of York.

Duncan Avery who spent his working life at Monotype looks after the Monotype collection and has the support of several volunteer staff. The collection of Monotype fount masters is unique to the world of typography and is used if required to cut a new punch. Also they have the Monotype display matrix library of over 1200 boxes. This is more than double our holdings. It is only used for in-house casting.

The major source of income is from the supply of Monotype composition matrices. The establishment is manned Mondays only.

We were treated to lunch on our first day as there were visitors from a number of countries.



We had planned three days of training—the Monday and two extra days, Tuesday and Wednesday, were added for our benefit plus the following Monday, a Bank Holiday which our hosts kind offered as well.



Our tutor Gerry Drayton was one of the Monotype tutors at the school in Fetter Lane, London.

Our first training session was a demonstration by Gerry on the method of skimming the scum off the top of the pot. This process of using a ladle and spoon I had never seen before—a new standard we will be using. This is not covered in any letter press manual that I have read.

John spent most of his time working with Ian sorting out a malfunctioning Composition Caster. I saw most of the upper parts of the machine dismantled on the work bench during this process.

Gerry then guided me through my next project—line, rule and continuous borders on the Super Caster. We started by dismantling a mould and looking at its many parts. Then reassembled it. At this point I raised the issue of using castor oil and said that I was looking for a replacement. Castor oil is a vegetable product and is notoriously difficult to clean after it has been heated. Many years ago castor oil was in short supply and Monotype changed to 3-in-1 oil, a mineral base, and it appears that this information did not reach NZ in the days of letterpress. This is a major advance in technology for my own casting practice. I have noted this change in our manuals. I also dismantled a composition mould under Gerry's watchful eye. It was leaking cooling water. The reassembly was done with typical Monotype procedures and precision.

A big test was to clean up a splash on their Super Caster that was being used to cast continuous spacing or rule. Having completed this I cast several long lengths of spacing/rule using 3-in-1 oil so I now know this mineral oil does its job. In our museum we have seven moulds that are coated in castor oil and need cleaning, a major job. Around five years ago I made an attempt to cast rule/spacing but failed to get good fusion between casts. Time will tell if castor oil was one of the problems.

Another adjustment that has been causing me concern is the slow speed nozzle timing adjustment. This is used when casting 36 to 72 point type at speeds below 25 rpm. Gerry said that the manual only tells you 50% of the information. I can certainly relate to that. Many a time I had difficulty working out some adjustments. I now have a much better idea of the machine's workings. Unfortunately we ran out of time to run a caster to demonstrate this in action.

On Tuesday morning the three Kiwis were given a working tour of the composition matrix manufacture workshop. This is in the sole charge of Parminder Kumar Rajput who worked at Monotype, Salfords.

We started with a blank bronze 0.2 x 0.2 inch square



John, Michael and Kumar

and went through the full process to make a matrix. This is one of the activities that will remain with me for ever. It is incredible the number of machining processes and micrometer checks to make one small matrix. At the end of our tour we were given one matrix each that we had watched being made—a much treasured item. Mine is in the composition sorts box in the casting room at Mangaroa for all to see.

Display matrices (14 to 72 point) cannot be manufactured as the critical machines have been lost forever.

Only one of the machines (a 20 ton press) used to manufacture a matrix was made outside of the Mono-

type Works. Only twenty matrices are made on Monday of each week. In the days of letterpress 12,000 were made each day. That required three eight hour shifts on many more duplicated machines.

The Type Archive has its own print shop with several presses—Colombian, Albion, Vandercook and Heidelberg, plus many cabinets of type—both wood and metal.



The Print Shop

The Stephenson Blake collection (16th to 20th cent.) has a number of casting machines, punches and matrices that predate the Monotype start date of 1897 in London. Duncan was talking of punches and matrices 200 to 300 years old. These are kept in two very old steel safes. A display cabinet of hand casting moulds was one of many examples of very early type casting.

The Robert De Little collection (1888 to 1996) has a big table top Pantograph for making wood type from a rack of master patterns.



DeLittle Pantograph

The Monotype master fount patterns are stored in their hundreds in trays very similar to type trays.

Unfortunately most are not accessible. However those that are, can be used to make new punches for composition matrices.

The following Wednesday, the Type Archive closed at 4.00pm and John and I took the tube to Walthamstow Central—a forty minute trip to see Matt McKenzie's Paekakariki Press. Matt has a Composition Caster with Harry McIntosh's computer control system. This is one of two possible systems we may invest in. Matt has done some of his own modifications.

On the Saturday, John and I took the train to Faversham in Kent to see the other computer control system at Ed Denovan's Letterpress Works. This is the alternative system developed by Bill Welliver. The two systems have similar connections to the caster as both clamp onto the tower and replace the perforated tape that comes off the Monotype duplex keyboard. Both systems are easy to remove to allow the original Monotype system to be used when required.

Sunday was another train trip to Oxford to see David Bolton's Alembic Press. David and his wife visited Mangarua a couple of years ago so it was nice to make the return visit. This coincided with Oxford Arts Week so we saw quite a few visitors in a very small print shop. They were all amazed at the workings of a Monotype Composition Caster. So are we at times.

To find out more about the Type Archive, Google - Type Archive London.



Above: a very early Monotype keyboard



Below: a very big Columbian

MIAT

a photo tour

Off the beaten letterpress track, typophiles don't always stop in Ghent, Belgium as they hasten towards the marvellous Plantin-Moretus museum not far away in Antwerp.

But MIAT, the Museum of Industry, Labour and Textile is well worth the visit. Ghent was the foothold of the industrial revolution in Europe and much of its story is told in this beautiful industrial building, once a cotton mill.

The museum features three main exhibitions: "Our Industial Past"; "WorldWideWorking"—more modern machinery and artefacts; and "Cotton Cacophony" an impressive display that tells the story of cotton from the plant to the finished product.

The printing department has an excellent working display of presses and typesetters. The layout enables the scheduling of programmed classes, workshops and instruction. Thanks to Armina for the tour.

www.miat.gent.be/en





THE SONNETS IN RELIEF

In November 2016 a unique collection of Shakespeare's sonnets was welcomed into Oxford's Bodleian libraries.

Conceived by Alexandra Franklin from the Centre for the Study of the Book and letterpress printer Richard Lawrence, the project was quickly embraced by hand-printers from around the world. Amongst the 154 sonnets were two from New Zealand—Bedplate Press (The Printing Museum) and Moana Road Press.

In May 2017, the Oxford Guild of Printers organised a “jaunt” to view the sonnets in the Bodleian, have a jolly good lunch at the Côte Brasserie and fall asleep in the Magdalen College Library afterwards. Dan Tait-Jamieson gatecrashed the event and took some photos.

The brief was simply handprinting by relief on paper of a reasonable size. So it was fascinating to see the different interpretations on paper.

Congratulations to the organisers for a wonderful project to celebrate the 400th anniversary of the bard's birth. And thanks to Miles & co. for a delightful day.



THE PAPER MAGICIAN

The Museum of Paper in Angoulême, France hosted an exhibition from May to December, 2017 of twenty works of Chinese artist Li Hongbo. Sixteen of the works were new creations.

Li uses an ancient Chinese honeycomb technique to craft dynamic works that can be expanded, contracted and manipulated into new forms. While tracing their roots to folk traditions of paper lanterns and toys the works transcend their origins.

