



The Shadowland newsletter

#126 for September 2021

[On Sosia's inability to conceive]: *You make love like a printing machine, relentlessly stamping yourself on men like a press! A faultlessly efficient contraption. It's ironic that you cannot seem to utter a page of your own*¹

Copies of this digital information bulletin—produced as a supplement to the printed journal *The Book Ark*—have been distributed for limited private circulation only in September 2021 gratis to friends and supporters of the Shadowland project to promote an interest in books and printing in Australia and New Zealand by J.P. Wegner, PO Box 419, Eastwood NSW 2122, Australia

A One Minute to Midnight production #347

¹ Lovric, Michelle. *The floating book*. 1st US ed. New York : ReganBooks, 2003. p. 210.



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126.1. Now a Gutenberg opera!

Where else but in... You might well think that a Gutenberg opera could only be German but the opera is in fact from France. Strasbourg, to be precise, which also has as long and deep connections to Gutenberg as does Mainz.

I was casting around for something to keep the chill of Covid from my brain and thought that I would update the listing of material about the quincentenary celebration of the invention of printing held internationally in 1940—now of over one hundred and fifty titles. I'm checking a number of less well-known resources and it is quite educational to see who was into these celebrations in tangible form. Germany, *aber selbstverständlich*. But the US also produced a great number of items though perhaps this has more to do with the collecting policies of the Library of Congress back then as well as their cataloguing of everything including printed ephemera. Countries I would have thought would have had a notable presence do not. The Kongelige bibliotek (Denmark) and even the Bibliothèque nationale de France seem not to!

But then, I am still working my way through a variety of OPACs. In itself a study. I can be quite critical of cataloguing standards as well as the proliferation worldwide of one particular OPAC software which seems to have a bug of freezing after so and so many minutes! I must remind myself to be less critical. After having seen some of the cataloguing that is inflicted on us poor remote researchers. The cataloguing of the Bibliothèque nationale is, of course, excellent, though I couldn't find a great deal of material on Gutenberg 1940. It was the start of the war after all and maybe the French didn't feel that the *boche* printer was worthy of celebration? Apparently, *boche* is a contraction of the words for German and cabbage head!

They do again today—thank god for the EU! I've been to Strasbourg. Wandered across the Place Gutenberg to admire the statue of Gutenberg by David d'Angers in its centre (see below for details). What was it about 2011? In September 24th the Opéra national du Rhin performed *La nuit de Gutenberg* though it has also been performed elsewhere. There are some reports about this opera online including a short overview by Harry Halbreich (in French) in the *Avant scène opéra* (see below for details). And with a couple of pictures from the performance—though there are many others accessible online as well! His review comments on the plot of the opera as well as its gist where the viewer:

“...finds a Gutenberg who has returned among us, upset and out of step. His invention had made it possible to make knowledge through writing within the reach of all; now he is witnessing the end and the surpassing of the Book, replaced by the image: a regression in itself. The need for individual memory and culture is dis-

appearing, since all knowledge is available by computer, but this infinity remains virtual and, for lack of personal commitment, paradoxically kills the very concept of freedom. Condemned as a heretic five and a half centuries ago, Gutenberg, as a survivor of a humanist culture, is banned again today. Message of a terrifying pessimism, in the absence of any reference to the Divine, and which can only lead to despair”—*Avant scène opéra* article online

Perhaps too much of a good thing but I include the full cataloguing record with details of the opera as done by the Bibliothèque nationale. A fine piece of work.

La nuit de Gutenberg [spectacle] / mise en scène Yoshi Oïda ; opéra en un prologue et douze tableaux de Philippe Manoury ; livret de Jean-Pierre Milovanoff ; décors Tom Schenk ; costumes Richard Hudson ; lumières Pascal Merat ; production Opéra national du Rhin ; avec Nicolas Cavallier (Gutenberg), Eve-Maud Hubeaux (Folia), Mélanie Boisvert (l'hôtesse)... [*et al.*] ; orchestre philharmonique de Strasbourg, direction musicale Daniel Klajner.

Représentation: Strasbourg (France): Opéra national du Rhin (Marc Clémeur), 2011-09-24.

Producteur(s): Clémeur, Marc. Directeur de salle de spectacle Voir les notices liées en tant que Responsabilité commerciale.

Opéra national du Rhin. Producteur. Voir les notices liées en tant que Responsabilité commerciale.

Création: Strasbourg (France): Opéra national du Rhin, 2011-09-24.

Auteur(s): Oida, Yoshi (1933-). Metteur en scène. Voir les notices liées en tant qu'auteur.

Manoury, Philippe (1952-). Compositeur. Voir les notices liées en tant qu'auteur
Milovanoff, Jean-Pierre (1940-). Librettiste. Voir les notices liées en tant qu'auteur.

Interprète(s): Cavallier, Nicolas (1964-). Chant (Gutenberg). Voir les notices liées en tant qu'auteur.

Hubeaux, Eve-Maud (1988-). Chant (Folia). Voir les notices liées en tant qu'auteur.

Boisvert, Mélanie. Chant (l'hôtesse). Voir les notices liées en tant qu'auteur.

Klajner, Daniel. Direction d'orchestre. Voir les notices liées en tant qu'auteur.

Orchestre philharmonique de Strasbourg. Orchestre. Voir les notices liées en tant qu'auteur.

Collaborateur(s) technico-artistique(s): Schenk, Thomas (1958-). Décors. Voir les notices liées en tant qu'auteur.

Hudson, Richard (1954-). Costumes. Voir les notices liées en tant qu'auteur.

Mérat, Pascal. Éclairages. Voir les notices liées en tant qu'auteur.

Autre(s) titre(s) conventionnel(s): [*La nuit de Gutenberg*]. Voir les notices associées à la même oeuvre.

Sources, further reading, webliography:

Place Gutenberg: <https://www.istockphoto.com/photo/place-gutenberg-in-strasbourg-france-gm564603278-99034633>

Gutenberg statue Strasbourg: <https://www.istockphoto.com/photo/statue-of-johannes-gutenberg-in-strasbourg-france-gm544671702-97949599>

Sheet music (free online): https://issuu.com/durand.salabert.eschig/docs/manoury_la_nuit_de_gutenberg

'Avant scène opéra' article online: <https://www.asopera.fr/en/productions/1713-la-nuit-de-gutenberg.html>

youTube interview with Manoury with English subtitles: <https://www.youtube.com/watch?v=Ymv6QksWsVA>

126.2. Out of the Book Ark. 38, Unusual print Australiana

Our new Covid lockdown on steroids leaves me with too much unproductive time. But is it really all that harsh? The Government seems to be always introducing measures two weeks after the event. If only they had locked down when the first Delta cases started to spread and not left it until it had infected the whole of the city! Now in our third month of “total lockdown” and where are we at, really? At least I’m getting a lot of book plating done. A random box of mostly quite boring print Australia did reveal a few unusual items also. I wonder how many of the following items readers will have even heard of?

Remember the good old days when Australia had an Australian Book Fair? When we had a publishing industry—an Australian publishing industry. Or, more correctly, when we prided ourselves on having a publishing industry. Book fairs are always good value and I never miss an opportunity even though publishing is not a core interest here. But it was always interesting to see who was doing what. To collect the show bags that publishers produced which, unlike those of the Royal Easter Show, were free sampler bags. The occasional publisher’s catalogue and newsletters. I remember picking up one from a German publisher here. One of those glossy coffee table gift books printed in vast numbers, itself weighing in at something like five kilos!

The Sydney publishers Wild & Woolley (Glebe) (see below for details) also regularly exhibited there and I have to hand a sampler volume from their POD Fast Books division called *Fast works* (1996). The Wild and Woolleys as in Michael Wilding and Pat Woolley established Fast Books in 1991 to provide an avenue for authors for their less commercial and more specialized works to be published. In just the first five years, Fast Books had published over a thousand works in print runs from as little as ten to ones of a thousand. They correctly comment here that “we ‘publish’ more books each year than many of the largest commercial publishers in the world” (p. [5]). This is now of course twenty-five years ago and the publishing scene has changed significantly. Can we now say that more books are non-published than are published in Australia? With Wild & Woolley one of the earlier and major players in this area.

The sampler was made for free distribution to people visiting their stand at the 1996 Australian Book Fair held at Sydney's Darling Harbour convention centre. In *Fast works* they include extracts from eight books produced by them since the previous year's Australian Book Fair (1995). Having seen so much of this stuff over the years, I must say that I am surprised by the quality of the production including the copying via a Xerox DocuTech copier. 1996 also saw them expand their capacity into colour with the acquisition of a DocuColour copier. Two works are mentioned in this context for later that year: a portfolio of drawings by Kent Whitmore as well as a book of photographs by artist Clive Kane. Both were existing customers of Fast Books. From the current anthology, readers might be interested in selections from Beverley Earnshaw's *The larrikins of Lavender Bay*, George Gittoes' *Drawings on peace*, Hudson Fysh's *Qantas at war* and Zeny Edwards' *Sunlight & shadow : the lifework of Cazneaux*.

Are *Web offset press troubles* keeping you awake at night? Readers of these newsletters will be aware that printers' manuals ancient and modern are a major interest. One of the world's largest publishers of printers' manuals was the US and especially what everyone knew as the GATF or Graphic Arts Technical Foundation in Pittsburgh. Those interested might like to refer back to an earlier issue of this newsletter (SN#62.1: *Printing history (GATF manuals)*). The output of this one specialist publisher was prodigious. What is surprising, however, is that their publications only rarely appeared in local second hand and antiquarian bookshops. Was it that Australian printers did not need any of this new-fangled book learning? But PATEFA or the Printing and Allied Trades Employers Federation of Australia now the Printing & Visual Communications Association (PVCA) were their agents here having many of their titles in stock. Or, more likely, that such publications were just tossed in the bin when they were no longer useful?

Robert F. Reed was a prolific and long-lived writer in the field of lithographic printing technology and so there are a number of works by Reed archived here including his *Curling of lithographic papers* published by the GATF's predecessor, the Lithographic Technical Foundation (1946), *The drying of lithographic ink* (1944), *Offset lithographic plate-making* (1967) and *What the lithographer should know about paper* (1949-1970). All three editions of his *Web offset press troubles* (1966-1979) are also held here. Can Australia really only hold the second edition (according to Trove)?! And a quick check of the Library of Congress' OPAC has them with holdings of the first and third editions only. ('nough said). But more interesting and curious, a variant third edition as revised by David B. Crouse was published and distributed here in Australia by our massive paper manufacturer, the Associated Pulp and Paper Mills better known as APPM. "Australia's fine paper makers since 1938". These were produced to be distributed to major customers—web offset indicates larger printing setups. I wonder who has another?

Over the years there are certain things which either deliberately or by accident become a theme. For me one of these recurring themes is that of the Gutenberg celebrations and especially the major one that occurred in 1940. This was to be one of those great moments in time: the quincentenary of the invention of printing. The date celebrated more as a convention than historical fact. But these much looked forward to celebrations in the end came largely to naught due to the start of the Second World War. 1940 was still early days but still, there was little that you could do internationally to celebrate such an internationally significant event. The invention of a series of processes which were to not only to change the face of Europe and the world dramatically but were to build the foundations of Western society and culture as we know it.

Such things did not go unnoticed—nor uncelebrated—out here in Australia on the fringes of Empire. And I think eighty years ago those in the trade would have been far more interested in such things than they are today. And so it was that Herbert Vere Evatt (see below for details) attended a dinner given by the Higher Trades Printing Class Graduates in Sydney at the Sydney Technical College on 13th December, 1939. Already three months into the world war. Evatt was a politician and a judge. He had been educated at the University of Sydney where he obtained his law degree, being appointed to the High Court in 1930—still the youngest appointee to this day. He resigned to go into politics becoming Attorney General in the Curtin government in 1941 and later himself leading the Australian Labor Party. The end of the war saw him briefly appointed President of the United Nations.

But even back in 1939 Evatt, a High Court judge, was something of a coup for a technical college celebrating the attainment of its printing graduates. Did Evatt have some special interest in the art and craft of printing? His career shows an interest in human rights and civil liberties and so, perhaps, Evatt saw these as being underpinned by the craft of the printer. In his speech, Evatt talks of the social importance of printing. “The power of the printed word is so great that despotic governments have feared the irresistible combination of machine, type, paper and ink more than the power of hostile armies” (p. 20). Also, on the role of printers: “the craftsman must be insistent [that] his craft should be given greater recognition by the State and by all educational authorities. A mere college certificate is an insufficient recognition not only of the labour and skill involved, but of the importance of the trade to the intellectual life of the State” (p. 20). And goes on to argue for the standing of the trade as a profession. Heady stuff indeed for a group of young men about to graduate into a mere trade!

What is inspiring is also that in those dark times Evatt talks of “the debt which our culture owes to the German and Dutch pioneers of printing [as] is illustrated by the fact that William Caxton’s famous translation of the *Recuyell of the historyes of Troye*, the first book ever printed in the English language, was commenced at Bruges, continued in Ghent, and complete at Cologne in the year 1471” (p. 19). How’s that for internationalism. And that “printers must never forget the great men who have not only adorned their craft, but assumed the lead in a dozen fields of cultural activity” (p. 19).

1996 saw me travelling around Tasmania. A vacation but also a collecting project. I have visited many people and places in Tasmania including Hobart and regional printers, the Tasmanian Government Printing Office as well as the Hobart Technical College's Department of Printing. But the state of Tasmania is not comparable to that of Sydney. I remember one senior librarian at the Tasmanian State Library telling me that the whole of the population of Tasmania did not add up to that of a small New South Wales country town. Although the government printer was optimistic as they were then taking in commercial printing from all over Australia.

The Hobart Technical College, I am sure, was over on the far side of the Derwent, across the Tasman Bridge. Though these days it is in the Hobart CBD. A fairly small concern due to the small population of Hobart and Tasmania. And the extent of the printing and related courses would have also been far smaller. Nevertheless, the Department of Printing seems to have produced a fair number of publications for their students, some of which were donated to me. Material included examination papers as well as various course notes. I was surprised that even one of these titles was held anywhere in Australia. Nothing in Trove but one found via the OPAC of Libraries Tasmania, *i.e.* the state library of Tasmania (but with its title misspelt):

Miller, Gordon. *The point system and trade calculations*. [198-]?

From makeready into production : controlling the variables. [198-]?

Offset. [1980s]?

Photo-lithographic offset printing : the chemistry of things. [198-]?

Printing machining syllabus. 1982. N: While this substantial work was printed, the syllabus itself was never put into effect; holdings: Libraries Tasmania (with title misspelt) but not recorded in Trove.

[Screen printing instruction manual]. [198-]?

What exactly is colour? [198-]?

Sources, further reading, webliography:

Wild & Woolley: https://en.wikipedia.org/wiki/Wild_%26_Woolley

Herbert Vere Evatt: <https://adb.anu.edu.au/biography/evatt-herbert-vere-bert-10131>

126.3. Bookshelf. 104, On the invention of printing and incunabula (Bogotá, 2014)

It is just so much easier to focus on one's own navel. Australian print culture or even that of the UK. As for me, printing is and has always been an international culture—a culture without borders and boundaries. From its very beginnings. And so, I am never happier than when something arrives on my desk not totally unexpected—I did order it, after all—but which links us remote Aussies with and into the international culture of print. As with a book that has just arrived published recently in Bogotá (Columbia) about the world of the first European printers and their earliest books (called *incunabula*):

Restrepo Zapata, Jaime. *La invención de la imprenta y los libros incunables* / Jaime Restrepo Zapata. Bogotá : Editorial Universidad del Rosario, Oficina del Patrimonio Histórico de la Universidad del Rosario, 2014. 361, [3] p. : ill., B351-353 ; 24 cm., pb. (*Cuadernos para la historia del Colegio Mayor de Nuestra Señora del Rosario* ; t. 21). N: Title translates as: *The invention of the printing press and incunabula*.

The book is, naturally, a scholarly work, published by the Historical Heritage Office of the University of Rosario Press in Bogotá. Bogotá city is the financial and commercial centre of Columbia and is situated on a high plateau in the centre of the country known as the Bogotá savanna. It is its largest and most populous city with a population of almost eight million—so a little more than the size of a Melbourne or Sydney. Bogotá was established by the Spanish 1538 as the capital of their Nuevo Reino de Granada (Spa., New Kingdom of Granada) and so its earliest works are well outside the period of the printing of incunabula. However, the country, as indeed the whole of Latin America, has a long, rich and important history of early printed books.

Is there anything in here apart from another generalist introduction—and in Spanish, at that—with little interest to anyone apart from the fact that it does not seem to be held by any of the hundred plus major research libraries in the UK or even by the Library of Congress? I didn't bother checking our own national holdings. Though there is a very large collection of works on early printing and incunabula archived here at Brandywine. The book starts with a general background from the ancient and then the more recent past to the invention of printing and incunabula. There is a chapter on the life and work of Gutenberg. Its second section is devoted to the spread of printing throughout Europe. Section three begins with a definition of the concept of the incunable, then continues with a very long exploration of the various characteristics of incunables.

But it is the fourth and final part of the book which gives it relevance: *Los libros incunables del Colegio Mayor del Rosario* (Spa., *The incunabula of the Major [or residential] college of Rosario*) (p. 207-345). The Colegio Mayor holds nine incunabula, 1473 to 1494, which are here described in great detail and with illustrations: title, author, date and

printer, description of copy, content and characteristic of the copy. The printers are (from the earliest): Leonardus Achates² (Padua, 1473), Anton Sorg (Augsburg, 1476), one lacking the printer's details (1484 and 1485), Bautista de Tortis (Venice, 1490), Peregrino Pasquale (Venice, 1493), Lambert Palma (Valencia, 1494), Felipe Pincio o Pinzi (Venice, 1494) and Giovanni and Gregorio de Gregori (Venice, 1496). (Apologies, some of the preceding are taken as from the text). With the next part a description of their thirty post incunabula (1501-1540).

A pity that the work looks to have been published on quite poor-quality paper. And I am doubtful that it will last anything like the works that are described.

126.4. New Zealand's printing museums: a directory, with bibliographical references

It is probably no easier to define what is a printing museum than what is a private press these days. Firstly, I should mention that by printing I mean all those things relating to the production of printing such as printing, paper and type. But then there is also bookbinding and packaging. Museums of printed ephemera such as wallpaper. Dare I expand into the realms of the bookselling, newspaper and publishing museums?! But these things are not a problem with regard to New Zealand. The printing museums there, as far as I know, are strictly within the confines of printing.

Another vexed issue and one open to much personal interpretation is where to draw the line. Printing museums, yes. Even if they are part of an historic village setting such as Ye Olde Newspaper Office. What about sections in general museums? If they are sections or even if they have something on display which is of extraordinary significance (*e.g.* Te Awamatu Museum)? I also believe that printing museums can overlap with certain private presses. A bibliographical press is a collection of ancient—and sometimes some more modern—printing machinery and equipment which is used to demonstrate traditional printing methods to students. Often these days also a fine press (*e.g.* the Wai-te-ata Press). These are as much—and sometime more so—printing museums than our actual printing museums. Occasionally private presses are also to a large extent printing museums (*e.g.* Homeprint) because of their collections.

A far more vexed question is that of the modern commercial letterpress printer who sets themselves up as a so-called bespoke letterpress printer. Not necessarily with a vast amount of historic printing machinery and equipment. Often it is just a computer and photopolymer plates printed on an old jobber. But in some cases, such establishments do have significant collections of older machinery and equipment especially if they promote them-

² <https://www.urosario.edu.co/Blog-Archivo-Historico/Libros/Junio-2016/Los-incunables-de-la-biblioteca-antigua-del-Ro-1/>

selves as historical resources. Perhaps these days a combined directory of private presses, printing museums and traditional letterpress printers would be more meaningful!

An acquaintance of mine living in Tokyo, Andrew Schuller, recently sent me details of another interactive world map of the world's printing museums. Compiled by Sara Halpert, International Printing Museum (Carson, Calif.), as far as I can see. It reminded me that I have not done anything on the subject of New Zealand's many printing museums recently—unlike its private presses. An opportunity for a bit of tidying and consolidating of material.

The data below is a very personal selection. Suggestions, recommendations and comments are welcome. I have provided details of these museums as far as I have been able to ascertain and have rechecked websites and available information. These are for the normal kinds of information: address, websites, email addresses, phone numbers and so on. I have also tried to provide notes to be helpful but there is often very sparse information provided. Perhaps I should write to each and every one of them? As well as an attempt at an inventory—machinery and equipment held. Plus references. These are often minor and not of very great use. However, given the general lack of information, what I am doing here is what I like doing in all things: note everything rather than be subjective and start censoring things out.

With thanks to Andrew Schuller and in the hope that this material may be of interest to someone, somewhere, sometime.

New Zealand printing museums directory:

A few items worth mentioning: Opening hours will be changed due to Covid and many places will now be closed. All the included information has been sourced from published documents or websites often over a period of many years and so may no longer be correct. Details can often be very limited and sometimes the websites of museums carry no information about their printing items at all. URLs &c constantly change or are deleted.

All information sourced from published information.

§ – Bespoke letterpress printers

ℙ – Bibliographical presses

† – Visited

– Private presses

>>> Argus (Cromwell, N.Z.), *see*: Cromwell Heritage Precinct. Cromwell Argus
>>> Armarie Room, *see*: Founders' Heritage Park. Armarie Room (Nelson, N.Z.)
>>> Arrow Observer, *see*: Lakes District Museum and Art Gallery. Arrow Observer

1. Te Awamatu Museum (Gisborne, Gisborne Region, N.I., N.Z.)

Name: Te Awamatu Museum

Contact: Rowan Miller, Museum Administrator, Waipa District Council

Address: 135 Roche St., Te Awamatu 3840, New Zealand

Postal address: Private Bag 2402, Te Awamatu 3840, New Zealand

Email: museum@waipadc.govt.nz, *and*: rowan.miller@waipadc.govt.nz

Phone: +64 (0)7 8720085

Website: <http://tamuseum.org.nz/>

Notes: Established 1935; while this is a general community museum and there is nothing on the Hokioi press on their website, this one press makes the museum a site of great interest to New Zealand's printing history; this press—a Hopkinson & Cope Albion—is thought to be the one which was gifted to the two Māoris who sailed on the Novara and learnt printing in Vienna; for this alone the museum is worth a visit; open 10.00 to 16.00 (Mon.-Fri.); 10.00 to 14.00 (Sat.); closed Sundays and main public holidays; open other public holidays 10.00 to 14.00;

Inventory: Hopkinson & Cope Albion;

References:

Cameron, WJ. *A printing press for the Māori people*. IN: *Journal of the Polynesian Society*, 67 (1958) 3, p. 204-210. N: Also available free online.

Hogan, Helen M. *Bravo, New Zealand : two Māori in Vienna, 1859-1860*. Christchurch : Clerestory Press, 2003.

Miller, Rowan. *Te Hokioi printing press : from the Danube to the Waipa*. [Te Awamatu, N.Z.] : Te Awamutu Museum, 2016.

Morrell, Anne, 1979- . *Wiremu Toetoe Tumohe and Te Hemara Rerehau Paraone : two Māori in Vienna*. [Auckland] : Research Centre for Germanic Connections with New Zealand and the Pacific, Dept. of Germanic Languages and Literature and Slavonic Studies, University of Auckland, 2002. (*Working papers of the Research Centre for Germanic Connections with New Zealand and the Pacific* ; no. 2).

Sauer, George, 1956- . *The Viennese visit of Toetoe and Rerehau, 1859-1860*. Auckland : Mente Corde Manu, 2018.

>>> Chris Pryor Print Shop, *see*: Okains Bay Māori and Colonial Museum. Chris Pryor Print Shop

2. †Cobblestones Early Settlers' Museum. Printing Works (Greytown, Wellington Region, N.I., N.Z.)

Name: Printing Works

Contact: Tony King (Printer)

Address: 169 Main Street, Greytown 5712, Wairarapa, New Zealand

Postal address: P.O. Box 29 Greytown, 5742, New Zealand

Email: info@cobblestonesmuseum.org.nz, now: cobblestonespw@gmail.com, or: cobblestonesmuseumgreytown@gmail.com

Phone: +64 (0)6 3049402, now: +64 (0)6 3049687

Website: <http://www.cobblestonesmuseum.org.nz>

<http://www.cobblestonespw.webweka.com>

<http://cobblestonespw.weebly.com>

Sources: NfB#5.15, NfB#57.24 and S#36.3; also cited by Terry Reddish, *From the type-case*, Aug. 2019;

Notes: Printer in charge Tony King has a long career printing as the Ark Press private press; a variety of pages from early printed books are displayed as specimens of printing; there is also a display cabinet of the works Phil Parr's Aspect Press; a variety of workshops conducted by King are available; open 13.00 to 16.00 (Sat.-Sun.);

Inventory: Adana High Speed no. 2 (1950); unspecified Adana; Challenge galley proof press (US, 1899); Challenge Gordon treadle platen (Chicago, 1907); Dapag ticket printing machine (England, 1943); Farley proofing press (UK, 1935); Roneo stencil duplicating machine; Thompson Gem no. 2 treadle platen (Manchester, 1926);

References:

Wegner, J.P. *Cobblestones Early Settlers' Museum. Printing Works*. IN: *The shadowland*, 36 (2011), p. [14-15]. N: S#36.3.

Wegner, J.P. *Eyre's 'Versus' [sic] on New Zealand rugby (Cobblestones)* [electronic resource]. IN: *The Shadowland newsletter*, 57 (2015), p. [43]. N: On a poetry pamphlet reprinted at the museum press; NfB#57.24.

Wegner, J.P. *Some rugby poetry from Cobblestones' Printing Works* [electronic resource]. IN: *NfB : news from Brandywine*, 5 (2011), p. [9]. N: Brief note on a poetry pamphlet printed at the museum press; NfB#5.15.

>>> Cromwell Argus, *see*: Cromwell Heritage Precinct. Cromwell Argus

3. Cromwell Heritage Precinct. Cromwell Argus (Cromwell, Otago Region, S.I., N.Z.)

Name: Cromwell Argus

Address: Cromwell Heritage Precinct, Melmore Terrace, Cromwell, New Zealand

Website: <http://www.cromwellheritageprecinct.co.nz/>

<http://www.cromwellheritageprecinct.co.nz/historic-buildings/cromwell-argus/>

Notes: A short distance NE of Queenstown; beautifully located on the Kawarau River near Lake Dunstan; operated by the "Old Cromwell Inc [which] is an autonomous community – based society that has the objective of continuing the preservation and development of The Cromwell Heritage Precinct", an historic village precinct; images show a red

painted corrugated iron building signed the Cromwell Argus; named after “one of two newspapers available in Cromwell in November 1869...”; open daily;
Inventory: “Apart from the display shown [publicly], there is a back room with a Lino-type, powered proofing press and other presses”;

4. East Coast Museum of Technology Inc. (Gisborne, Gisborne Region, N.I., N.Z.)

Name: East Coast Museum of Technology (ECMoT)

Address: 67 Main Road, Makaraka, 4010, Gisborne, New Zealand

Postal address: PO Box 9714040, Gisborne, New Zealand

Email: enquiries@ecmot.org.nz

Phone: +64 (0)27 6004152

Website: <https://www.ecmot.org.nz/>

Notes: “We display and demonstrate historic artifacts from the Gisborne District, showcasing technology and its development relevant to Gisborne and the surrounding area”; while there is no specific mention of printing and the museum is mostly old cars and farm machinery, one of the images is of a large flat-bed cylinder press from the *Gisborne herald*; open 10.00 to 16.00 (Sun.-Fri.) and 13.00 to 16.00 (Sat.); entry: adults (\$10) and school children (\$1-\$2);

Inventory: Large flat-bed cylinder press from the *Gisborne herald*; large Payne & Sons Wharfedale flat-bed cylinder press (ex Te Rau Press, Gisborne);

References:

Burgess, Jason. *Remember when*. IN: *Shed (Auckland, N.Z.)*, 95 (2021), p.78-84. N: Describes the range of collections, the history of the museum, how it traces technological progress, and historic places on the site.

>>> Egmont Settler, *see*: Taranaki Pioneer Village. Egmont Settler

>>> Evening Mail Office (Nelson, N.Z.), *see*: Armarie Room

5. †Ferrymead Printing Society (Christchurch, Canterbury Region, S.I., N.Z.)

Name: Ferrymead Printing Society

Contact: Bud Obst, Ferrymead Printing Society

Address: Ferrymead Heritage Park, 50 Ferrymead Park Drive, Heathcote, Christchurch, New Zealand

Email: info@ferrymead.org.nz

Phone: +64 (0)3 3293363 (Bud Obst), *now*: +64 (0)3 3841970; Fax: +64 (0)3 3841725

Website: <http://www.ferrymeadprint.org.nz>

www.facebook.com/ferrymeadprinting

Movies about aspects of Printing: https://www.ferrymeadprint.org.nz/links/print_movies/

Press: Produces printed matter as the Ferrymead Press

Sources: BV#19.1 and SN#78.2; also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Notes on the museum’s Technical Library at BV#19.1; “the Ferrymead Printing Society premises are in two parts. The smaller front entrance, a static display of printing

presses and a period newspaper office, is open at all times the park is open. The larger collection is open only when volunteers are available--which tends to be weekends and during special event days"; they are perhaps unique in that they have a named Junior Print Group; Ferrymead offers educational programmes to schools and groups at minimal cost; with an excellent website;

Inventory: 4 Adanas (various models); rounding and backing press; Albion (1863); 3 smaller book presses (one by T. Mathews, London); Challenge proofing press; Chandler & Price guillotine (ca. 1930s); Chandler and Price Pilot leaver platen; Cost Cutter Saws cut-off saw Model A (Chicago); 2 Diadem treadle platens (one ex Caxton Press); Farley cut-off saw Model 4; Farley (No. 2?) proofing press; hot foil blocking press; Furnival Express treadle platen (1904, on loan); Furnival iron standing book press (ca. 1890s); Gem treadle platen No. 3 (T.C. Thompson & Son); iron benchtop guillotine; 3 Heidelberg windmills (1925, 1928 and 1960); Heidelberg KORA (1968); Hunter Penrose process camera (early 1930s); Intertype C4 (1948); John Werk guillotine (ca. 1930s); Klischograph (ca. 1950s); Linotype Model 14 (ca. 1920s); Miehle vertical press (1948); pin perforator (ca. 1920s); Printomatic stop cylinder press (1946); Soldan proofing press; Thompson British auto platen (1948); over 400 cases of metal type; unidentified small benchtop proofing press; 2 wire stitchers;

References:

Ferrymead Printing Society. IN: *From the typecase*, [May 2019], p. 2-5. N: Largely illustrations of the museum.