Each bust comprises 7,000 to 26,000 pieces of paper, painstakingly glued together. Li then makes sculptures out of the blocks of paper. A drill and angle grinder are used for shaping. The resultant works can then be stretched and distorted, sometimes eerily, transforming them into something completely different.

Li has exhibited in New York, Sydney, Germany and Beijing where he lives and works.





ACQUISITIONS



There has been much gear coming and going recently. Quality Transfers and Labels kindly donated a Hopkinson & Cope Demy Albion, a platen, book press and stone that had been in storage at Seaview for over thirty years. The bindery in the General Assembly Library needs to be moved to make space available there. The Museum is awaiting

a decision from the Speaker on its disposal. Te Papa is also considering options for the Fergusson and Osborne printing collection that is in storage and rarely ever seen.

STORAGE

These gear movements have necessitated temporarily taking over more space in the existing storage facility at Mangaroa. President Nixon has been leading a reorganisation of the main shed to enable better access and display of the linos and presses. A workshop area will also be created to enable restoration and work on a number of items.

MONOTYPE KEYBOARD

John Randall (with son Peter and a friend) has been putting a lot of time into restoring the keyboard with the intention getting it completely operational again. As it hasn't been used for over thirty years it was completely gummed up. Having stripped, cleaned and reassembled it, it was found that this model, an extended keyboard version, does not match most of The Museum's keybar frames. Luckily, another keyboard has been located in Auckland and has been very kindly donated to The Museum. It's hoped that it can be collected soon.

COLLECTIONS

Along with the keyboard, a 1906 Smyth stitching machine is due for collection in Auckland and a backing press donated last year. The journey north will include delivery of Cossar parts to the Wairarapa, a Chandler & Price treadle platen to Hawkes Bay and the Linotype Elektron to John Nicholson in Hamilton.

CASTINGS

The foundry has completed a record year of type production and with the new



financial year only a few months old there is already an equal pipeline of orders. Several founts of Centaur 72pt are destined for customers in the UK and the Netherlands. One remains. Large orders of Gill Sans Roman 18 and 24pt are scheduled for next month.

Large founts of Perpetua have been cast, again some extra founts have been put into stock. See the website for a list of stock.

FOR SALE

The Museum has several items for sale, including a very good Heidelberg Platen, Electric Guillotine, Chandler & Price 8 x 12 Platen, 5 x 3 and 6 x 4 Adanas and several stitchers. Eight two thirds typesets will become available soon. Quoins, furniture cabinets etc.

Also available on behalf:

Three full type cabinets

Table top press

If anyone is after anything please send an email as The Museum is constantly being offered gear for which it does not have space. Equally, members' advertisements for wanted equipment can be placed on the website.

More items for sale will be listed regularly.

TYPE FOR SALE

The following Monotype founts are available for sale ex stock. Cost is \$45 per kg plus GST. Members' discount of 10%. GST does not apply on overseas orders.

2 x Caslon Roman 11/12pt A28 a74 3kg each

1 x Centaur Roman 12pt A28 a74 3.3kg

1 x Centaur Italic 12pt A28 a74 3.3kg

2 x Perpetua Roman 10pt A28 a74 2.2kg each

1 x Perpetua Roman 12pt A28 a74 2.8kg

3 x Albertus Roman 36pt A6 a10 5.8kg each

3 x Caslon Roman 24pt A10 a18 3kg each

2 x Caslon Italic 42pt A4 a8 4.25kg each

1 x Centaur Roman 24pt A6 a12 2kg

1 x Centaur Roman 36pt A6 a10 4kg

1 x Centaur Roman 36pt A10 a18 6.6kg

3 x Centaur Roman 36pt lower case a12 2kg each

1 x Centaur Roman 36pt upper case A7 2kg

1 x Centaur Roman 72pt A3 a5 6.6kg

1 x Garamond Roman 36pt A5 a9 3.5kg

4 x Gill Sans Roman 18pt A10 a18 2.1kg each

1 x Perpetua Roman 14pt A28 a74 3kg

3 x Perpetua Roman 36pt A6 a10 4.2kg each

GEAR FOR SALVAGE

Intertype Model C, quite rusty. Owner would just like to save it from being scrapped.



Heidelberg Platen, 10 x 15, complete with gauges and some guides. Some rust. Access not the easiest but will be reflected in very reasonable price as owner again wishes to avoid scrapping the press.



WORKSHOP HINTS

Removing rust from iron or steel, can be very time consuming. First, remove ink with a spirit solvent such as white spirits or kerosene. Lacquer thinner is even more powerful but can take all the paint off too. A spray bottle of WD40 and a green scratchy is good for light rust removal. The method below (yes molasses!) which appeared in the Taranaki Rover Club magazine many years ago, works amazingly well—just don't leave your parts in too long!

HANDY HINTS FROM THE TARANAKI ROVER CLUB

Cleaning up Aluminium Castings

Ever tried cleaning up aluminium castings that have been filled up with dirt and grease over a period of years? A lot of restorers clean with steam cleaners, white spirits, Prepsol, petrol, etc, but to have it cleaned properly before bead blasting, the product to use is Deoxidine.

Deoxidine is a cleaning agent which degreases, kills rust and cleans metal. Being water diluted, you can mix up a weaker solution for cleaning alloy, brush it on then wash it off with a hose. Brings alloy up like brand new even after your crankcase and alloy parts have been bead blasted. It is useful to use after a while to keep alloy clean by using a weaker solution. Can be bought at any paint shop and available in 2 litre plastic containers. Much cheaper than petroleum product which is inclined to leave the surface greasy. It is also good for degreasing new galvanized iron and alloy before each priming. Watch your fingers and eyes while using the stuff.

Harmless Rust Remover

Mix 2 parts molasses and 1 part water and soak rusty parts in mixture. The rustiest parts will clean up in 2 to 3 weeks. When taken out of the solution, wash off the water and straight away paint or oil, as the rust starts to reform in an hour or so. While soaking in the solution, parts must be kept under and out of the air. All parts should be checked every few days. If left too long good metal will be eaten away too. The beauty of the treatment is that it is non poisonous but deadly on rust.

Rejuvenating Bakelite or Ebonite

Clean parts with WD40 or similar and then soak in kerosene overnight so as to replace oils in the pores of the material. Polish to regain original shine with car polish.



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DUNEDIN AUSTRALASIAN RARE BOOKS SCHOOL

by John Holmes

The Centre for the Book, based in the University of Otago, Dunedin, hosts the Australasian Rare Book School every four years. In 2017, one of the papers offered was *Understanding Incunabula*, which I co-taught with Dr. Claire Bolton from England/Western Australia. Both Claire and I have been members of the British Printing Society for over forty years but more recently Claire has studied the methods used to print incunables. Material from her Ph.D. study on *The Fifteenth Century Printing Practices of Johann Zainer, Ulm, 1473–1478* was published jointly by the Oxford Bibliographical Society and the Printing Historical Society in 2016.

During the course, the students were encouraged to use catalogues and digital resources to get information about early printed books, examine incunabula at the University of Otago Library as well as online, and learn about the importance of the material evidence which an individual copy can preserve. The practical nature of this course involved students hand-setting type to jointly produce an eight page booklet on a hand press.