Marquet, Sarah. *Mt Ida masthead reprinted after 87 years*. IN: *Otago daily times*, 22 Jan., 2014, p. 13. N: The masthead of the *Mt Ida chronicle* reprinted for the first time since 24 Dec., 1926, at Ferrymead printing museum; talks to the Maniototo Early Settlers' Museum (q.v.) chair Sam Inder about their museum and to Lou Young of Ferrymead who printed it.

Wegner, J.P. *Ferrymead Printing Museum, Christchurch* [electronic resource]. IN: *The Shadowland newsletter*, 78 (Sept. 2017), p. [5-6]. N: "78.2".

Wegner, J.P. *Technical Library, Ferrymead Printing Society*. IN: *Brandywine bookman's vade mecum*, 19 (Sept. 2008), p. [3-8]. N: "19.1".

6. §Founders' Heritage Park (Nelson, N.Z.). Armarie Room (Nelson, Nelson Region, S.I., N.Z.)

Name: The Armarie Room

Contact: Renee Hadlow, owner

Address: 87 Atawhai Drive, Founders' Park, Nelson, New Zealand

Email: renee@thearmarieroom.com

Email (Founders' Heritage Park): founderspark@ncc.govt.nz

Phone: +64 (0)21 629346

Phone (Founders' Heritage Park): +64 (0)3 5482649

Website: <http://www.founderspark.co.nz/attractions/artisans/the-armarie-room/>

<https://thearmarieroom.com/what-we-do>

Website (Founders' Heritage Park): <http://www.founderspark.co.nz>

Sources: Also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: “Fine art & letterpress printery”; “an independent fine press printery based in Nelson”, *i.e.* at the Founders’ Heritage Park which is why it is included here; located in the Evening Mail Office building (R. Lucas & Son); “we are fortunate to work with a range of printing presses”; from the description on their website and details of processes Armairie Room seems to be more of a “bespoke” letterpress printer doing commercial work; a number of courses and workshops are available; open 9.30 to 15.00 (Mon.-Thu.);

Inventory: Chandler & Price guillotine; Heidelberg; iron bookbinders’ press; 2 large heavy duty platen jobbers (1 mechanised); 2 small benchtop platens;

References:

Currie, Erika. *Window on Nelson's colonial heritage*. IN: *Heritage matters (Rangiora, N.Z.)*, 12 (2007), p. 30-31.

Neal, Tracy. *A 500 year-old tradition gets a new lease of life in Nelson* [electronic resource]. [N.Z.] : Radio New Zealand, 2021. N: Available free online at: <https://www.rnz.co.nz/national/programmes/first-up/audio/2018709593/a-500-year-old-tradition-gets-a-new-lease-of-life-in-nelson>

7. †#Homeprint (Feilding, Manawatū-Whanganui Region, N.I., N.Z.)

Name: Homeprint

Contact: John Brebner; Allison Brebner

Address: 11 Sandiland Street, Feilding, New Zealand

Email: homeprint@gmail.com

Phone: +64 (0)274 506826; studio: +64 (0)6 3238046; cottage: +64 (0)6 3238120; fax: +64 6 3238062

Website: <http://www.homeprint.co.nz/>

Sources: NfB#15.25; also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Private press; courses are available; a number of products are available including artists’ books;

Inventory: “Wood type, lead type, type high gauges, setting sticks, stereo blocks, ornaments, initial letters, two colour initial letters, rule, pin perforator, lead cutter, mitre nibbler, deckle edge trimmer, corner rounder, a range of proof presses including a Royal Imperial (*circa* 1828), a 100 year old clam-shell platen press (Pearl), an art platen (John Monopol), 3x Adana table presses, a 100 year old process engraver’s proof press (Hunter), an ‘Official’ portable press 1872, a 100 year old etching press, a restored Sakura school etching press and a Wimbles galley-proof press. Homeprint designs and manufactures its own relief presses: the Homeprint A4 relief printing Press and the new A3 Homeprint yellowXpress6000”; *book binding:* “wooden stringing machines, linen and sewing tools, cast iron double boiler, wooden backing vice, nipping presses, guillotines, gold blocking press, brass fonts, gas ring, brass fillets, gold leaf, gold foil, book leather, book cloth, acid free boards and paper”; *intaglio printing:* “etching presses, wool felts, specialty papers, oil based etching inks, water based print inks, solar printmaking plates, dry point needles, UV light box and water baths”; *relief printing:* “water based inks for students (tubes of Flint), Akua water based inks for artists that are non toxic, permanent colour, intermixable, oil based inks (Hostmann Steinberg), eziKut for carving/dry point

print plates, custom wood tiles, soft cut lino, rollers, baren, bench hooks, imported Japanese carving tools, manuals and wide range of relief presses to print images”;

References:

Miller, Grant. *Have presses, will print*. IN: *Manawatu standard*, 24 Oct., 2007, p. 14 : ill.

The Imprint Gallery goes live : artists travel to Feilding for expert printing. IN: *Art news (Auckland, N.Z. : 1996)*, 28 (2008) 3, p. 29. N: Although mainly about an art sale it does include information about Homeprint’s workshops.

Wegner, J.P. *Homeprinting in Feilding (‘Bunker notes’)* [electronic resource]. IN: *NfB : news from Brandywine*, 15 (2012), p. [33-34]. N: Peter Vangioni (Kowhai Press) reports on a visit to Homeprint; the item was also online via Bunker notes at the Christchurch Art Gallery website: <http://christchurchartgallery.org.nz/blog/bunkernotes/2012/08/14/homeprinting-in-feilding>; NfB#15.25.

Wegner, J.P. *Making presses (Homeprint)* [electronic resource]. IN: *NfB : news from Brandywine*, 13 (2012), p. [4-7]. N: As well as printing and workshops, Homeprint also produced a simple to operate basic press for amateurs; NfB#13.4.

8. Howick Historic Village (Pakuranga, Auckland Region, N.I., N.Z.)

Name: Howick Historic Village

Address: Lloyd Elsmore Park, Bells Road, Pakuranga, Auckland 2010, New Zealand

Email: village@historicalvillage.org.nz

Phone: +64 (0)9 5769506

Website: www.historicalvillage.org.nz

Notes: “Explore the early settlement of Howick as it was in the mid to late 1800s. Open the doors of real homes and experience living history for yourself. See how the early settlers would have lived as they went about their daily activities. Bring the whole family and make a day of it at our open-air museum. The Museum is set on 7 acres of heritage gardens and includes over 35 buildings, including a school, forge, carpenters workshop, church, sweet shop, toy museum, printing press, court house and more”; a library on the settlement and district is available for consultation; also have an artist in residence programme (though probably art rather than printmaking on old presses); a short distance SE of Auckland; open daily 10.00 to 16.00 with last admission 15.00;

Inventory: Cropper platen (1875); Farley proofing press;

9. Kaikoura District Museum & Archives (Kaikōura, Canterbury Region, S.I., N.Z.)

Name: Kaikoura District Museum & Archives

Address: 96 West End, Kaikōura 7300, New Zealand

Postal address: PO Box 74, Kaikoura 7340, New Zealand

Phone: +64 (0)3 3197440

Website: www.kaikoura-museum.co.nz

Notes: First museum opened in 1971; includes a “display with platen press and lino-type”; open daily; entry: adults (\$12), concession (\$10), children (\$6) and families (\$20) with residents half price;

Inventory: Golding No 7 Jobber; Intertype;

10. Lakes District Museum and Art Gallery. Arrow Observer (Arrowtown, Otago Region, S.I., N.Z.)

Name: Arrow Observer

Address: 49 Buckingham Street, Arrowtown, New Zealand

Postal address:

Email: info@museumqueenstown.com

Phone: +64 (0)3 4421824; *fax:* +64 (0)3 4420835

Website: <https://www.museumqueenstown.com/>

Notes: “Arrowtown is a historically preserved goldmining town” near Queenstown; “built around three historic buildings, our museum is packed full of intriguing information revealing the early social and cultural history of the Wakatipu region”; a short videoclip on their website shows a press with a copy of the *Arrow observer* in an in-ternal display shopfront signed Arrow Observer; there is also an image looking into the building with a large restored flatbed cylinder press visible; a variety of tours are available including of the village; there are also accredited educational programmes available; open daily 10:00 to 16.00;

Inventory: Vintage Kelly cylinder in mock-up of early printing works; early Kelsey Excelsior;

References:

Phillips, Enid B.V. *The museums of New Zealand : the Lakes District Centennial Museum, Arrowtown*. IN: *New Zealand journal of agriculture*, 80 (1950) 2, p. 189-192.

N: Outlines the early history of the museum with notes on its collections.

Young, Bruce. *The Lakes District Centennial Museum*. IN: *AGMANZ news*, 5 (1974), p. 4-5. N: Describes the structure, collections and displays of the museum.

>>> MOTAT. Print Shop, *see:* Museum of Transport and Technology of New Zealand. Print Shop

11. Te Manawa Museum of Art, Science and History. Printery (Palmerston North, Manawatū-Whanganui Region, S.I., N.Z.)

Name: Printery

Address: 326 Main St., Palmerston North, New Zealand

Email: enquiries@temanawa.co.nz

Phone: +64 (0)6 3555000

Museum website: <http://www.temanawa.co.nz/>

Notes: No details on the Printery on their website (now closed?); open daily 10.00 to 17.00; entry is free but donations are appreciated;

References:

Founding of the Manawatu Museum Printery. IN: *Newsletter (Association of Handcraft Printers NZ)*, Sept. 1978, p. [1-2]. (*Profile*).

Manawatu Museum. Printery. *Samples of work*. [Palmerston North, N.Z. : Manawatu Museum Printery, 1979.

Manawatu Museum Printery. IN: *Quarterly newsletter (Association of Handcraft Printers NZ)*, Dec. 1979, p. [3-4].

White, Tina. *A storehouse full of treasures*. IN: *Manawatu standard*, 14 Mar., 2020, p. 2 : ill., port. N: General overview of history and collections.

>>> Manawatu Museum, *see*: Te Manawa

12. §Manawatu Print? (Foxton, Manawatū-Whanganui Region, N.I., N.Z.)

Name: Manuwatu Print?

Contact: Jim and Sarah

Website: <http://www.loork.co.nz/blog/analogue-playground-in-foxton>

Notes: Formerly Manawatu Print owned by John Read, an untouched but basic commercial printery in very small country town so essentially a preserved historic printery; used to specialize in printing cloth bags; when I visited, the old owner was trying to sell which he did; now owned and operated as a bespoke letterpress printery; now a bespoke letterpress printery but not online so name may have changed; photographer's website *Loork* states that "the other building next door is used to be the home of The Manawatu Herald, the first news publishing company in Foxton since the 1870s. When Jim and Sarah purchased the building, they inherited a great treasure of machines and tools from the era when letterpress printing technique was widely used. Jim keeps all these equipment along with his huge collection of musical artifacts in the building";

Inventory: When I visited John Read he had a Glockner, Heidelberg, 2 treadle platens (one from Schelter & Giesecke, Leipzig), an ingenious roller stand, Sarogla guillotine, wire stitcher and a shop full of smaller items including type;

13. Maniototo Early Settlers' Museum. Mt. Ida Chronicle (Naseby, Otago Region, S.I., N.Z.)

Name: Mt. Ida Chronicle

Contact: Maniototo Early Settlers' Museum

Address: 3 Earne St., Naseby, New Zealand

Email: maryann@devereux.org.nz

Phone: +64 (0)3 4449558; mobile: +64 (0)274 767876

Website: <https://centralotagonz.com/ranfurly-naseby/naseby/heritage-museums/x,1,4521/maniototo-early-settlers-museum-jubilee-museum.html>

<https://centralotagonz.com/explore/listing/maniototo-early-settlers-museum-inc>

Notes: Museum also known as the Maniototo Early Settlers' Museum and Jubilee Museum; "the collection is one of the most significant in the Central Otago region. It tells the stories of the early settlers of the Maniototo through a vast collection of photographs, records and artifacts"; website shows images of typecases from the *Mt Ida chronicle*; entry by donation;

Inventory: "Chandler and Price treadle platen in a mock up of a local newspaper printing office which was originally in the building behind the Museum";

References:

Loughrey, David. *Museum a link to the past*. IN: *Otago daily times*, 26 Dec., 2018, p. 33. N: Talks to museum chair Sam Inder about some of its collection.

Marquet, Sarah. *Mt Ida masthead reprinted after 87 years*. IN: *Otago daily times*, 22 Jan., 2014, p. 13. N: The masthead of the *Mt Ida Chronicle* reprinted for the first time since 24 Dec., 1926, at Ferrymead printing museum (*q.v.*); talks to the Maniototo Early Settlers' Museum chair Sam Inder about their museum and to Lou Young of Ferrymead who printed it.

>>>> Mt. Ida Chronicle, *see*: Maniototo Early Settlers' Museum. Mt. Ida Chronicle

14. †Museum of Transport and Technology of New Zealand Inc. Print Shop (Western Springs, Auckland, Auckland Region, N.I., N.Z.)

Name: Print Shop (formerly: Print Shoppe)

Contact: Ken McGrath

Address: 805 Great North Road & Meola Road, Western Springs, Auckland 1022, New Zealand

Postal address (MOTAT): PO Box 44-114, Pt Chevalier, Auckland 1246, New Zealand

Email (MOTAT): enquiries@motat.org.nz

Phone (MOTAT): +64 (0)9 815 5800; 0800 6682869 (freecall); *fax:* +64 (0)9 8464242

Website: <http://www.motat.org.nz/collection/collection-themes/print/> [now deleted]

<https://www.motat.org.nz/experience/weekend-experiences/the-print-shop/>

Sources: NfB#3.17, NfB#15.26, NfB#16.18, NfB#25.14, NfB#39.30, S#33.3 and SN# 82.16; also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Located at MOTAT; formerly called the Print Shoppe; MOTAT entry: children under 5 and Gold Card holders (free), children 5 to 15 and students (\$10), adults (\$19) and families (\$45);

Inventory: Adana 8x5 bench top platen; Arab treadle platen; Chandler & Price cylinder proofing press; Cropper Treadle platen; Farley proofing press; Glockner by Charnwood Engineering (UK); Heidelberg platen (1923) plus a more modern one; Linograph; Linotype Model 32SM (1956); Ludlow Supersurfacers; Ludlow Typograph; Monotype caster; German Phoenix Presse platen (ca. 1902);

References:

The first common press built in New Zealand. IN: *Newsletter (Association of Handcraft Printers NZ)*, June 2007, p. 2-3. N: As built for the MOTAT Print Shop; with illustration of the new press.

Bray, Derek. *Motat's Printing Section grows.* IN: *New Zealand craftsman*, Mar. 1968, p. [8].

Craftsmanship's personality. IN: *New Zealand craftsman*, Dec. 1968, p. [4] : ill., port. N: Primary school teacher Marion Thomas helps out at MOTAT print shop with image of her inking up a demi Albion.

Great oaks from little acorns grow. IN: *New Zealand craftsman*, (1967) 2, p. [2-3] : ill. N: Brief history and outline of items in the collection.

Grenville, Bruce. "*Mobile MOTAT*" day at Storylines Festival, 2011 [electronic resource] : a report. IN: *NfB : news from Brandywine*, 3 (2011), p. [12-14]. N: NfB#3.17.

MOTAT Print Shop. *Printing at MOTAT* [videorecording] / [filmed by Graham O'Keefe]. [Auckland : MOTAT Print Shop, 2012]. N: DVD.

MOTAT Print Shop. *Fonts catalogue* / the Print Shop, MOTAT. [Western Springs, Auckland : MOTAT Print Shop, 201-]?

MOTAT Print Shoppe. *The Print Shoppe* [electronic resource] / MOTAT. [Auckland : MOTAT Print Shoppe, ca. 2011]? N: CD-ROM.

Wegner, J.P. *'From pulp to print' (MOTAT's Print Shop)* [electronic resource]. IN: *NfB : news from Brandywine*, 16 (2017), p. [29-31]. N: Received from the Print Shop, a work produced for their "journey of a book weekend experience" as well as the DVD *Printing at MOTAT*; NfB#16.18.

Wegner, J.P. *Two new publications from the MOTAT Print Shop* [electronic resource]. IN: *NfB being the News from Brandywine*, 39 (2014), p. [44-45]. N: Not on the subject of printing though a fine large poster on the subject of paper was also received; NfB #39.30.

Wegner, J.P. *Goodbye my dear Glockner (MOTAT Print Shop)* [electronic resource]. IN: *NfB : news from Brandywine*, 25 (2013), p. [20]. N: The Print Shop discards one of its most interesting presses; NfB#25.14.

Wegner, J.P. *MOTAT printing forty years ago* [electronic resource]. IN: *The Shadowland newsletter*, 82 (2018), p. [30-31]. N: As recorded in the Australian house journal *Shop talk*; SN#82.16.

Wegner, J.P. *The Print Shop at MOTAT.* IN: *Newsletter (Association of Handcraft Printers NZ)*, Dec. 2011, p. 8-12. N: Report of a visit.

Wegner, J.P. The Print Shoppe at MOTAT. IN: *The shadow-land*, 33 (2011), p. [18-24]. N: Notes on a visit with inventory of presses; S#33.3.

Wegner, J.P. *Visitors print on the common press at MOTAT* [electronic resource]. IN: *NfB : news from Brandywine*, 15 (2012), p. [36-37]. N: The press's collection includes a replica wooden hand press; NfB#15.26.

15. Northbrook Colonial Museum (Rangiora, Canterbury Region, S.I., N.Z.)

Name: Northbrook Colonial Museum

Contact: Richard Spark and Dawn Spark, owners

Address: Rangiora 7400, New Zealand

Email: sparkfarm@xtra.co.nz

Phone: +64 (0)3 3137427; mobile: +64 (0)27 4300420

Website: <https://www.visitwaimakariri.co.nz/products/northbrook-colonial-museum/>

Notes: Located just outside Rangiora which is just north of Christchurch; "set on a tranquil rural property, the Northbrook Colonial Museum boasts an extensive range of New Zealand's colonial history. Go back in time and experience some of our fascinating history including an early street comprising shops of butcher, chemist, hardware etc";

Inventory: Linotype Model 48; Heidelberg; a few other smaller platens;

References:

Davis, Kathy. *Rangiora magpie hoards for history*. IN: *New Zealand farmer*, 110 (1988) 14, p. 33. (Magazine). N: Profiles collector Richard Spark who has built this museum.

Northbrook Colonial Museum. IN: *Heritage matters (Rangiora, N.Z.)*, 2 (2005), p. 54-56 : ill. N: Report of a visit to the museum.

16. Okains Bay Māori and Colonial Museum. Chris Pryor Print Shop (Okains Bay, Canterbury Region, S.I., N.Z.)

Name: Chris Pryor Print Shop

Address: 1146 Okains Bay Road, Okains Bay 7583, New Zealand

Postal address: P.O. Box 32, Okains Bay 7583, New Zealand

Email: info@okainsbaymuseum.co.nz; Okains.Museum@xtra.co.nz;

Phone: +64 (0)3 3048611

Website: https://www.ferrymeadprint.org.nz/links/static-displays/albion_presses/www.okainsbaymuseum.co.nz

<https://okainsbaymuseum.co.nz/exhibits/print-shop/>

Sources: Also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Located on the Banks Peninsula near Christchurch; "the Chris Pryor Print Shop was officially opened on Waitangi Day 2005. It houses a large range of printing equipment and related items that were collected by printing enthusiast and longtime supporter of the museum, Chris Pryor. Chris regularly demonstrated printing equipment on Waitangi Days from the 1980s to the 2000s. He personally oversaw and largely funded the construction of the print shop which is named for him. The print shop continues to come alive on Waitangi Day when special items printed in-house are available for purchase by visitors"; open 10:00 to 16:00 (Wed.-Sun.);

Inventory: “The print shop contains an Intertype caster, a platen and a wonderful huge Albion iron hand press”; but an image of the print shop shows 3 large treadle platens;

References:

Currie, Erika. *Yesteryear’s print shop*. IN: *Heritage matters (Rangiora, N.Z.)*, 15 (2008) : p. 16-17 : ill. N: Tours the print shop to view the vintage printing equipment collected by the ex-teacher and printer, Chris Pryor, from Aranui, a suburb of Christchurch.

17. ¶Otakou Press (Dunedin, Otago Region, S.I., N.Z.)

Name: Otakou Press

Contact: Dr Donald Kerr (Special Collections Librarian) [now retired]

Email: donald.kerr@otago.ac.nz [now retired]

Phone: +64 (0)3 479 8330

Website:

https://www.otago.ac.nz/library/printer_in_residence/otakou_press_room.html

https://www.otago.ac.nz/library/printer_in_residence/overview.html

Sources: BBVM#25.7, NfB#1.10, NfB#4.20, NfB#39.29, S#47.4, S#51.7 and SN#99.4; also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Established 2005 but originally the Bibliography Room, the bibliographical press of University of Otago established 1966? by David Esplin and Keith Maslen; Printer in Residence Programme of the now Otakou Press established 2003 [*sic*]; the press looks to be dormant after the retirement of Dr Kerr;

Inventory: Hopkinson & Cope Albion Press (1845); Columbian iron hand press; German Phoenix platen press; Vandercook #4 proofing press;

References:

Florance, Caren. *Printing in the Shakey Isle*. IN: *Raised bands*, 27 (2010) 5, p. 11-12. N: On her Printer in Residence at the Otakou Press where she produced the Prime portfolio.

Florance, Caren. *Printing poets at Otago* [electronic resource]. [Canberra] : Amper-sand Duck, 2010. N: Describes her work as Otakou Press Printer in Residence, 2010; <http://ampersandduck.com/art/2010/08/17/printing-poets-at-otago/>.

A gallery of books to come. IN: *Verso (Malvern, Vic.)*, 5 (2017), p. 15-18 : chiefly col. ill. N: Reproduces images from books to be covered in future editions, the New Zealand ones being the Holloway and Otakou presses.

Keeping printing alive. IN: *Otago daily times*, 1 June, 2006, p. 29.

Kerr, Donald, 1953-. *Fit the fifth*. IN: *Knight letter*, 2 (2006) 7, p. 38-39. N: On the edition of Carroll’s *The hunting of the Snark* printed at the Otakou Press.

Kerr, Donald, 1953-. *Printer in Residence, New Zealand*. IN: *Parenthesis*, 12 (2006), p. 15-16. N: History of the Printer in Residence programme at the Otakou Press, University of Otago.

Kerr, Donald, 1953-. *Printer in Residence Programme, University of Otago Library*. [Dunedin : University of Otago Library], 2009. N: A description of 15 leaves with a bibliography on leaves 7-15.

Kerr, Donald, 1953- . *Tara McLeod, master printer : Printer in Residence, University of Otago*. IN: *Tara McLeod : a typographic journey*. [New Zealand] : Published by Katsura, 2020, p. 62-67.

Morrison, Ian. *Poetry, concrete*. IN: *Verso (Malvern, Vic.)*, n.s., 1 (2017), p. 21-24 : col. ill. N: Their book of poetry by Peter Olds titled *Skew-whiff* (2011) illustrated by Kathryn Madill and printed by Printer in Residence John Denny of the Puriri Press (q.v.).

News from Otakou Press. IN: *Verso (Malvern, Vic.)*, 3 (2016), p. 27. N: 2016 Printer in Residence is to be Sarah Smith, the Book Arts Printer at Dartmouth College, Hanover, USA.

O'Brien, Gregory. *A verb, a noun and a working forest*. IN: *Verso (Malvern, Vic.)*, 4 (2016), p. 9-12 : col. ill. N: On Manhire's *Pine* (2005) with typographic illustrations from wood type by Ralph Hotere.

Sellon, Andrew. [*The Otakou Press edition of Carroll's 'The hunting of the Snark'*] / reviewed by Andrew Sellon. IN: *Knight letter*, 2 (2006) 7, p. 39.

Smith, Charmian. *A certain type*. IN: *Otago daily times*, 25 Oct., 2012, p. 27. N: Talks to Otakou Press printer in Residence, Dr John Holmes of the Frayed Frisket Press, about his life-long devotion to printing.

Smith, Charmian. *Old print methods leave an impression*. IN: *Otago Daily Times*, 11 Sept., 2003, p. 29. N: Craftsman letterpress printer, typesetter and bookbinder Tara McLeod; on his Printer in Residence at the Otakou Press plus mention of his Pear Tree Press and work as printer at the Holloway Press.

Smith, Charmian. *Traditional print methods not without Snarks*. IN: *Otago daily times*, 20 Jan., 2006, p. 37. N: Tara McLeod (Pear Tree Press) and his printing of Carroll's *The hunting of the Snark* while Printer in Residence at the Otakou Press.

Vangioni, P.J. (Peter Joseph), 1968- . *Alan Loney, poet & printer : 5 September – 28 September*. IN: *Bulletin of Christchurch Art Gallery*, 154 (2008), p. 38. N: On his work as Hawk Press, Black Light Press, printer at the Holloway Press, Electio Editions and now printer in residence at the Otakou Press.

Vangioni, P.J. (Peter Joseph), 1968- . *Local treasures : Morris in New Zealand : echoes of Kelmscott Press*. IN: *Bulletin (Christchurch Art Gallery)*, 152 (2008), p. 16-17. N: Introduction plus notes on three New Zealand private press books from the Caxton, Hawk and Otakou presses.

Wegner, J.P. 2011 *Otakou Printer-in-Residence (John Denny)* [electronic resource]. IN: *NfB : news from Brandywine*, 4 (2011), p. [15]. N: John Denny prints as the Puriri and Pettifogging presses; NfB#4.20.

Wegner, J.P.; Kerr, Donald, 1953- . *2019 Printer in Residence programme at Otakou Press* [electronic resource]. IN: *Shadowland newsletter*, 99 (2019), p. [10]. N: Printer in Residence is Dr John Holmes of the Frayed Frisket Press; SN#99.4.

Wegner, J.P. *Fernbank's O'Brien is this year's Otakou printer in Residence*. IN: *The shadow-land*, 51 (2015), p. [11-12]. N: "#51.7".

Wegner, J.P. *Keith Maslen on the Otakou Press (Frayed Friskett [sic] Press)* [electronic resource]. IN: *NfB : news from Brandywine*, 1 (2011), p. [9-10]. N: A paragraph on the press's latest work; "#1.10".

Wegner, J.P. *Otakou Press' Printer in Residence Programme*. IN: *Brandywine bookman's vade mecum*, 25 (2010), p. [19-20]. N: Brief description only; BBVM#25.7.

Wegner, J.P. 'Type styles in the Otakou Press Print Room'. IN: *The shadow-land*, 47 (2013), p. [23-24]. N: Lists the types available and their sources as well as the range of printing inks; S#47.4.

Wegner, J.P. *Vangioni is Otakou 2014 printer-in-residence* [electronic resource]. IN: *NfB being the news from Brandywine*, 39 (2014), p. [42]. N: A book of music lyrics as poetry produced 2013; NfB#39.29.

Whitelock, Paula Jane. 'Coming full circle' [manuscript] : *reviving private press printing at the University of Otago*. [Wellington : Paula Jane Whitelock, 2009]. 147 leaves : col. ill., B123-128. N: Thesis (Master of Library and Information Studies, School of Information Management, Victoria University of Wellington); "October 2009"; *Printer in residence publications, 2003-2009* (leaves 129-135); on the Otakou Press' Printer in Residence Programme and its publications; available online at: <http://researcharchive.vuw.ac.nz/bitstream/handle/10063/1309/thesis.pdf?sequence=1>.

18. †Te Papa (Wellington, Wellington Region, N.I., N.Z.)

Name: Te Papa

Address: 55 Cable Street, Te Aro, Wellington 6011, New Zealand

Phone: +64 (0)4 3817000

Website: www.tepapa.govt.nz

Website (Columbian): <http://collections.tepapa.govt.nz/objectdetails.aspx?oid=60249>

Sources: S#34.7;

Notes; National Museum of New Zealand; general museum with no printing related items on display but with a great deal in storage nearby;

Inventory: Clymer and Dixson Columbian (1841) used by William Colenso;

References:

Fitzgerald, M.K. *A press from Paihia in the National Museum?* IN: *Turnbull Library record*, 7 (1974) 1, p. 28-32. N: Suggests that this is the Columbian press sent out by the Church Missionary society to its printing house in Paihia in 1842 which was subsequently used at St John's College, Tamaki, and St Stephen's, Parnell; and later by R. Coupland Harding and as a newspaper press at Otaki and Levin.

Wegner, J.P. *Colenso's Columbian*. IN: *The shadow-land*, 34 (2011), p. [31-32]. (*Press spotter's guide* ; 7). N: S#34.7.