The Otakou Press at the University of Otago has a Colombian Press (made by Thomas Long in Edinburgh), an Albion (Hopkinson & Cope London c.1845) and a Vandercook No 4. The type is a miscellaneous collection gathered from old print shops in Dunedin as well as new type from M&H in San Francisco and also The Printing Museum in Wellington. There were seven students in the class and they found the conditions in the press-room rather cramped but they co-operated with each other and set their chosen texts. Claire's husband, David, who is an accomplished letterpress printer, was a great help especially when it came to setting the eighth chase. The students each set their text in an 8x5 Adana chase and four of these fitted into a wooden forme that I had made so we could easily position the four chases on the Albion (and also the Vandercook).

The texts were chosen to represent some of the earliest printing carried out in New Zealand. However the first page was part of an Indulgence printed by William Caxton in 1480, which was found in the binding of an incunable in the University of Otago Library by Dr Christopher de Hamel. Fortunately, there is a small font of Double English Blackletter, probably produced in the nineteenth century by a London typesetter but

the design is fairly similar to the original face used by Caxton. This was the obvious choice for the line. The next item was an extract of the first book printed in New Zealand—*Māori Catechism* printed by William Yate in Paihia in 1830. It was followed by the English translation. *The Gospel According to St Luke* was printed in Paihia in 1835 and we set the title page.

The next page was a version of the leaflet printed by the Church Missionary Society press in Paihia advertising a meeting in 1835 to establish a Temperance Society. There is a copy of the report of the meeting in the Hocken Library. The title page and an extract of the resolution establishing the New Zealand Temperance Society formed two pages. The final page was a copy of a hand-set letter from the Wesleyan Mission Press in the Hokianga to the headquarters in London asking for more italic type.

The students all set the type without seeing the original and only using the limited amount of body type available at the Otakou Press. Few had any prior experience of typesetting or letterpress printing but they soon discovered the layout of typesets and some of the tricks of hand-setting and locking up a chase.

We printed the first side on the Albion but experienced major problems in getting a uniform impression. We were printing onto Munken 130gsm dry paper but did not try damping the paper because I had no experience of using dampened paper. After a very frustrating session I decided to transfer the forme to the Vandercook and got a much more uniform impression. We printed a run of sixty copies on the Vandercook and an additional twenty-five copies on the Albion. The four sheets on the verso were less of a problem once we had worked out how to ensure the alignment.

The title page cover and colophon were printed on coloured card covers—blue for the Vandercook edition and brown for the Albion edition. The booklets were collated, stitched and trimmed and each student was given two copies of the blue booklet and one of the Albion edition. Copies were given to the University Library, the Alexander Turnbull Library and the Dunedin City Library. After the type had been disset, students were then taken to the Hocken Library to view the source documents.

THE MEETING OF TWO PASSIONS

by Catherine Adam

Catherine Adam, a freelance graphic designer and photographer (and a Printing Museum committee member), has been busy this past year combining her two passions—letterpress and photography.

Upon returning to the Wellington region early last year (after a year and a half living in remote lands up north), Catherine's intentions were to focus her energies on documentary photography and getting back into letterpress, which she was introduced to when she studied and worked at Massey University. What better way to do this than to photographically document The Printing Museum in action!

Catherine has greatly enjoyed getting to know the gentlemen at the museum during her regular visits to Mangaroa Valley on Monday mornings. While she photographed over their shoulders as they worked, they graciously explained the Monotype, Linotype and printing processes to her.

The tactile qualities of letterpress are what Catherine is attracted to—pushing pixels around the screen just doesn't have the same satisfaction as working direct-

ly with ink, wood, metal and paper. Perhaps the “getting your hands dirty” appeal harks back to her memories of watching her father dismantle cars in the garage.

Catherine is passionate about doing her part to keep the art-form of letterpress alive. She hopes that her exhibition will help raise awareness of the good work The Printing Museum is doing and give her audience a feeling for the rich history of print.

Catherine's photos from this project were exhibited at Photospace Gallery, 1st floor, 37 Courtenay Place, Wellington, from 25 August – 9 September 2017.

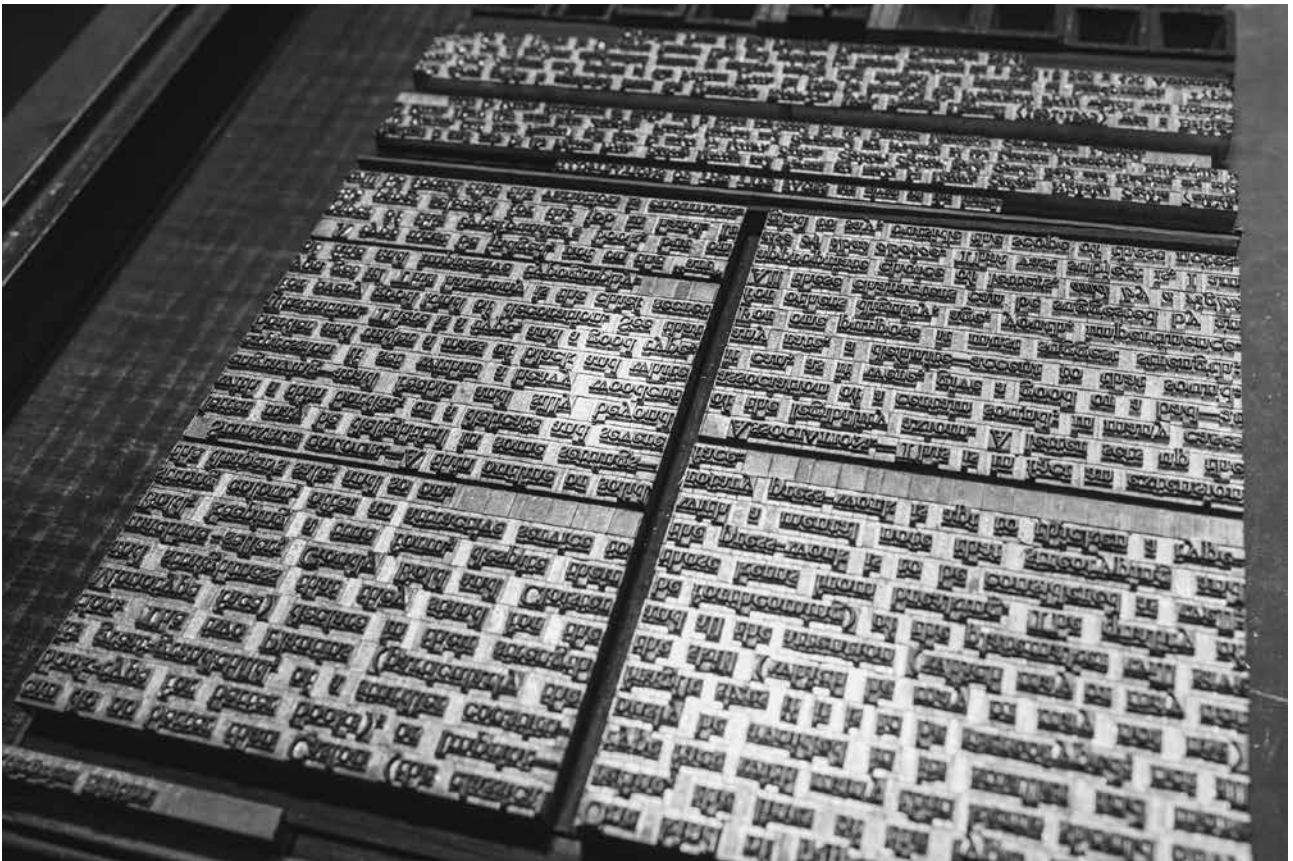
Next up for Catherine is the setting up of a small letterpress studio in Paekakariki.

For those who were unable to make the exhibition but are interested in learning more about this project, purchasing prints or the exhibition catalogue (with a letterpress cover of course!) feel free to contact Catherine directly:

hello@catherineadam.co.nz

www.catherineadam.co.nz





HEIDELBERG MASTERCLASS

by Daniel Fyles

As letterpress printers, we know what a minority pursuit feels like. By comparison, hobbies like dressage, leisure marching and competitive frisbee look somewhat mainstream. For some reason, spending hours in sheds and garages to encourage long-outdated heavy machinery to press painstakingly-positioned lumps of inky lead into paper appears not to be for the masses.

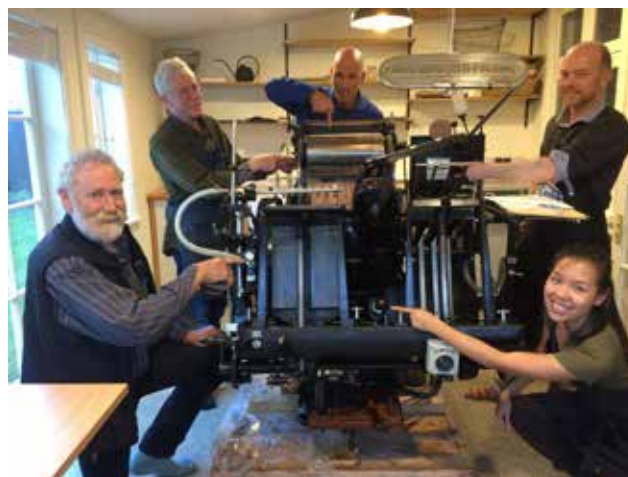
All of which is to say that you can probably imagine my delight (and shock) when I was told that someone was going to run Letterpress Printing workshops. And not only that, they would focus on Original Heidelberg presses just like mine.

A 1965 Heidelberg has lived in my workshop for a couple of years. A bit like a Lilliputian prodding Gulliver with a stick from different angles, I've gingerly approached the press, with all its infinitely-adjustable screws and levers, and basically worked it out for myself. I've enjoyed the learning experience and have managed to print some quite presentable things but I've often wondered what I'm missing. What shortcuts or techniques would help me become a more productive operator? In short, when it came to this wonderful old German press, I didn't know what I didn't know.

The classes, taught by the highly experienced Graham Judd of GTO Printers in Auckland, ran over a weekend in April and so I arrived on Saturday morning to find I was one of a group of five printers from around the country, all pleased about the chance to learn more about their chosen press.

Over the course of two days, Graham worked methodically through all aspects of press set-up. This included practical advice about operating speed, paper feed adjustments, feed table position, running with and without lays and friskets, double-inking, numbering, two-up jobs, printing very small jobs, printing on different weights of stock, die-cutting, embossing, debossing, perforations, achieving perfect registration, adjustments to the suction, ink roller care and clean-up and some routine maintenance.

It was wonderful. We worked on and around this most approachable of automated letterpress machines for two days solid, absorbing Graham's lifetime of experience and professionalism as well as we could. There were no handouts or powerpoint presentations here and as a group we seemed to take few notes, presumably because the lessons taught were so concrete and anchored in the machine itself.



L-R, John Randall, Graham Judd, Steve Johnstone, Daniel Fyles, Tracey Tham

Graham's teaching style was practical, encouraging and peacefully relaxed. He gave all course attendees the chance to have a go in a most natural way and diligently ensured he'd covered everything he knew was important. It's most affirming to see he's still very enthusiastic and full of wholehearted affection for his work. Before we departed at the end of Sunday afternoon he presented us with beautiful miniature booklets giving a history of the Original Heidelberg press, along with enamel badges of the same.

The most valuable lesson I learned was in observing Graham's affinity with the press, seeing how he was able to control it lightly, easily and with great precision. I came to realise that I will lose my timorousness with the press as I become more experienced over time.

I'd recommend classes like these to all fellow printers. It was rewarding and fun to spend a weekend in the company of others with a shared love of this minority recreation. You don't feel like such a minority when everyone in the room is a letterpress printer.

--

Special thanks go to Dan Tait-Jamieson for organising and hosting this excellent weekend.

NEXT HEIDELBERG MASTERCLASS

Expressions of interest are now being invited for the next Heidelberg Platen Masterclass taught again by Graham Judd. If you are interested let the museum know as there is already a waiting list and a just a few more participants are required to give it the green light. The course fee remains at \$250 for the two day workshop and timing is likely in Spring.

Venue: Moana Road Press, Kelburn, Wellington

Hours: Saturday and Sunday, 9.30am to 4.00pm

New Zealand, Fiji, and Cyprus

A GREAT writer once pictured a New Zealander soliloquizing over the ruins of London. The day of realization has not yet dawned, and although her searchlights nightly finger the sky, and her watchmen stand to their guns, lest some stray Zeppelin, lurking behind a cloud, should awake her sleepers with a bomb, London never felt more vitality, or surveyed the future with more confidence in her own and the Empire's destiny, than she does to-day. This is due in no small measure to the magnificent manner in which the citizens of every land have rallied to the flag. The pages of a trade publication are not, perhaps, the place in which to record the valour of citizen soldiers in Egypt, the Dardanelles, or other field of battle, but one cannot be forgetful of the fact that it was New Zealand which, even in the piping times of peace, first sent her ship to the home waters to face the German menace.

In addition to the "Monotype" installation in the Government Printing Office at Wellington, the machine is well represented in the printing offices of the leading firms in Christchurch and Dunedin. There are still many printers, however, who could well support an installation but have not done so. We would commend to their serious consideration the letters we print from more-than-satisfied users in all parts of the Empire. Which testimony is the better, that of the salesman—keen, enthusiastic, but possibly prejudiced, or that of the actual user, given in the cold light of everyday experience? In this issue we restrict ourselves to the latter, and ask our readers to peruse the statements of their fellow-citizens. They will repay careful study.

Dear Sirs,

DUNEDIN, 4 May, 1915.

I have much pleasure in reporting that we have had a "Monotype"—old keyboard—in use in our establishment for some 7½ years. While specially useful in such work as pamphlets, electoral and other rolls, and general solid matter, we have also found it most helpful in more difficult setting such as the Union S.S. Co.'s Pocket Guide, which consists entirely of tabular matter and can with speed and accuracy be set up and cast on the machine.

It is an adjunct to our plant which we now find indispensable. Without it we should have had to expend large sums on type, and in making up sorts alone it has gone a long way to pay for itself since we installed the plant. There is the further great advantage of avoiding "make-ready" by the printer.

The nature of our work does not make for great speed—there is too much variety and too many short runs—but even with these and no great amount of practice we can run 7,000 to 9,000 ems per hour.

For a jobbing office such as ours I have seen nothing to equal the "Monotype" where all-round work and output are required.

Yours faithfully,

FERGUSON & MITCHELL, LTD.
(per F. W. Mitchell).

Dear Sirs,

CHRISTCHURCH, 31 March, 1915.