19. Pleasant Point Museum and Railway. Printery (Pleasant Point, Timaru, Canterbury Region, S.I., N.Z.)

Name: Printery

Address: Railway Station, Afghan St., Pleasant Point 7903, New Zealand

Email: ba.mc.blanchard@xtra.co.nz

Phone: +64 (0)3 6148323

Website: <http://www.pleasantpointrail.org.nz/The-Printery>

Sources: NfB#24.2; also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Name also: Pleasant Point Railway & Historical Society?; essentially a railway museum; “the Wharfedale press was donated to the Pleasant Point Museum and Railway in 1978. It had been on display as part of an exhibit about the earlier days of newspaper production. Rather than having the machine sit idle Tollan, a Stuff [*sic*] journalist with a long association with the town’s historic railway, decided to bring it back to life. The museum’s display contains newspaper front pages from around the world, depicting numerous important events”; entry: children (\$6), adults (\$12) and families (\$35);

Inventory: Intertype; pen ruling machine; proofing press (mid-1800s); Wharfedale;

References:

Wegner, J.P. *The Pleasant Point Museum and Railway* (N.Z.) [electronic resource]. IN: *NfB being the news from Brandywine*, 24 (June 2013), p. [7-9]. N: “24.2”.

20. Pompallier Mission and Printery (Russell, Northland Region, N.I., N.Z.)

Name: Pompallier Mission and Printery

Address: 5 The Strand, On the waterfront, Russell 0202, New Zealand.

Email: pompallier@heritage.org.nz, now?: pompallier@historic.org.nz

Phone: +64 (0)9 4039015; *Fax:* +64 (0)9 4039030

Website (Heritage New Zealand): <http://www.heritage.org.nz/places/places-to-visit/northland-region/pompallier>

https://en.wikipedia.org/wiki/Pompallier_House

Sources: BBVM#5.9 and BBVM#20.4; also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Located in the Bay of Islands; Russell was known as Kororāreka at the beginning of the nineteenth century; “built in 1842, Pompallier Mission originally housed a printery where Church texts were translated from Latin to te reo Māori, then printed and bound. It is just one of several buildings, including a chapel and various out-houses, which once stood in this crowded enclave. Today the Printery stands as New Zealand’s oldest industrial building, as well as the oldest of rammed-earth construction, distinctly French in style and making use of local materials including sand, rock and timber”; the French-style Stanhope printing press of the original Press of the Apostolic Vicariate of Western Oceania is still *in situ* and can be used for printing; an exhibition was held in 2007 of old books historically associated with the printery’s missionaries at the Musée de l’imprimerie de Lyon; open daily 9.00 to 16.00 or 17.00 (except Christmas); entry (tour and garden): \$15; entry to printery is by guided tour only;

Inventory: Gaveaux press;

References:

Bell, Jeff. *God’s word*. IN: *Heritage New Zealand*, 135 (2014), p. 40-41 : ill. N: Includes brief notes on its use by Marist missionaries and its French Gaveaux printing press.

Clunie, Fergus. *A building resurrected*. IN: *New Zealand historic places*, 44 (1993), p. 30-33 : ill. N: Restoration of the former Pompallier mission building at Russell to its original Marist printery and storehouse appearance.

Clunie, Fergus. *Mission printery*. IN: *New Zealand historic places*, 44 (1993), p. 14-16 : ill. N: Describes the construction of the Pompallier mission building as a printery for

the French Marist mission at Kororāreka; discusses the mission's need for printing facilities and the design of the building.

Lindauer, Heather. *Whakaata - The Revealing*. IN: *Russell review*, 2015/2016, p. 61-62 : port. N: While on an exhibition of Māori printmaking, it is also about the history of printing at Kororāreka/Russell with the Roman Catholic Mission's printing over 30,000 books and tracts in Māori from 1839.

Martin, Kate, 1954- ; Mercer, Brad (eds.). *The French place in the Bay of Islands : essays from Pompallier's printery = Te urunga mai o te iwi Wīwī*. Russell, N.Z. : Mātou Matauwhi, 2011. N: Background essays on the French and their printery.

Wegner, J.P. *Gaveaux printing press at Pompallier*. IN: *Brandywine Bookman's vade-mecum*, 5 (2006), p. [19-20]. (*Press spotter's guide* ; 1). N: Brief note of the original French Stanhope-style press still in situ at the Pompallier House historic site; BBVM#5.9.

Wegner, J.P. *Pompallier Mission*. IN: *Brandywine Bookman's vade-mecum*, 20 (2008), p. [19-20]. N: Brief history of the site and the press; BBVM#20.4.

21. †Printing Museum Inc. (Upper Hutt, Wellington Region, N.I., N.Z.)

Name: Printing Museum Inc.

Contact: Bill Nairn (Secretary); Dan Tait-Jamieson (Secretary-Treasurer)

Address: 54 Flux Rd., Mangaroa, Upper Hutt, New Zealand

Email: info@theprintingmuseum.org.nz, or for type:

foundry@theprintingmuseum.org.nz

Phone: +64 (0)4 2801064 (Bill Nairn); +64 (0)274 444599 (Dan Tait-Jamieson, Secretary-Treasurer)

Website: <http://www.theprintingmuseum.org.nz/>

Press: Produces printed matter as the Bedplate Press, a reference to the museum's former name;

Sources: NfB#8.1, NfB#12.16, NfB#13.29, NfB#21.21, NfB#22.2, NfB#29.21, NfB#36.23, NfB#50.25, S#38.4, S#42.6, SN#59.9, SN#61.8, SN#61.9 and SN#89.7; also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Membership is NZ\$30 p.a.; includes printed copy of their newsletter *Type high*; old address was: 6/15 Park Avenue, Epuni, Lower Hutt 5011, New Zealand; editor of *Type high* is Dan Tait-Jamieson; in 2019 the museum opened the Wellington Centre for Book Arts in central Wellington where classes are held;

Inventory: A very significant historical collection of printing machinery and equipment including 2 Albions, Chandler & Price platen (1926), Elrod caster, Furnival stop-cylinder press, Linotype Elektron, Linotype Model 78, Little Giant Model 6, Ludlow, Mergenthaler Linotype Model 33 Rangemaster, 3 Monotype casters, Nebitype caster, several platen presses and Vandercook SP-15;

References:

Bailey, Vivienne. *In print*. IN: *Heritage matters (Rangiora, N.Z.)*, 5 (2005/2006), p. 6-8 : ill. N: Report of a visit to the Bedpress Plate Printing Museum, Upper Hutt, the former name of the Printing Museum Inc.; with background to the museum's establishment and looking back at some of New Zealand's early printing history.

Bedplate Press Printing Museum. *A catalogue of Linotype and Intertype faces*. Wellington : Printed at the Bedplate Press, 2007.

Bedplate Press Printing Museum. *A catalogue of type faces from the Printing Museum*. Wellington : Printed at the Bedplate Press, 2007.

Bedplate Press Printing Museum. *Monotype specimens*. Wellington Region [sic] : Published at the Bedplate Press, 2012.

Printing Museum Inc. *A selection of Ludlow typefaces held at the Printing Museum*. [Upper Hutt, NZ : Printing Museum Inc., 200-].

Wegner, J.P. *Founts available at the Printing Museum Inc*. IN: *The shadow-land*, 42 (2012), p. [31-32]. N: Brief notice only; S#42.6.

Wegner, J.P. *Intertype and Linotype courses (Printing Museum Inc.)* [electronic resource]. IN: *NfB being the news from Brandywine*, 50 (May 2015), p. [39-40]. N: "50.25".

Wegner, J.P. *Monotype casting at Printing Museum Inc.* [electronic resource]. IN: *NfB : news from Brandywine*, 8 (Feb. 2012), p. [1]. N: "8.1"; a very brief report of their typesetting activities.

Wegner, J.P. *Monotype casting update (Printing Museum Inc.)* [electronic resource]. IN: *NfB : news from Brandywine*, 21 (Mar. 2013), p. [36]. N: "21.21".

Wegner, J.P. *News from the Printing Museum Inc.* [electronic resource]. IN: *The Shadowland newsletter*, 61 (Mar. 2016), p. [14-16]. N: "61.8"; based on correspondence with the museum.

Wegner, J.P. *Printing Museum Inc.* [electronic resource]. IN: *NfB being the news from Brandywine*, 36 (May 2014), p. [33-35]. N: "36.23".

Wegner, J.P. *Printing Museum Inc. letterpress Christmas card award* [electronic resource]. IN: *The Shadowland newsletter*, 59 (Jan. 2016), p. [18-19]. N: "59.9".

Wegner, J.P. *Printing Museum Inc. now casting Monotype* [electronic resource]. IN: *NfB : news from Brandywine*, 13 (July 2012), p. [30]. N: "13.29".

Wegner, J.P. *Printing Museum Inc. to move* [electronic resource]. IN: *NfB : news from Brandywine*, 12 (June 2012), p. [20]. N: "12.16"; a very brief report.

Wegner, J.P. *Printing Museum Inc., Wellington* [electronic resource]. IN: *The Shadowland newsletter*, 89 (Sept. 2018), p. [18-22] : col. ill. N: "89.7"; report on a visit to the museum.

Wegner, J.P. *Prospectus for a printing museum and book arts centre in Wellington* [electronic resource]. IN: *The Shadowland newsletter*, 61 (Mar. 2016), p. [17-18]. N: "61.9".

Wegner, J.P. *'Type high'*. IN: *The shadow-land*, 38 (2011), p. [12-15]. N: Brief notice only on the museum's newsletter; S#38.4.

Wegner, J.P. *'Type high' now available online (Printing Museum Inc.)* [electronic resource]. IN: *NfB being the news from Brandywine*, 22 (Apr. 2013), p. [4-5]. N: "22.2".

Wegner, J.P. *A typographic keepsake (Printing Museum Inc.)* [electronic resource]. IN: *NfB being the news from Brandywine*, 29 (Nov. 2013), p. [32-33]. N: "29.21".

>>> Pryor (Chris) Print Shop, see: Okains Bay Māori and Colonial Museum. Chris Pryor Print Shop

22. Shantytown Heritage Park. [Printing Works] (Paroa, Greymouth, West Coast Region, S.I., N.Z.)

Name: [Printing Works]

Address: Rutherglen Road, Paroa, Greymouth 7805, New Zealand

Email: office@shantytown.co.nz

Phone: +64 (0)3 7626634; 0800 742689 (freecall)

Website: <https://shantytown.co.nz/>

Notes: Open 10.00–15.00; entry: under 5 (free), children 5 to 17 (\$18.50), students and seniors (\$28.50), adults (\$35.50) and family passes (\$63-\$99 – varies with size and options);

Inventory: Columbian (1837); Linotype Model 8; Furnival guillotine; pin perforator (bought from F.T. Wimble); Pearl platen; jobbing treadle platen; old small cylinder proofing press on stand;

23. †Taranaki Aviation, Transport and Technology Museum. Print Shop (New Plymouth, Taranaki Region, N.I., N.Z.)

Name: Print Shop (possibly Print Section)

Contact: Terry Foster; Colin Ansell (Board member)

Address: Cnr. State Highway 3 & Kent Road, New Plymouth 4340, New Zealand

Postal address TATTM: PO Box 4135, New Plymouth 4340, New Zealand

Email (TATTM): tatatm@xtra.co.nz

Email (Lee): grarich@paradise.net.nz

Phone (TATTM): +64 (0)6 7522845

Website: <http://tatatm.tripod.com/museum/id17.html> [no longer operative]
<http://www.tatatm.co.nz/>

Sources: S#42.4; also cited by Terry Reddish, *from the typecase*, Aug. 2019;

Notes: Located on corner of State Highway 3 and Kent Road, 8 km south of New Plymouth, opposite Lake Mangamahoe, New Zealand; established 26th Feb., 1975; collection includes many type specimen, machinery and parts books; open 10.00 to 16.00 (Sat., Sun., public and school holidays); entry: children under 5 (\$2), adults (\$7) and families (\$16);

Inventory: A very substantial collection of printing machinery and equipment including an British Thompson platen, Elrod Model K stripcaster (*ca.* 1955), Funditor metal smelter, Furnival & Co. die cutting press, Furnival & Co. stop-cylinder press, Harrild Imperial iron hand press (*ca.* 1865), Heidelberg windmill, Hopkinson & Cope Albion (1865), two Intertypes, J.S. Barclay pin perforator (Manchester), John Jardine folio platen (Nottingham); Klischograph (1951), two Linotype Model 31 (1940), vertical Miehle, P.K. Douglas trimming saw, Palmer & Rey treadle platen, SOAG Printomatic and Vandercook proofing press (1914);

References:

Foster, Terry. *Taranaki Pioneer Village*. IN: *From the typecase*, Aug. 2019, p. 7-10.
N: Chiefly illustrations of the machinery and equipment in their historic letterpress printing workshop; machinery and equipment based around the *Egmont settler* newspaper, 1890-1903.

Hulme, Bob. *Taranaki treasure*. IN: *Shed (Auckland, N.Z.)*, 82 (2019), p. 104-107 : ill., port. N: General overview of collection.

Wegner, J.P. *Taranaki Museum of Printing*. IN: *The shadow-land*, 42 (2012), p. [11-14]. N: Report of a visit; S#42.4.

24. Taranaki Pioneer Village. Egmont Settler (Stratford, Taranaki Region, N.I., N.Z.)

Name: Egmont Settler

Address: 3912 Mountain Road, Cardiff 4393, New Zealand, *also:* Main South Road, Stratford, New Zealand

Email: admin@pioneervillage.co.nz

Phone: +64 (0)6 7655399

Website: <http://www.pioneervillage.co.nz>

Sources: Also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: “40 historic buildings and artifacts and themed programs to suit. Our resident Educator has extensive experience in the teaching and education industry and will work one-on-one with teachers and schools”; “Taranaki Pioneer Village has a letterpress print shop [in its own building] based around the newspaper Egmont Settler, 1890-1903. It is housed in a copy of the old Jullet Street building”;

Inventory: “The plant includes an 1858 Albion, a 1960 Heidleberg [*sic*], a model 78 Linotype, and a cooperette [*i.e.* Cropperette] platen”;

>>> *Te*, the Māori word for *the*, is omitted in filing

25. Tuakau and District Museum. Print Shop (Tuakau, Waikato Region, N.I., N.Z.)

Name: Print Shop

Contact: Ted Higgins

Address: 10 Liverpool Street, Tuakau Town District, New Zealand

Phone: +64 (0)9 2368785

Website: https://web.facebook.com/Tuakau-and-District-Museum-631374070348816/?_rdr

Facebook: https://web.facebook.com/Tuakau-and-District-Museum-631374070348816/?_rdr

Notes: No details of anything relating to printing on their website; open 9.30 to 12.00 (Thu.)

>>> University of Otago. Otakou Press, *see:* Otakou Press

26. 卐Wai-te-Ata Press (Wellington, Wellington Region, N.I., N.Z.)