On a former occasion we had the opportunity of giving expression to our appreciation of the excellent work done by our "Monotype" machine. That was about five years ago, and our letter appeared in the *Monotype Recorder*. We do not know of anything we can add to our remarks, except perhaps to say that after ten years' constant work the machine does better work and more work than was done in the earlier years. All kinds of setting, intricate and tabular, it makes no difference with the machine and is done with the same perfection as plain newspaper setting. Of course a good deal depends upon the operator and the care that is taken of the machine. We have been very fortunate in this respect, and hence the maintenance charges have been very low. It is quite impossible to speak too highly of the wonderful work done by the "Monotype"—for ourselves we can say it is indispensable in the successful carrying on of our business.

(Signed) WILLIS & AIKEN, LTD.

per N. C. Aiken (Secretary).

Fiji Government Printing Office

In a recent issue we referred to an increase in the "Monotype" plant installed in the Government Office at Suva, which now consists of two casters and two keyboards. As the Job Type Attachment has also been purchased, this efficient office has been rendered, from a typographical point of view, entirely self-supporting.

Government Installation in Cyprus

By a stroke of the pen, in the comparatively early days of the war, the Government enabled us to include in our Colonial issue two plants installed in what was previously, at least nominally, Turkish territory. Of the plant at Cairo we write in another column, and it only remains to mention the machine in the Government Office at Nicosia, which is of special interest in that it was erected under the supervision of the Government Printer, and has since run successfully, without any expert assistance from home.

The "Monotype" user, with a choice of 1200 different founts, is in a position to make use of the two business builders, Service and Quality. *Service* in giving the customer what he wants, when he wants it. If you have to talk him into taking what he does not want, you waste your time and his good will. The talk that gets repeat orders is the continuous conversation of the good job that speaks for itself. *Quality* pays handsomely—it is the only solid foundation on which to build a business. The customer got by low prices is here to-day and gone to-morrow; the customer got by service and quality is bound to you—he is one of the assets of your business.

THE KING IS DEAD LONG LIVE THE KING

by Paul Thompson

Paper + Press = Print. Seems straightforward. Printing and paper have been co-dependent right from the start of our love affair (or perhaps an obsession) with print. But of course there is paper and paper. Here in Aotearoa/New Zealand that relationship started locally in 1876 in Dunedin with a commercial paper mill opened by Edward McGlashan. That there was a need for local production was necessary when we ponder on the case of our first trained printer, William Colenso. He arrived in 1834 to print religious propaganda in Maori for the Church Missionary Society. The CMS supplied all the equipment but had overlooked sufficient stacks of paper so Colenso was reduced to cadging notepaper off the missionary wives.

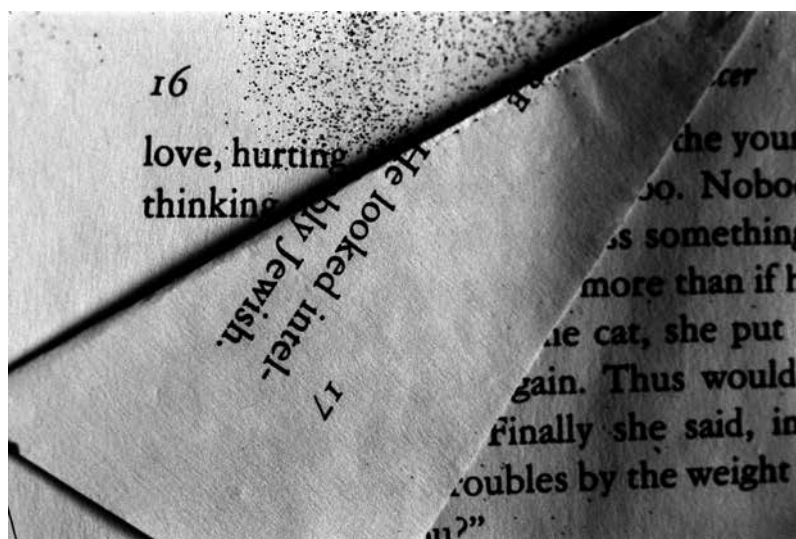
The degree of the importance of paper is evident in this excerpt from the Symbolist novel, *A Rebours*, by JK Huysmans published in 1884 (this translation, Robert Baldick for Penguin). The wealthy Duc Jean Floressas des Esseintes, the subject of the novel, has very exacting requirements:

He had done the same with the paper for his books. Deciding one fine day he was tired of ordinary expensive papers—silver from China, pearly gold from Japan, white from Whatman's, greyish brown from Holland, buff from Turkey—and disgusted with the machine-made varieties, he had ordered special hand-made papers from the old mills at Vire where they still use pestles once employed to crush hempseed. To introduce a little variety into his collection, he had at various times imported certain dressed fabrics from London—flock papers and rep papers—while to help mark his contempt for other bibliophiles, a Lübeck manufacturer supplied him with a glorified candle-paper, bluish in colour, noisy and brittle to the touch, in which the straw fibres were displaced by flakes of gold such as you find floating in Danzig brandy.

Closer to home, nearer in time and probably more mindful of economics, printer Alan Loney in his 2008 book, *Printing of a Masterpiece*, reflects the thought that needs to go into the paper if the resultant work is to be something special. He describes the process of printing an imaginary book based on Leonardo Da Vinci's observations about Nothingness. The use of gold text on black paper is easily visualised but the printing of the illustrations, a high-contrast photograph of

a dead moth, will require great skill. He describes the paper which is foundational to his enterprise:

I have chosen the paper. It is perfect. A lovely two-sided black sheet with a very slight smooth sheen on one side. The deckle edge is almost feathery over the whole supply yet it feels like a tough material that will take the handling it will receive. I am aware, however, that, if I damped the paper for printing, the slight sheen on one of its surfaces will disappear. As it happens, gold inks will sometimes print well on dry hand-made or mould-made paper, and indeed, they and other metallic inks will often lose their sheen or gloss if printed on damped paper. So the choice of paper has determined how some of the production matters will be undertaken.



Back in the real world in an earlier book, *Gallipoli*, Loney used handmade papers by Paula Newton and Kate Coolahan which had red flecks—perhaps a reference to that symbol of ANZACness—a red poppy—the flower that popped up in the disturbed earth of the battlefields of Europe. Kate Coolahan, a Wellington-based artist and papermaker, specifically commenced papermaking because, “the range of papers available commercially in NZ was so restrictive as to be frustrating so I decided to make my own”.

More recently noted Auckland printer, Tara McLeod, who also printed a version of *Gallipoli* but on long rolls of heavy brown paper, produced fragments of poems by Gregory O'Brien on paper so thick and knobbly it looks a little like bleached Weet-Bix. On such a rough or characterful surface the bite of the press is such that the effect is almost like carving on a tombstone.