Name: Wai-te-Ata Press

Contact: Sydney J. Shep, The Printer

Address: Room 006, Rankine Brown, Gate 3 Kelburn Pde., Kelburn Campus, Wellington 6140, New Zealand

Postal address: Victoria University of Wellington, PO Box 600, Wellington 6140, New Zealand

Email: wtapress@vuw.ac.nz

Phone: +64 (0)4 4635784

Website: <https://www.wgtn.ac.nz/wtapress>

<https://www.wgtn.ac.nz/wtapress/about/our-history>

<http://www.victoria.ac.nz/wtapress/>

<https://tiaki.natlib.govt.nz/#details=ethesaurus.95366>

<https://www.wgtn.ac.nz/wtapress/engagement/chinese-scholars-studio/>

<https://www.wgtn.ac.nz/wtapress/engagement/chinese-scholars-studio/restoration-ii-sorting-and-imaging>

<https://www.wgtn.ac.nz/wtapress/engagement/chinese-scholars-studio/restoration-iii-type-cases>

Chinese-heritage-types: <https://www.wgtn.ac.nz/wtapress/engagement/chinese-scholars-studio/image-gallery>

Sources: NfB#16.20, SN#68.11 and SN#68.12; also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Established 1962 as the bibliographical Press of Victoria University Wellington by D.H. Mackenzie;

Inventory: 2 Albions (Hopkinson & Cope and Miller and Richard); 3 treadle platens (Arab, Diadem and Prouty's Perfecting Press); 3 cylinder proofing presses (Asbern, Littlejohn; Vandercook SP25); several table top clamshell presses and a Stanhope (no. 108, 1813);

References:

Chinese heritage types [electronic resource]. [Wellington] : Wai-te-ata Press, [20--]. 1 electronic document. N: There are three further webpages devoted to the restoration of the types.

H.N. Werkman at work [electronic resource]. IN: *News (Wai-te-ata Press)*, [?], 2016. N: Report of a visit by Dieuwerkje Dekkers, art historian and curator, from Groningen who talked about Werkman's work; online report.

McKenzie, D.F. (Donald Francis). "*They went to the tip—last week*". IN: *New Zealand craftsman*, 2 (Nov. 1970) 6, p. 9-11 : ill. N: Outlines the machinery and printed matter available.

McKenzie, D.F. (Donald Francis). *Victoria University's Wai-te-ata Press*. IN: *Quarterly newsletter (Association of Handcraft Printers NZ)*, Mar. 1980, p. 4-5. N: P. 5 includes a list of titles in print.

Nichol, Ruth. *Venture sees new meets old in publishing methods*. IN: *Evening post* (Wellington, N.Z.), 25 Jan., 1997, p. 14. N: Discusses the process of hand setting and hand printing books in the context of *1396 : a literary calendar* by members of the Victoria University Original Composition Course run by Bill Manhire.

Rothwell, Kimberley. *Novel approach*. IN: *Dominion post* (Wellington, N.Z.), *Your weekend*, 14 Jan., 2012, p. 8-9 : ill., port. N: A visit to the press and talk with printer Sydney Shep on current trends in printed books in light of e-books becoming popular.

Rothwell, Kimberley. *Novel approach*. IN: *Press* (Christchurch, N.Z.), *Your weekend*, 21 Jan., 2012, p. 8-10 : ill., port. N: A visit to the press and talk with printer Sydney Shep on current trends in printed books in light of e-books becoming popular.

Shep, Sydney J. *Book history and the practice of material culture : the example of the Wai-te-Ata Press*. IN: *Bulletin* (Bibliographical Society of Australia and New Zealand), 25 (2001) 1/2, p. 3-7. N: Why bibliographical presses like the Wai-te-Ata Press were established and their function today; also available online.

Shep, Sydney J. *Inhabiting poetic space : letterpress printing and creative practice*. IN: *Fine line* (Wellington, N.Z.), Aug. 2017, p. 8-9. N: The press and its programme of printing fine literary limited editions.

Shep, Sydney J. *A new dawning : Wai-te-ata Press and letterpress printing in New Zealand*. IN: *Book collector*, 45 (winter 1996) 4, p. 457-475.

Shep, Sydney J. *Wai-te-ata Press*. IN: *Oxford companion to New Zealand literature* (Melbourne : Oxford University Press, 1998). N: Further details not known.

Summer School at Wai-te-ata. IN: *Newsletter* (Association of Handcraft Printers NZ), Sept. 2007, p. 4. N: Report of the 3rd Australasian Rare Book Summer School's printing workshop conducted by Gabriel Rummonds.

Thompson, Paul. *Water under the bridge*. IN: *Imprint* (Melbourne, Vic.), 47 (2012) 2, p. 24-25. N: On *The colour of water* produced at the Wai-te-Ata Press in an edition of 50 copies.

Thompson, Paul. *When print meets poetry*. IN: *New Zealand author*, 310 (spring 2017), p. 18-19. N: The press's limited editions of poetry printed as maps, booklets, concertinas, tubes some even on Tyvek and sandpaper.

The Wai-te-ata Press. [Wellington : Wai-te-Ata Press?, 1977]? 4 leaves : B2-4.

The Wai-te-ata Press, 1962-1992. Wellington : Victoria University of Wellington Library, 1992.

[*The Wai-Te-ata Press and 25 years of publishing New Zealand music*]. IN: *Music in New Zealand*, [?], p. 33. N: Volume and date not known.

Wai-te-ata press unveils unearthed treasure [electronic resource]. IN: *News* (Wai-te-ata Press), [?], 2016. N: Online report.

Wegner, J.P. *Two new collaborations from the Wai-te-ata Press* [electronic resource]. IN: *The Shadowland newsletter*, 68 (2016), p. [26-27]. N: Two new artists' books produced at the press; SN#68.11.

Wegner, J.P. *Chinese type found in a field (Wai-te-ata Press)* [electronic resource]. IN: *The Shadowland newsletter*, 68 (2016), p. [27-28]. N: Report taken from their *News* blog about historic Chinese type unearthed in a Pukekohe field; to be the centre piece in the press's new Chinese Scholars Studio; SN#68.12.

Wegner, J.P. *Wai-te-ata Press notes (Christchurch Art Gallery)* [electronic resource]. IN: *NfB : news from Brandywine*, 16 (2012), p. [33]. N: Report from the gallery's *Bunker notes* blog of a visit by Vangioni (Kowhai Press) and O'Brien (Fernbank Studio) to look at Wai-te-ata's Stanhope press; NfB#16.20.

27. Western Bay Museum (Katikati, Bay of Plenty Region, N.I., N.Z.)

Name: Western Bay Museum

Address: The Old Fire Station, 32 Main Road, Katikati 3129, New Zealand

Email: info@westernbaymuseum.nz

Phone: +64 (0)7 549651

Website: <http://www.nzmuseum.com>

Sources: Also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Collection details not known; open 10.00 to 16.00 (Mon.-Fri.) and 11.00 to 15.00 (Sat.-Sun.);

28. †Yaldhurst Museum of Transport and Technology. Print Shop (Christchurch, Canterbury Region, S.I., N.Z.)

Name: Print Shop

Address: 26 School Road, RD6, Yaldhurst, Christchurch 7676, New Zealand

Email (Yaldhurst): info@yaldhurstmuseum.co.nz; enquiries@yaldhurstmuseum.co.nz

Phone (Yaldhurst): +64 (0)3 3427914, or: +64 (0)3 3429698

Fax.: +64 (0)3 342 7916, *now:* +64 (0)3 3427914;

Website: <http://www.yaldhurstmuseum.co.nz/collection.html#printing>, *now:* www.yaldhurstmuseum.co.nz

Sources: BV#5.2 and S#31.4; https://en.wikipedia.org/wiki/Yaldhurst_Museum; also cited by Terry Reddish, *From the typecase*, Aug. 2019;

Notes: Essentially and transportation museums as in antique cars (mostly) and other machinery like tractors. But they have a very large building which includes a Monotype casting plant with mats plus a two-feeder Wharfedale!;

Inventory: Adana 5x8 bench top platen; Albert press; Arab treadle platen; Bremner platen; Chandler & Price treadle platen; CompEdit typesetter; Compugraphic Editwriter 2750; Creed teleprinter; Cropper treadle platen; Cundall paper folder; franking machines; several Gestetner duplicators; large Goss newspaper press; Haddon press; Heidelberg press; Intertype caster; Johnne guillotine; Klischograph; Linotype caster; Ludlow caster; Miehle press (*ca.* 1897); Monotype casting room with Monotype composition caster and Monotype Supercaster plus a large collection of mats; 1250 Multilith press; Omaha paper folder; Ricoh platemarkers; Stirling press; Wharfedale two-feeder cylinder press used to print *Southland times* in Invercargill, 1863; "The exhibition buildings house more than 100 vehicles including vintage and class cars, motor cycles, racing cars, horse drawn carriages, fire engines, farm machinery, military equipment and naval display. Also included is a working print shop";

References:

Anderson, Vicki. *Oldest private museum a treasure*. IN: *Press (Christchurch, N.Z.)*, 6 Oct., 2018, p. C4 : ill., ports. N: General overview of history and collections on its fiftieth anniversary.

Wegner, J.P. *The Yaldhurst two-feeder Wharfedale*. IN: *The shadow-land*, 31 (2011), p. [27-28]. (*The press spotter's guide* ; 6). N: S#31.4.

Wegner, J.P. *Yaldhurst Museum of Transport & Science*. IN: *Brandywine bookman's vade mecum*, 5 (2006), p. [3-5]. N: Brief report only; BBVM#5.2.

Some additional non-specific source material:

Wegner, J.P. *A+NZ printing museums—the tasks ahead* [electronic resource]. IN: *The Shadowland newsletter*, 60 (Feb. 2016), p. [15-19]. N: “60.8”.

Wegner, J.P. *Australian & New Zealand printing museums*. IN: *Pissing in the wind*, 4 (Dec. 2011), p. [19-20]. N: “4.8” lists 22 mainly Australian printing museum names and their locations.

Wegner, J.P. *Australian & New Zealand printing museums*. IN: *The shadow-land*, 35 (Sept. 2005), p. [22-24]. N: “35.6” lists 35 mainly Australian and New Zealand printing museum names and their locations.

Wegner, J.P. *Printing museum community* [electronic resource]. IN: *NfB being the news from Brandywine*, 50 (May 2015), p. [40]. N: “50.26”.

Wegner, J.P. *Printing museum reports in the Brandywine newsletters* [electronic resource]. IN: *The Shadowland newsletter*, 106 (Feb. 2030), p. [34-43]. N: “106.15”; items on 70 museums which have appeared in the newsletters; includes New Zealand museums.

Wegner, J.P. *Some New Zealand printing museums* [electronic resource]. IN: *NfB : news from Brandywine*, 1 (July 2011), p. [22-24]. N: “1.4”; a very brief list of 10 New Zealand printing museum names and their locations.

Interactive maps of the world's printing museums:

Association of European Printing Museums:

Museum finder: <https://www.aepm.eu/museum-finder/>

Verein für die Schwarze Kunst:

Freunde: <https://www.verein-fuer-die-schwarze-kunst.de/freunde/>

Sara Halpert, International Printing Museum (Carson, Calif.):

Printing places of interest: <https://www.printmuseum.org/blog/the-ultimate-printing-map>

126.5. *Book arts newsletter*, 141 (2021)

Another bumper issue of 65pp. for issue #141, the September/October 2021, *Book arts newsletter*. A few personal highlights follow:

- How are we in Australia—or New Zealand, for that matter—coping with letterpress printing in the era Covid? A virtual Printed Poetry Symposium is being held at the UWE Bristol with keynote speaker S.J. Fowler, an inter-disciplinary poet, discussing “the project and the resulting publication in a keynote online presentation. In addition, seven poets, letterpress practitioners and publishers will present projects, publications and prints that evidence their relationship to the printed poem through their lived experience of creating words, images, performances etc. through this physical print process”. There will also be a ‘live’ letterpress printing event at the Letter-press Collective in Bristol, pop-up exhibitions at UWE Bower Ashton library and an in-person meeting and pop-up exhibition at Arnolfini Bristol. Anyone know what we are doing out here, don under? (p. 2-3)
- More on Paul Thompson is exhibiting a suite of twelve asemic books at Mahara Gallery on the Kapiti Coast near Wellington. On till 18th September so if you didn’t go, you’ve missed it (p. 7)
- I like the more unusual and quirky reports. If you haven’t noticed the proliferation of those free street bookstands in recent years, you’ve been living down a mineshaft. They seem to be everywhere. Official and semi-official. Up the hill there is one on the fence of the neighbourhood kindergarten. Just seen, one has sprung up nearby at a private residence. Like a big letterbox and with some quality new children’s books inside and lots of messages about the importance of reading books. Here, a report on the Summer Library at the Street Road Artists Space in Cochranville, Penn. This summer they expand into an extension called their Little Free Library 19330 which “started as a one square foot box with a dozen books and soon grew into a five hundred square foot storefront by the side of Route 41, a few miles north of our main site. Now three years old, it has seen thousands of books come and go, from those donated by local residents, to many mailed in from around the globe”. But what I liked most of all is that for this event they have gotten in a series of invited librarians will perform their own interventions, rearranging of the shelves according to any system (or non-system) of their choosing. These orderings - or dis-orderings - will be documented throughout the summer, and we hope you will come by and browse, in person or virtually here (p. 7)
- The Worm Gallery in Aberdeen has on an exhibition called Another World is Possible: Aberdeen People’s Press and Radical Media in the 1970s. “The exhibition itself reminds us that many of the issues that were addressed by Aberdeen People’s Press and radical activists of the 1970s are still being disputed today”. (p. 9-11)

- A very brief report with no talks mentioned by the Alcuin Society is holding 2021 Lecture Series which is free and open to the public via Zoom. The lectures are on the subject of “on a variety of topics related to books and book arts” (p. 21)
- Spineless Wonders is a network of artists, writers, academics and librarians, creating and researching small press publications including artists’ books. The group is international as in centres in the US but mainly the UK. Their “research events aim to address issues of the history and unique relevance of small press publications and ephemera, in particular those without a spine, Spineless Wonders.” (p. 28)
- The 2022 Libris Awards: the Australian Artists’ Book Prize, 9th April – 19th June 2022 will be held at the FIELD Engineers Gallery, Artspace Mackay (p. 31)
- It is just so good to see things like the recent conference of the Association of European Printing Museums reported on. Their annual conference took place from 20th – 22nd May 2021, hosted by the Klingspor Museum, the Haus der Stadtgeschichte and the Druckwerkstatt im Bernardbau, all in Offenbach. And better still, you can watch the talks on YouTube: <https://bit.ly/3rVecgk>. The introduction is multilingual but with English subtitles. Individual lectures can be accessed at the right when you watch this (p. 37)
- It is also great to see items which bring us closer to people and places which are off the map to most of us such as the report from Alexey A. Baranov, master printer and owner of the lithographic workshop in St. Petersburg on their hand printed book *To the world and Rome* by Valery Mishin. The article contains extensive information on the artist and production—even an image of the press used for the press spotters amongst us (p. 55-57)
- The Museum der Arbeit in Hamburg—essentially a printing museum but also with a separate building housing a lithographic stone printery (as in when I was there)—is hosting this year’s long-running BuchDruckKunst exhibition. While the exhibitors will be there to talk about the works exhibited, the printing workshops are also putting on a display of printing processes. “Graphic arts experts demonstrate historical hand and machine typesetting, letterpress, stone and gravure printing as well as the production of wooden letters. The production of handmade paper and the craftsmanship of this sensual material must not be missed”. Held end of September but maybe you can catch the next one? (p. 61-62)

126.6. Jan Šetek's private press printer's marks

Printers have used printers' marks from time immemorial including from the period of the early printed book—from the fifteenth century onwards. In modern times, printers' marks have proliferated. Publishers also have adopted such devices for their presses for today a press can be both a printer with a press as well as a publishing house as a publisher.