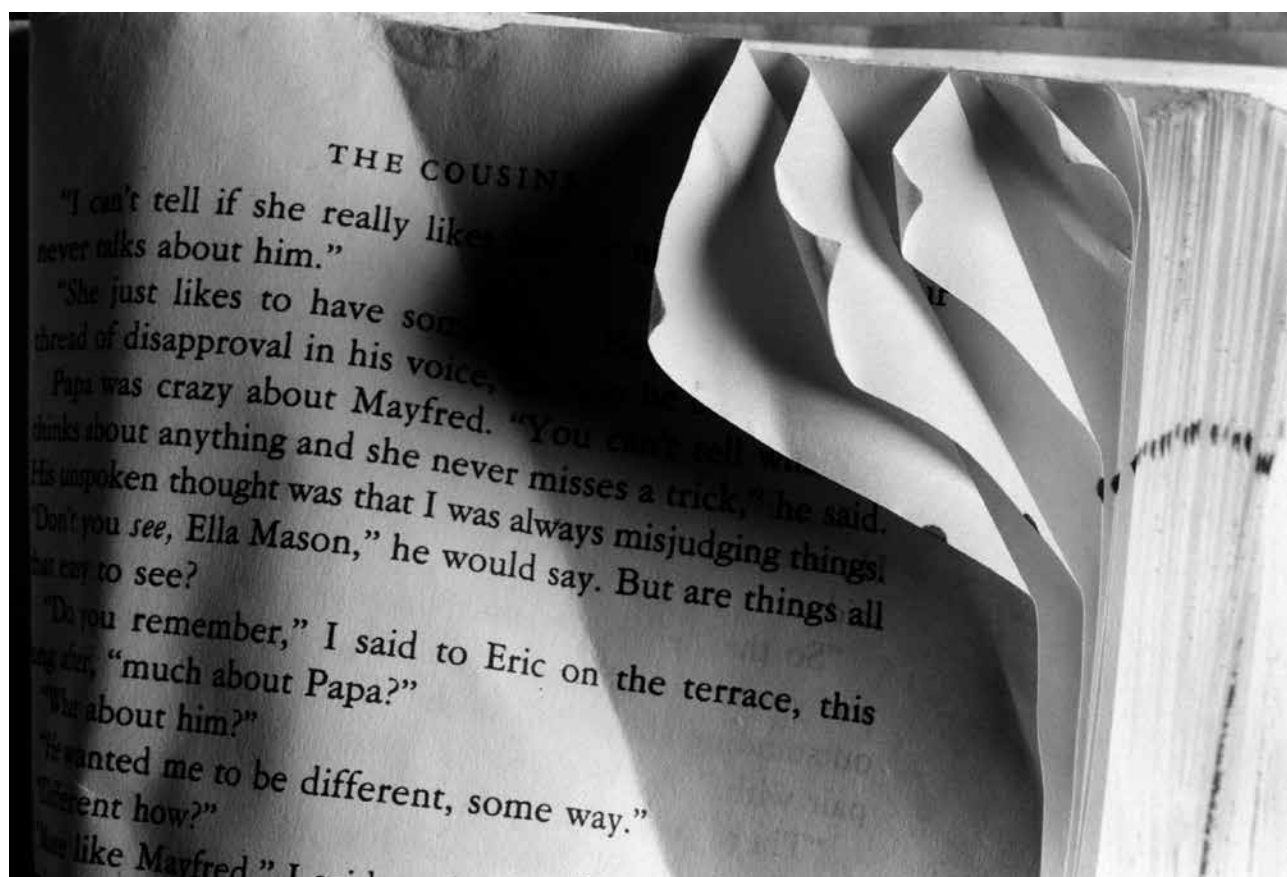
The art and craft of handmade paper (to be featured in an upcoming piece) is widespread but most printers use commercially available papers. Not only are these naturally cheaper but many are formulated to specific printing needs. That there is a wide range, is probably due to the sheer scale of the industry as suppliers look for market advantages. Additionally, many of the older overseas manufacturers have long traditions behind them and make specialty papers as well as more “standard” products.

It was scale and suitability that meant paper triumphed over vellum as the substrate of choice for printers. When Gutenberg printed his famous 42-line bible in the 1450s he did about thirty copies on vellum (made from animal skins and reckoned a superior as well as a traditional material) and about 150 on paper. The vellum copies took about 5,000 calfskins so if he had printed the whole lot this way he would have needed around 25,000 calves to be slaughtered. By the early 1500s, only half a century after printing spread through Europe, it is estimated that up to twenty million books had been printed. That’s a lot of dead animals. What was needed was lots of this newish wonder product that had only been manufactured in Europe for several hundred years—paper.

That the demand was insatiable is evidenced in New

Zealand in that since World War II there have been five new paper mills set up and we export both wood pulp and newsprint. Paper is now largely made from natural fibres such as pulp wood whereas originally a lot of old linen and fabrics were used. Artisan makers use whatever they can gather including flax. The recipes continue to change as do the types of paper produced—from toilet tissue to hard-to-rip banknotes. There are now synthetic papers such as Tyvek made from high-density polyethylene fibres and a newcomer, Rockstock, made from mineral waste (ground up rocks) and resin. These have their own advantages and disadvantages but they give the lie to the idea prevalent twenty years ago that our future would be paperless—the “old-fashioned” technology of paper would be swept into oblivion by the digital. As yet EBooks have not replaced the conventional codex and paper, still made by versions of its original processes, doesn’t seem to be in any great danger.

Paul Thompson is an author, collector and maker of books- the conventional and also artist’s books. This is the first of two articles on paper—the second will feature New Zealand papermaker, Pakohe Papers.



A LIFE IN LETTERPRESS I

by Ted White

AM I NUTS ABOUT LETTERPRESS?

Perhaps this is a very old-fashioned way to describe my letterpress interest; PC-wise, today I should be “passionate”, “committed” or “dedicated”, especially when the letterpress resurgence appears to be spreading.

But I am not, and have never been, a printing professional. I have worked with machines, type and the associated gadgetry for over seventy years, but only as an amateur. However, readers may be interested in these reminiscences.

My father was a printer, in the early nineteen-twenties, with a firm that would let a machine-minding apprentice dabble in handsetting. He started with the printing department of Wright, Layman and Umney (“Wrights’ Coal Tar Soap”) in Southwark Street, South London. There he worked on machines akin to the Arab or Chandler and Price. Later he joined the Stationery Department of the Westminster Bank in Fetter Lane which at the time ran between Fleet Street and High Holborn. When he retired from the Bank he was running a battery of Heidelberg “Windmills” and Thompson Platens. I well remember the indulgent compositors and the guillotine operator—with both thumbs missing...

From the time I was seven or eight, I used to go to work with him on a Saturday morning and that’s where it all started! I fiddled with large sheets of paper and type, and prize acquisitions were the little annual Compositor and Printers’ handbooks issued by the London Society of Compositors. The 1947 and 1950 editions are still on the shelves with my collection of books on the art and craft of printing.

The war intervened, the Holborn works were bombed (my Father was on “fire watching” duty) and he was later drafted into the Royal Engineers, serving in Europe. Late in 1945 the war finished, my father was demobilised, and I started high school at a college founded by the church of St. Dunstan in the East in the fifteenth century. The Church is on St Dunstan’s Hill, half-way between London Bridge and the Tower of London and was first built about 1100. It was bombed during the war and is now a sanctuary garden. The College prospers still in Catford, South East London.

A short while after his return to the printing works, my father bought me an Adana 5x3, complete with sev-

eral fonts of type, comp stick, etc. We installed an old Anderson shelter in the back garden, and I was established. I printed exercise book labels for my classmates, at sixpence a pack of ten, and the occasional pack of visiting cards for some of the form masters. One year with my father we printed the special seasonable Christmas brochures for a local hostelry. It was quite a job with a machine “chase” capacity 5”x3”.

Whilst at College I was fortunate to be included in a small party which “beat the bounds” of St. Dunstan in the East parish. The parish boundary ran down part of Fleet Street and into the River Thames where we boarded the Thames harbourmaster’s boat. Our party solemnly marched through various newspaper works and publishers’ offices, singing hymns as we went and beating ground and water. I particularly remember *The Evening News* which put us on its front page.

More printing influence.

In my last months at College I was in a group cleaning out one of the school attics undisturbed since the war began. Among the junk we found a small platen printing press with decrepit rollers—far too late to do anything with it—I could have run a class! It must have been used many years before.

Yet another printing incentive.

My father refused my printing apprenticeship ambitions “because I had a Scholarship” and regretfully I passed a test to work as a clerk in the very bank which employed him — “a safe and reliable job with good long-term prospects.”

I joined the bank at Westcombe Park, Blackheath, in 1950. A totally hand-written branch, using a small hand-driven calculating machine. Duties included changing pen-nibs and blotting paper and filling ink-wells, every morning. Customer statements were handwritten—by me—and were scrutinized every night by the manager before being posted. I had to re-write so many that I enrolled in a night-time class in italic handwriting at Goldsmiths’ College, partly inspired by the handwriting of a designer customer. At Goldsmiths I also learned simple calligraphy and basic letter-forms, developing my interest in typography.

More printing references!

At eighteen, I had my two years’ National Service, training as a Royal Army Education Corps Sergeant-Teacher. My first posting was to an RAOC depot near Aldershot which produced storemen, drivers and PRINTERS—mainly lithographic. How lucky could I get? In one fell swoop I achieved my drivers’ licence and a course in the outlines of lithography!

I finished my two years' service in 1954 and returned to the bank. After a couple of years I was transferred to Deptford, a riverside suburb with a history of hundreds of years. John Evelyn, the diarist, lived there and Marlowe, the playwright, was killed there. The Royal Victoria Victualling Yard was on the Thames riverside and our cashiers delivered wages to its accountant working in an office once occupied by Nelson.

I became friendly with a printer customer, who produced a poster for a theatre club performing *The Barretts of Wimpole Street*. I made a linocut of Mr Barrett (designed by a friendly artist), and it came out quite well. It's still on our shelves.

More involvement with print. Of course, during this time I was still pottering with the 'Adana'.

Then pure bliss: I was transferred to Fleet Street, the "street of ink" as it was known. The bank was in the corner of the Reuters building, round the corner from St. Bride's. Newspapers and publishers galore. Daily involvement with the financial affairs of many printing trades. Gough Square just down the road. Heaven!

This lasted for a couple of years when I was moved "up the road" to Bloomsbury, Parrs. A literary environment, publishers a-plenty and one particular antiquarian bookshop, Andrew Block, in a nearby mews. Andrew had written *The Book Collector's Vade Mecum* in 1938 and generously gave me an inscribed copy. He also sold me two pages of an early *Canterbury Tales*.

It was there I met the lady who is now my wife. A Kiwi on the big OE, she arrived as a temp. from an agency as a very fast shorthand typist (remember Isaac Pitman?). As I got to know her she told me that she had helped to finance her trip by working at night for a Wellington printer.

Coincidence?

In 1964 I resigned from the Bank and sailed to New Zealand with my then fiancée. My machine and equipment was left behind.

Our journey was seven weeks and each passenger received a daily sheet describing the next port of call and giving newsy information like the welfare of the crew member who fell into the sea whilst trying to jump onto the boat as it was letting go its last ropes on leaving Bombay!

This news sheet was printed in the ships printery, which had a Heidelberg Windmill press.

Still keeping in touch with print...

In New Zealand my employers, the National Bank, seconded me to the company set up to introduce computer accounting to the banking system, Databank.

For this company we spent a few months in Christchurch, where I had the pleasure of talking to the local branch of the Club of Printing House Craftsmen about the computer-readability properties of the E13B typeface. This was followed by eleven years in Auckland where as a member of the Association of Handcraft Printers I enjoyed meetings and the occasional wayzgoose, sometimes held at Ron Holloway's *Griffin Press*. Over time, back in Wellington, I became responsible for the team which handled printed public relations and the company newsletter.

Meantime, I had joined The Printing Museum, when it was settling its few machines into the old Silverstream Fire Station. I had no printing equipment other than the linocut referred to earlier.

Time passed. I worked with the Museum when it transferred to the now defunct Silverstream Hospital, and designed exhibits and acted as demonstrator on open days. I became Secretary and later Secretary-Treasurer.

In 1989, Alan Loney founded the Book Arts Society, of which I also became Secretary. Through this I acquired an Australian *Advance* proof press, and I was back in business.

Round about then I was made redundant. I worked with Alan, winding his Vandercook, for the catalogue of an exhibition of *The Art of the Book* we were mounting. When I got a new job, a colleague mentioned an acquaintance in Westport who was scrapping a fairly large commercial printshop. We did a quick trip south and rescued a type cabinet and many trays of type, plus several copies of the Heidelberg newsletter. A complete set-up again!

In 2014, I suffered a stroke from which I recovered 90% but it decreased my mobility. I donated all my printing gear to the Museum, but not my book collection which continues to grow. We moved to a home some two hours from the Mangaroa museum storage site. A little too distant but I attended an Open Day recently and was given the task of demonstrating the small Albion, which I much enjoyed. Good work is being done there but of course the aim must still be a proper museum.

I may be nuts about letterpress, but it has given me many years of pleasure.

(A Life in Letterpress is an occasional series of profiles of and first person accounts from some of the Museum's members commencing with Life Member, Ted White).

WORLDWIDEWEBWANDERINGS

by Terrie Reddish

Designers at IDEO wanted to bring artificial intelligence to the world of fonts, so they created Font Map, a quick experiment to see how machine learning can address challenges in design. Font selection is one of the most common visual choices designers make—and most fall back on old favourites, or search for a font within categories. By leveraging AI and convolutional neural networks to draw higher-vision pattern recognition, they have created a tool that helps designers understand and see relationships across more than 750 web fonts.

<http://fontmap.ideo.com>

Established in 2008, Typoretum was founded by Justin Knopp and his wife Cecilia in response to the recent revival of letterpress printing. Justin's first interest in the aesthetics of letterpress came whilst he studied BA (Hons) Graphic Design at Central Saint Martins College of Art & Design. Since graduating, his involvement with letterpress printing deepened and he amassed a substantial collection of lead and antique wooden types, printing machines and other paraphernalia. Today Typoretum is a busy, family run, contemporary letterpress design & printing studio offering a wide variety of services. These include short courses and internship opportunities to ensure that the craft is kept alive and continues to be taught to a new generation of letterpress printers, designers and enthusiasts.

http://typoretum.co.uk/the_typoretum_story/

Also check out the interesting articles in the 'Press' section:

http://typoretum.co.uk/press_features/

While in Canberra, attending a Bookbinding Conference, I had the opportunity to meet up again with Erika Mordek, aka "The Box Girl". Erika used to make small secret boxes from Australian and exotic woods before turning to bookbinding. Her current project is researching historical bindings and their watermarks, and as a result she has created *The Booksleuth Series*. These will consist of books about books, designed to spark curiosity in booklovers and be a reference guide for researchers. She is also a very accomplished tango dancer.

<https://theboxgirl.wordpress.com/booksleuth-series/factotums-and-fleurons-old-printers-in-a-new-country-booksleuth-series-no-3/>

Dear Mr Johnston

A letter from Eiichi Kono to the designer of Johnston Sans, the famous London Underground typeface, attempting to bring Johnston up to date on the fate of his iconic typeface. Delightful.