Private presses have also adopted printers' marks. One of the most interesting if only for the proliferation of his printers' marks has been the presses of Jan Šetek in Australia. It seems to me that Šetek recreated his presses every time he moved house. And this was a quite frequent occurrence. A printers' mark of the Hand Press was adopted in 1974 whilst Šetek was travelling overseas—so almost fifty years of printers' marks now. And continued during his time in Auckland. There is some overlap, however. With his return permanently to Australia in 1987, Šetek adopted the press name of the Utility Press. I guess, utility by name, utility by nature. This was followed by further name changes. A list of press names and dates as I have been able to reconstruct follows:



Hand Print (1974-1986);

Name varies: Hand Print Press (1986-1987); Hand Print Private Press (1975-1989)

Hand Press (1987-1990);

Paradise Press (1988);

Utility Press (1989-2006);

Kingscliff Astronomical Observatory Press (2008-2010);

Name varies: KAO Press

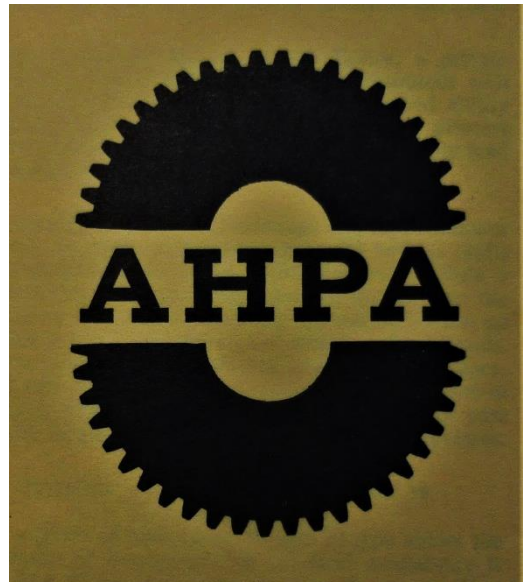
Bilinga Beach Press (2012-2010);

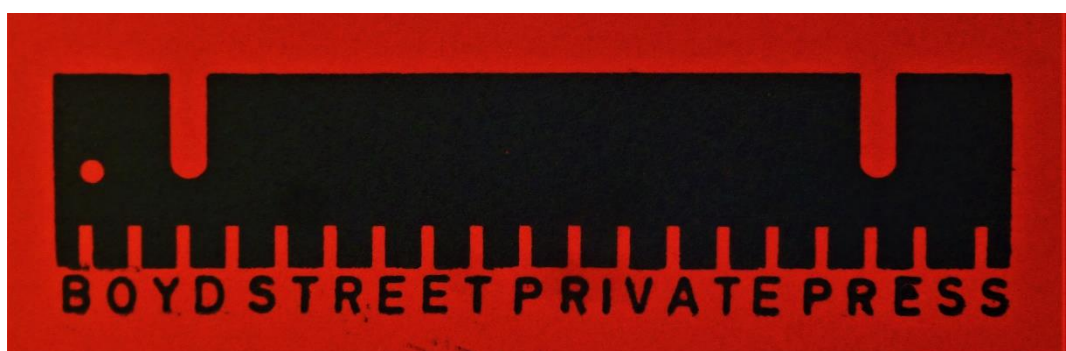
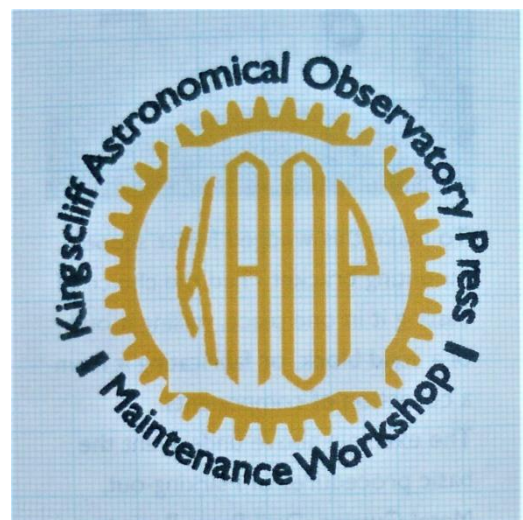
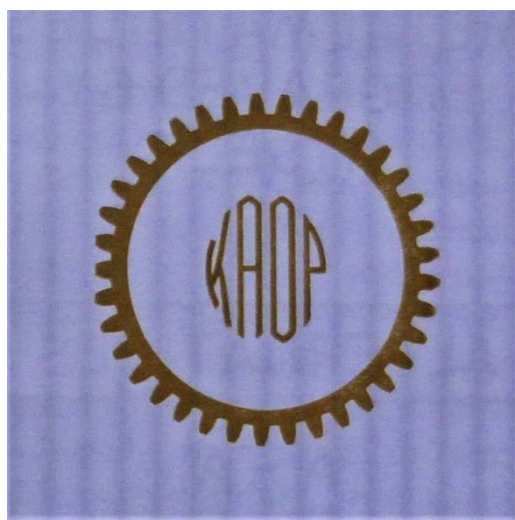
Boyd Street Press (2018-)

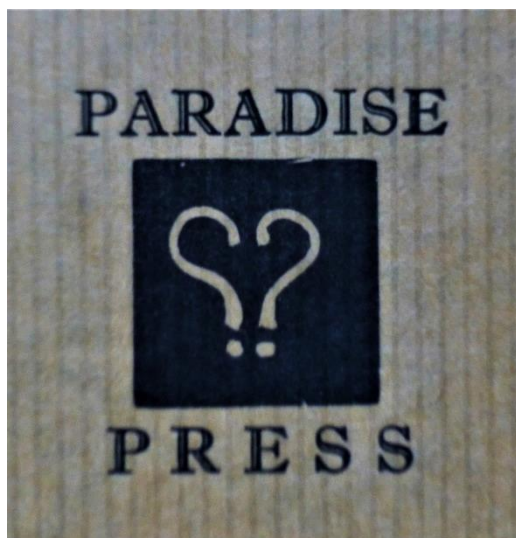
Name varies: Boyd St. Press; Boyd Street Private Press;

Šetek's private press was not about fine printing but his works form the end result of his many experimentations with printing and print production. He was also very much into recycling—not just old machinery and equipment but also paper and card for covers for his works. As well as printing from found objects. The latter underpins his many printers' mark reincarnations. A sampling of Šetek's printers' marks appear above and follow. There are probably quite a few more versions hidden in my archive of Šetek printings.

The images above and below are self-explanatory except for that of the AHPA. This was for Šetek's Australian version of the Association of Handcraft Printers NZ, the Association of Handcraft Printers of Australia.







126.7. A short bibliography of separately published works on printers' marks

There follows a brief list of separately published works dealing with printers' marks. There will be many others as well plus an even greater number in journal article form. If you are interested in viewing any of the following works, some are available in good digital copies via the website of the Hathi Trust. Links for a few samplers for readers to peruse have been included below in the notes.

Adams, Frederick B. (Frederick Baldwin), 1910-2001. *Printers' marks in the Pierpont Morgan Library*. New York : Spiral Press, [1968].

Avis, F.C. (Frederick Compton). *English printers' marks of the fifteenth century*. London : Glenview Press, 1964

Avis, F.C. (Frederick Compton). *English printers' marks of the sixteenth century*. [London] : Glenview Press, 1965.

Berjeau, J. Ph. (Jean Philibert), 1809-1891. *Early Dutch, German & English printers' marks*. London : E. Rascol, 1866-[1869].

Borodaev, Iu. S. *Russian publishers, printers, booksellers and binders : an annotated bibliography of their labels and marks* / Iu. S. Borodaev, Iu. P. Martsevich ; introduction by Mikhail Hornung ; edited with a preface by W.E. Butler = *Russkie izdatel'skie i tipografskie marki, iarlyki knigoprodavtsov i pereplechikov : bibliographicheskiĭ spravochnik* /

Iu. S. Borodaev, Iu. P. Martsevich ; vvedenie Mikhail Gornung ; pod red. s predisl. U.E. Batlera. Bicester : Primrose Hill Press, 2003.

Castro Regla, Elizabeth. *La marca tipográfica de Diego Fernández de León*. 1. ed. Puebla, Pue., [Mexico] : Benemérita Universidad Autónoma de Puebla, Instituto de Ciencias Sociales y Humanidades "Alfonso Vélaz Pliego", 2010. N: Title translates as: *The printers' mark of Diego Fernández de León*.

Cuala Press. *Pressmarks and devices used at the Dun Emer Press and the Cuala Press*. Dalkey, [Ireland] : Cuala Press, 1977.

Davies, Hugh Wm. *Devices of the early printers, 1457-1560 : their history and development with a chapter on portrait figures of printers*. London : Grafton & Co., 1935.

Ducourtieux, Paul, 1846-1925. *Marques typographiques des imprimeurs de Limoges*. Limoges : Imprimerie et Librairie Limosine, Veuve Henri Ducourtieux, 1890. N: Title translates as: *Printers' marks of the printers of Limoges*.

Dutch printers' devices [electronic resource] = *Drukkersmerken*. Netherlands : Koninklijke Bibliotheek, 1991. N: Database.

Dwiggins, W.A. (William Addison), 1880-1956. *22 printers' marks and seals, designed or redrawn by W. A. Dwiggins*. New York : W.E. Rudge, 1929.

Ecsedy, Judit V.; Simon, Melinda. *Kiadói és nyomdászjelvények Magyarországon, 1488-1800 = Hungarian printers' and publishers' devices, 1488-1800*. Budapest : Balassi, 2009.

Foxcroft, A.B. (Albert Broadbent). *Geofroy Tory and his device of the pot cassé*. Melbourne : Printing Industry Craftsmen of Australia, 1937. (*Christmas keepsake (Printing Industry Craftsmen of Australia. Victorian Division)* ; [1937]).

Garone Gravier, Marina. *Marcas tipográficas : las huellas de antiguos impresores* / Marina Garone, Elizabeth Castro, Circe Hernández ; selección de libros y textos, Circe Hernández Sautto. Puebla, [Mexico] : Universidad de las Américas Puebla, 2014. N: Title translates as: *Typographic marks: the traces of former printers*.

Gartner, John. *Craftsmen's emblem : being the story of the 1457 device*. Melbourne : Printing industry craftsmen of Australia, 1941. N: Some notes on the Fust and Schoeffer device which appeared in their Mainz Psalter of 1457 and its adaptation for use by PICA in Australia.

Grimm, Heinrich. *Deutsche Buchdruckersignete des 16. Jahrhunderts : Geschichte, Sinngehalt und Gestaltung kleiner Kulturdokumente*. Wiesbaden: Pressler, 1965. N: Title translates as: *German printers' marks of the 16th century*.

Grimm, Heinrich. *Von den Druckerzeichen des 1549-1581 in Frankfurt an der Oder tätigen Universitätsbuchdruckers und Buchführers Johann Eichorn*. Frankfurt an der Oder : Berlin : Trowitzsch & Sohn, 1939. N: Title translates as: *On the printers' mark of the university printer and accountant Johann Eichorn in Frankfurt on the Oder*.

Grunau, Gustav, 1875- . *Bernische Druck- und Verlagssignete*, Bern : G. Grunau, 1906. N: Title translates as: *Bern printers' and publishers' marks*.

Havre, Gustave van, 1817-1892. *Les marques typographiques de l'Imprimerie plantinienne / recueillies par le Chev. Gustave van Havre*. Anvers : Editions du Musée Plantin-Moretus, Bureau d'édition, 1911. N: Title translates as: *Printers' marks of the Plantin printing house*.

Havre, Gustave van, 1817-1892. *Marques typographiques des imprimeurs et libraires anversois*. Antwerpen : Buschmann 1883-1884. 2 v. N: Title translates as: *Typographical marks of Antwerp printers and booksellers*; also available online at: <http://hdl.handle.net/2027/uc1.b4192091>

Heichen, Paul Hermann, 1848- . *Drucker- und Verleger-Zeichen der Gegenwart*. Berlin : Heichen & Skopnik, 1892. N: Title translates as: *Printers' and publishers' marks of today*.

Heitz, Paul, 1857-1943. *Basler Büchermarken bis zum Anfang des 17. Jahrhunderts / mit Vorbemerkungen und Nachrichten über die Basler Drucker von C. ch. Bernoulli*. Strassburg : Heitz, 1895. N: Title translates as: *Basle marks in books to the beginning of the 17th century*; also available online at: <http://hdl.handle.net/2027/hvd.32044052890738>

Heitz, Paul, 1857-1943. *Elsässische Büchermarken bis Anfang des 18. Jahrhunderts / herausgegeben von Paul Heitz ; mit Vorbemerkungen und Nachrichten über die Drucker von Dr. Karl August Barack*. Strassburg : J.H. Ed. Heitz (Heitz und Mündel), 1892. N: Title translates as: *Alsatian marks in books to the beginning of the 18th century*; also available free online at: <http://hdl.handle.net/2027/chi.15431815>

Heitz, Paul, 1857-1943. *Frankfurter und Mainzer Drucker- und Verlegerzeichen bis in das 17. Jahrhundert*. Strassburg : Heitz, 1896. N: Title translates as: *Frankfurt and Mainz printers' and publishers' marks to the 17th century*.

Heitz, Paul, 1857-1943. *Genfer Buchdrucker und Verlegerzeichen im XV., XVI., und XVII. Jahrhundert*. Strassburg : J.H.E. Heitz (Heifz & Mündel), 1908. Title translates as: *Genf printers' and publishers' marks in the 15th, 16th and 17th century*.

Heitz, Paul, 1857-1943. *Kölner Büchermarken bis Anfang des XVII Jahrhunderts ; mit Nachrichten über die Drucker* / von Otto Zaretzky. Strassburg, Heitz, 1898. Title translates as: *Cologne printers' and publishers' marks to the start of the 17th century*.

Heitz, Paul, 1857-1943. *Die Zürcher Büchermarken bis zum Anfang des 17. Jahrhunderts : ein bibliographischer und bildlicher Nachtrag zu C. Rudolphi's und S. Vögelin's arbeiten über Zürcher Druckwerke* / zusammengestellt von Paul Heitz ; herausgegeben durch die Stiftung von Schnyder von Wartensee. Zürich : Fäsi & Beer, 1895. N: Title translates as: *Zürich marks in books to the beginning of the 17th century*; also available online at: <http://hdl.handle.net/2027/hvd.32044052796331>

Horodisch, Abraham. *The book and the printing press in printer's marks of the fifteenth & sixteenth centuries*. Amsterdam : Erasmus, 1977. (*Safaho monographs* ; v. 7).