<http://www.eyemagazine.com/blog/post/dear-mr-johnston>

Hooksmith is a film about Russell Frost, a New Zealand born, former fly fisher who now runs Hooksmith Press, producing letterpress prints in his workshop based in East London. Russell opened his workshop, and offer an insight into the creative and technical aspects of his letterpress craft for this short video, giving a glimpse into the machinery, equipment and process required to create his prints.

<https://typography.guru/video/hooksmith-r92/>

If you ever get a chance to go to San Francisco make sure that a visit to Arion Press and M&H Type is on your list—you won't be disappointed. Besides, San Francisco airport beats Los Angeles any day!

Make sure you have your credit card on you – M&H Type will relieve you of some funds.

<http://www.atlasobscura.com/places/arion-press-and-mh-type>

Typograaf is the Dutch word for Typographer

It started twenty years ago as a simple collection of images. These were used to identify printers of anonymous publications. A collection of photocopies became in time a collection of digitized images. From 2009 on these were published on the internet as a loosely organised collection of albums: printer by printer, town by town, country by country. Little or no effort was put in the collection of metadata. The quality of the images changed with the quality of the cameras used over the years.

Now Typograaf is a collection of printed materials from the period 1450 to 1800 in high resolution. There are currently 35355 items, and the collection is extended daily, Deo volente. The collection consists of Type specimens, Historiated Initials, Title pages, Ornaments, Printers Devices, Factoti, Woodcuts, Images and Fleurons all sorted by country.

<http://typograaf.com>

St Brigid Press is a letterpress print shop in the Blue Ridge Mountains of central Virginia. Emily Hancock is proprietor and printer. In 2011, Hancock's life-long love of classic and contemporary literature began to discover its unique expression through the handcrafts of traditional letterpress printing and bookbinding. As she slowly acquired antique printing presses, type, and equipment, she studied the centuries-old techniques with master printers, through deep reading in the field and a winter residency in letterpress at Penland School of Crafts. Since then, Emily has created books, journals, posters, prints, bookmarks and coasters.

The following story about Frederic Goudy took my eye:

https://www.stbrigidpress.net/blog/love-letters?mc_cid=7b42062906&mc_eid=7edba1ba1f

And finally, for those looking for a little, inexpensive, transportable press...there is the BookBeetle.

They are manufactured by a skilled cabinetmaker (Josef Beery) in small batches. The press comes with a wooden chase for movable type and cuts, a wooden base for photopolymer plates, a set of furniture and wooden quoins for lockups, a set of materials for building six tympan and frisket assemblies, and a 36pp illustrated instruction booklet. The price is US\$1,200. (Significantly less than a reconditioned desktop Kelsey press...)

<http://www.bookbeetlepress.com/about/>

TERRIE'S TIPS

Want a truly odourless print clean up? Try Gamsol Odorless Mineral Spirits. Gamsol is a petroleum distillate but all the aromatic solvents have been refined out of it. Less than .005% remains. Aromatic solvents are the most harmful types of petroleum solvents. Gamsol SDS shows that it has an Exposure Limit Value higher than most solvents available to artists. In addition, Gamsol's flash point allows it to ship via air cargo as a non-hazardous material.



Want a good natural/ buff coloured paper to print on? Try Clairefontaine's 250gsm acid-free Paint ON Naturel.



Alan Kitching, A Life in Letterpress by John L. Walters, hardback, 408 pp, 350 colour illustrations, 228 x 284 x 36mm, 2.14kg (this is a BIG, heavy book).

I must start this review with a confession that I am a huge fan of Alan Kitching. I find his instantly recognisable, clever, elegant and bold work inspirational. This book has become my new letterpress Bible. But beware—this kind of printing uses LOTS of ink.

You may not have heard of 76 year old Alan Kitching, but he is a world-renowned typographer, designer and letterpress practitioner. This book covers fifty years, from Kitching's first typographical experiments under the auspices of mentor Anthony Froshaug to his most iconic creations at The Typography Workshop. There are chapters about his years designing alongside Derek Birdsall, as well as his time teaching letterpress at the Royal College of Art, and it showcases his most colourful and expressive pieces, including his prolific work for *The Guardian*. Obviously I am not the only fan as Kitching's work hangs in private collections and galleries. His work has also featured on everything from magazine and book covers, postage stamps and theatre posters, to wine labels, billboards and signage—all letterpress work, of course. He wanted to be a "poster artist" when he left school—he has surely nailed that.

Curiously, Kitching lives in a former alehouse in Kennington, South London, buttressed up against a court-house where you will find his Typography Workshop in a cellar crammed with his extensive, 19th-century type collection. Upstairs, a high-ceilinged mezzanine has a reading nook reachable only by the swivel of a library ladder. I can relate to Kitching's, "Work comes first, living comes second. I haven't got time for vacuuming." This book not only introduces you to Kitching's work but also to his personal life. For him there is no separation.

I know no man more in his element. With a wizard's mix of inks and fonts, Alan has produced unique posters and broadsheets, astonishing in their originality and freshness.

Derek Birdsall

Best price I could find online:
<https://www.bookdepository.com>

Great little video in support of the book:
<http://www.wemadethis.co.uk/blog/2016/05/alan-kitching-a-life-in-letterpress/>

CALL FOR WORKS

Entries are invited for a letterpress poster exhibition (A3-A2) with the deadline being July 10th, 2018. The posters will be displayed during Heritage Festival and Auckland Art Week in October. Details on Facebook. <https://www.facebook.com/Love-letters-the-letterpress-poster-663977477059217/>

CALL FOR PAPERS

The Otago Centre for the Book will be holding a symposium 1-2 November, 2018. The theme is, "Translation and Transculturation in, through, and by Print."

Details from donald.kerr@otago.ac.nz

IAPM

The International Association of Printing Museums will be holding another conference in October as part of the Jikji festival in Cheong-ju, Korea. Three New Zealand organisations will be represented: Wai-te-ata Press, Ferrmead Printing Society and The Printing Museum. Dan Tait-Jamieson is part of the eight member working group that is setting up the international association.

ANNUAL SUBS

Membership renewal forms are enclosed with this newsletter. Your fees pay half the rental cost of storing the collection. The other half is generated by selling type through voluntary labour. Prompt payment is much appreciated as it eases the administrative burden. New members who have recently joined in the calendar year do not need to pay again.

CODEx VII

Registrations have now opened for Codex VII Book Fair, to be held February 3-6, 2019 in Richmond across the harbour from San Francisco. The Codex Foundation promotes the contemporary hand-made book as a work of art. <http://www.codexfoundation.org/home>

OPEN DAYS

Open days (the first Saturday of the month) are on hold till further notice. The Museum doesn't normally continue with these through the winter but in any case it is expected that if the Book Arts Centre gets the green light, a lot of work will be required there.

VOLUNTEERS WANTED

Part of the plan with the Book Arts Centre is fitting out the space in lieu of the first year's rental. All kinds of skills will be required—cleaning, painting, plastering etc. Anyone with a truck or trailer would be most appreciated. Email Dan T-J if you can help.

ATF CONFERENCE

San Francisco, 23-26 August. Details tba shortly.

VERSO ERECTO

Great news for biblio/typophiles. Thanks to a generous donation *Verso*, a magazine for the book as a work of art, has been able to restart in a New Series (editions of 28 pages) from last November. Yearly subscriptions are available from A\$75. <http://versomagazine.com.au>