Jadart, Henri, 1847-1921. *Débuts de l'imprimerie à Reims et les marques des premiers imprimeurs, 1550-1650*. Reims : Imprimerie et lithographie de l'Indépendant rémois, 1893 [i.e. 1894]. N: Title translates as: *The beginnings of printing in Reims and the marks of printers, 1550-1650*.

Klikar, František. *Knižní signet*. V Praze : Průmyslová škola grafická, 1959. N: Title translates as: *Printers' marks*.

Kristeller, Paul, 1863-1931. *Italianischen Buchdrucker- und Verlegerzeichen bis 1525*. Strassburg : Heitz, 1893. N: Title translates as: *Italian printers' and publishers' marks to 1525*; republished: Naarden, [The Netherlands] : Anton W. van Bekhoven, 1969.

Krzak-Weiss, Katarzyna. *Polskie sygnety drukarskie od XV do połowy XVII wieku*. Poznań, [Poland] : Wydawn. "Poznańskie Studia Polonistyczne", 2006. N: Title translates as: *Polish printers' marks of the 15th to mid-17th century*.

Laurent-Vibert, R. (Robert); Audin, Marius, 1872-1951. *Marques de libraires et d'imprimeurs en France aux dix-septième et dix-huitième siècles* / par R. Laurent-Vibert et M. Audin. Paris, É. Champion, 1925. N: Title translates as: *Marks of booksellers and printers in France of the 17th and 18th centuries*.

Left to their own devices. [New York : Typophiles, 1938]. N: 155 designs for a Typophiles' device.

Library of Congress. *Loan exhibition of a selection of printers' and publishers' marks from the Otto H. F. Vollbehr Collection (Berlin), fifteenth to the nineteenth century, spring 1928*. Washington : U.S. Govt. Print. Office, 1928.

McKerrow, R. B. (Ronald Brunlees), 1872-1940. *Printers' & publishers' devices in England & Scotland, 1485-1640*. London : Printed for the Bibliographical Society at the Chiswick Press, 1913.

McMurtrie, Douglas C. (Douglas Crawford), 1888-1944. *Printers' marks and their significance*. Chicago : Eyncourt Press, 1930.

The mark of a printer : together with some bold speculations about printers' marks in general. 1st ed. Detroit : Evans-Winter-Hebb, 1939.

Melinda, Simon. *Kiadói és nyomdászjelvények : szakirodalmi szöveggyűjtemény / szerkesztette Simon Melinda ; a tanulmányokat fordította és a kötetet szerkesztette Simon Melinda*. Szeged, [Hungary] : SZEK Juhász Gyula Felsőoktatási Kiadó, 2009- . N: Title translates as: *Publishing and printing marks : collection of literature*.

Meyer, Wilhelm Joseph, 1884- . *Französischen Drucker- und Verlegerzeichen des XV. Jahrhunderts*. München, Verlag der Münchner Drucke, 1926. N: Title translates as: *French printers' and publishers' marks of the 15th century*; republished: Hildesheim : New York : G. Olms, 1970.

Montreal Club of Printing House Craftsmen. *The moral of two German marks : an address / by Chas. R. Conquergood*. [Montreal] : Montreal Club of Printing House Craftsmen, 1942. N: On the device of the printers Fust and Schoeffer afterwards adopted by the International Association of Printing House Craftsmen as their emblem and the Swastika of the German National Socialist Party.

Morales León, Suhey; Raya Lemus, Claudia; Skinfill Nogal, Bárbara. *Marcas de impresores y editores del siglo XVI : muestrario iconográfico : del Fondo Antiguo de la Biblioteca Pública Universitaria de Morelia, Universidad Michoacana de San Nicolás de Hidalgo / Claudia Raya Lemus, Bárbara Skinfill Nogal, Suhey Mor*. Morelia. [Mexico] : Tribunal Superior de Justicia del Estado de Zacatecas, 2007. N: Title translates as: *Marks of printers and publishers of the 16th century : ... from the collection of the Library of the Public University of Morlelia...*

Moran, James, 1917-1978. *Heraldic influence on early printer's devices*. Leeds : Elmete Press, 1978.

Polain, M.-Louis, 1866-1933. *Marques des imprimeurs et libraires en France au XVe siècle*. Paris : E. Droz, 1926. N: Title translates as: *Marks of printers and booksellers in Franch in the 15th Century*.

Prakke, Hendrieus Johannes, 1900- . *Drentse uitgevers- en drukkersmerken en -deviezen*, Assen, [The Netherlands] : Van Gorcum & comp. n. v., 1940. N: Title translates as: *Den-the publishers' and printers' marks and signs*.

Renouard, Philippe, 1862-1934. *Marques typographiques parisiennes des XVe et XVIe siècles*. Paris : Champion, 1926-[1928]. N: Title translates as: *Typographical [i.e. printers'] marks of Paris of the 15th and 16th centuries*.

Roberts, W. (William), 1862-1940. *Printers' marks : a chapter in the history of typography*. London : G. Bell & Sons, 1893. N: Available free online at: <http://hdl.handle.net/2027/uiuc.3021474>

Schretlen, Martinus Joseph Antonius Maria, 1890- . *Printers' devices in Dutch incunabula*. New York : Press of Ars Typographica, 1927.

Sorbelli, Albano, 1875-1944. *Marche tipografiche bolognesi nel secolo XVI*. Milano : Vanzetti, [1923]. N: Title translates as: *Bologna printers' marks of the 16th century*.

Soskin, L.M. (Leonid Markovich). *Izdatel'skie marki Petrograda-Leningrada*. Moskva : Novyi Svet : Kniga, 1995. N: Title translates as: *Publishers' marks of Petrograd / Leningrad*.

Spitzer, Dora. *Ancient printers and their devices*. New York : Dora Spitzer, 1951.

Staikos, K. *Ekdotika typographika sēmata vivliōn tou Hellēnikou kosmou, 1494-1821*. Athēna : Ekdoseis Hatōn, 2009. N: Title translates as: *Printers' & publishers' marks in books for the Greek world, 1494 -1821*.

Staikos, K. *Printers' & publishers' marks in books for the Greek world, 1494 -1821* / Konstantinos Sp. Staikos ; translated by Timothy Cullen. 1st English ed. New Castle, DE : Oak Knoll Press ; Houten, The Netherlands : Hes & De Graaf Publishers, 2009.

Townsend, Horace, 1859-1922. *Printers' marks : being a brief consideration of some marks used by printers in the XV century with special reference to a XX century mark*. New York : Bartlett Orr Press, 1924.

Tuzzi, Hans. *Bestiario bibliofilo : imprese di animali nelle marche tipografiche dal XV al XVIII secolo (e altro)*. Milano : Sylvestre Bonnard, 2009. N: Title translates as: *A bibliophile bestiary, i.e. animals in 15th to 18th century printers' marks*.

Vaccaro, Emerenziana. *Marche dei tipografi ed editori italiani del secolo XVI nella Biblioteca angelica di Roma*. Firenze : L.S. Olschki, 1983. N: Title translates as: *Marks of Italian printers and publishers of the 16th century in the Biblioteca angelica di Roma*.

Vandeweghe, Frank; Op de Beeck, Bart. *Marques typographiques employées aux XVe et XVIe siècles dans les limites géographiques de la Belgique actuelle*. Nieuwkoop, [The Netherlands] : De Graaf, 1993. N: Title translates as: *Printers' marks employed from the 15th to 16th centuries within the geographical boundaries of today's Belgium*.

Victoria and Albert Museum. *Early printers' marks*. London : H.M.S.O., 1962. (*Small picture book* ; no. 56).

Vindel, Francisco, 1894-1960. *Escudos y marcas tipográficas de los impresores en España durante el siglo XV (1485-1500)*. Madrid : [Imprenta Torrent], 1935. N: Titel translates as: *Coates of arms and printers' marks of the printers of Spain during the 15th century (1485-1500)*; republished: Barcelona, Editorial Orbis, 1942.

Vollbehr, Otto H.F. (Otto Heinrich Friederich), 1869- . *Otto H.F. Vollbehr collection of printers' and publishers' marks*. [Washington, D.C. : Library of Congress, n.d.]. N: Named after its owner, this collection of 21 boxes (approx. 10,800 items) of printers' marks was assembled by Georg Völcker.

Weil, Ernst, 1891-1965. *Die deutschen Druckerzeichen des XV. Jahrhunderts*. München : Verlag der Münchner Drucke, 1924. N: Title translates as: *German printers' marks of the 15th century*; republished: Hildesheim, New York, G. Olms, 1970.

Wendland, Henning. *Signete : deutsche Drucker- und Verlegerzeichen, 1457-1600*. Hannover : Schlüter, 1984. N: Title translates as: *Signs : German printers' and publishers' marks, 1457-1600*.

Willoughby, Edwin Elliott. *Fifty printers' marks*. Berkeley, Calif. : Book Arts Club, University of California, 1947. N: Also available online at: <http://hdl.handle.net/2027/uc1.b4194889>

Winger, Howard W. *Printers' marks and devices*. Chicago : Caxton Club, 1976.

Yaari, Abraham, 1899-1966. *Hebrew printers' marks*. Farnborough, [England] : Gregg, 1971. N: Facsimile reprint of the 1st ed.: *Digle ha-madpisim ha-'ivriyim*, originally published: Jerusalem, Hebrew University Press Association, 1943.

126.8. A Heidelberg called Hildegarde

There have been thousands of different models of printing presses produced. And the sum total of all printing presses from around the world?? In the old days, it was sufficient to say that you had a cylinder press. After all, what did you need to know about a press? A platen went up and down (or backwards and forwards). A cylinder had inking rollers with a heavy cylinder which ran over the paper laid on top of the inked forme. This is the period that most of today's non-printers seem to live in. And even some printers, I might add. But the twentieth century has been a period not just of radical but of revolutionary change. Printing exploded. Populations and the audiences requiring print also exploded. Not only did the number of printing presses increase astronomically in number. They also increased in their variety of types and number of models.

How do you talk print? I am constantly astonished by how little interest people let alone our educated experts here have in our print culture. Especially in the material culture of print. One aspect of which is the language of print. The many names of paper types and colours. The many names given to printing types and now the digital. But also, the language of press names. From just calling your press a Chandler & Price—which are really just company names—modern presses were often referred to by some manufacturer's code. Examples of which are the Brehmer Typ 500, a Heidelberg KORD 62, a Heidelberg T-Offset or the MAN Roland RZK 1P presses. You went to the local press shop and just told them the make, model... and probably also the iteration.

But these are cold and hard factual names. Printers often formed an attachment to their presses. And calling something by a “real” name is also a bonus when it came to sales. What printer would not have looked twice when being told about the Schelter & Giesecke's Windsbraut press? Surely, one of the most classic of all the press names. The German translates as Bride of the Wind and is there anything more apt a name for this press, at that time. A few other memorable names include:

Abeille (Fr., Bee);	Hirondelle (Fr., Swallow)
Amerikanski (Rus.);	Little Stranger;
Asteroid;	Melbourne;
Baby;	Merveilleuse (Fr., Marvellous);
Berlin;	Non Plus Ultra (Lat., Without
Caxton;	Parallel);
Dürer;	Perfection;
Felicia (Lat., Happy, Lucky);	Rheingold (Ger.);
Galleymaster;	Schnelläufer (Ger., Fast Runner);
Grande Incroyable (Fr., Great	Silencieuse (Fr., The Silent);
Incredible);	Speedmaster;
Green Hornet	Stürmer (Ger., Stormer);
Gutenberg;	Sturmvogel (Ger., Storm Bird)
Hexe (Ger., Witch);	Tiepolo;

Tirfing (Magic sword from Norse
mythology)
Viking;

Wettläufer (Ger., Competition
Runner as in fast);
Zeuss (Ger.);

Something which also stands out is the need for printers to give pet names to their printing presses. Perhaps not for the presses operating in huge industrial printing establishments—though even here their minders may have given them pet names. I am thinking more about the naming of basic presses owned and operated by private press printers, bespoke letterpress printers and even the small printeries. I am in the process of compiling a brief directory of so-called bespoke letterpress printers in Australia and New Zealand. Very much *ad hoc* and no doubt very incomplete. Just what I can find for myself here. An important part is the machinery and equipment they use, especially their presses, and so I have also been including this information as sourced from their websites. Bespoke letterpress printers do often give pet names to their presses. But so often the mention of presses is just a brief comment in *About us*.

Sometimes these presses are described in detail and even illustrated. A useful piece of information to have if you are commissioning social stationery such as wedding stationery. It is important to know if you are putting that treasured moment into the hands of someone who uses a Heidelberg windmill or is the business centred around a couple of Adanases? I doubt I'll ever get around to a world survey of pet names for printing presses. No doubt, linguistically and sociologically interesting. But here, from my random searches, a few samplers as used by Australasian bespoke letterpress printers:

The Admiral: Chandler & Price treadle platen (1913);
Big Boy: Chandler & Price treadle platen;
Brian: Arab treadle platen;
Buffalo: Chandler & Price treadle platen;
Chandler: Chandler & Price treadle platen (*ca.* 1928);
Charlie: Chandler & Price treadle platen (1893);
Connie: unidentified treadle platen;
Cookie: unidentified letterpress machine (probably a Heidelberg) (1960);
Daisy: unidentified letterpress machine (1905);
Delphine: Heidelberg platen (1973);
Edward: Chandler & Price guillotine (1890);
Elke: Heidelberg windmill (1960);
Ernst: Heidelberg platen (1965); Heidelberg windmill (1975);
Felix ("short for Frederick" [*sic*]): Heidelberg windmill (1960);
Fritz: Heidelberg platen (1953);
Harold: unidentified letterpress machine (1909);
Helga: Heidelberg platen foil press (1972);
Herbie: Heidelberg platen foil press (1973);
Hilda: Heidelberg windmill (1960s);
Hildegard: Heidelberg windmill;

Lingchi: Heidelberg platen;
Mavis: Golding Pearl #3 (1892);
Miëka: unspecified table top foiler;
Miyagi: Adana 8 x 5;
Preston: J.T.M. series foil blocking press (*ca.* 1890);
Raymond: Miehle Vertical V50 (1957);
Scheherazade: Arab treadle platen;
Wendy: Chandler & Price treadle platen (1920s);
Werner: Chandler & Price guillotine; Polygraph Perfecta guillotine (1950);

No awards for this lot! Or am I being ungenerous when I think that there seems to be a decided lack of imagination amongst our bespoke letterpress printers? The printing press manufacturers of old seem to have the edge here. Which is not what I would have thought coming from young creatives working for the love of letterpress. Also, almost all of these pet names are from our Australian bespoke letterpress printers.



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